

Scanned from the collections of The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

1-1-8-23-22

REVIEWS

(In Product Digest)

Station West

Olympic Cavalcade

Out of the Storm

For the Love of Mary

An Innocent Affair

The Creeper

Code of Scotland Yard

Luck of the Irish

Night Wind

(In News Section)

The Swann Charm

Walk a Crooked Mile

AMERICAN-BRITISH TALKS IN STALEMATE

Johnston: "Cooperate or we fight."

Wilson: "Nice weather we're having."

INDEPENDENTS' OBJECTIONS DELAY FRENCH AGREEMENT

THE BOX OFFICE CHAMPIONS



VOL. 112, NO. 10; SEPTEMBER 7, 1948

Entered as second-class matter, January 13, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Paid for mailing by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 30, N. Y. Subscription price: \$7.00 a year in the American; \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1948 by Quigley Publishing Company.

IT'S NOT NECESSARY!

YOU
DON'T
HAVE TO
KNOCK
WOOD

THERE'S PLENTY OF LUCK
IN VITAMIN M·G·M!

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Roy Collins, Glodys Cooper,
Cameron Mitchell.

★ ★ ★

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angelo Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

★ ★ ★

"A DATE WITH JUDY"
(Technicolor)
Starring WALLACE BERRY
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

★ ★ ★

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" (Technicolor).

★ ★ ★

JUDY GARLAND, GENE KELLY in
"THE PIRATE" (Technicolor).
Walter Slezak, Glodys Cooper
Reginald Owen.

★ ★ ★

MONTGOMERY CLIFT
ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH."

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel
Bruce, Mary Boland Reginald Owen.

★ ★ ★

"LUXURY LINER"
(Technicolor). Starring
GEORGE BRENT, JANE POWELL
LAURITZ MELCHIOR, FRANCES GIFFORD
MARINA KOSHEZ, XAVIER CUGAT.

★ ★ ★

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dohl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

★ ★ ★

"THE THREE MUSKETEERS" (Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan
Wynn, John Sutton, Gig Young.

"NO MINOR VICES"
DANA ANDREWS, LILLI PALMER
LOUIS JOURDAN

★ ★ ★

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hodiak, Edward
Arnold in "COMMAND DECISION."

★ ★ ★

"HILLS OF HOME" (Technicolor).
Starring EDMUND GWENN
DONALD CRISP, TOM DRAKE
JANET LEIGH and LASSIE.

★ ★ ★

"WORDS AND MUSIC" (Technicolor).
MICKEY ROONEY, JUDY GARLAND
GENE KELLY, JUNE ALLYSON
PERRY COMO, ANN SOTHERN
with Tom Drake, Cyd Charisse, Betty
Garrett, Lena Horne, Janet Leigh, Marshall
Thompson, Mel Torme, Vera-Ellen.

Irving Berlin's Technicolor
"EASTER PARADE"
 Continued Sensation!



Technicolorific
"A DATE WITH JUDY"

New M-G-M Record at
 Music Hall for Three
 Successive Weeks!



"LUXURY LINER"
 (Technicolor) Starting
 Off First Class!

"JULIA MISBEHAVES"
 Gets Trade Paper
 Raves!



"A SOUTHERN YANKEE"
 First Date Oklahoma City. Best
 (except "Hucksters") in 3 years!



"ON AN ISLAND WITH YOU"
 (Technicolor)
 Big Everywhere!

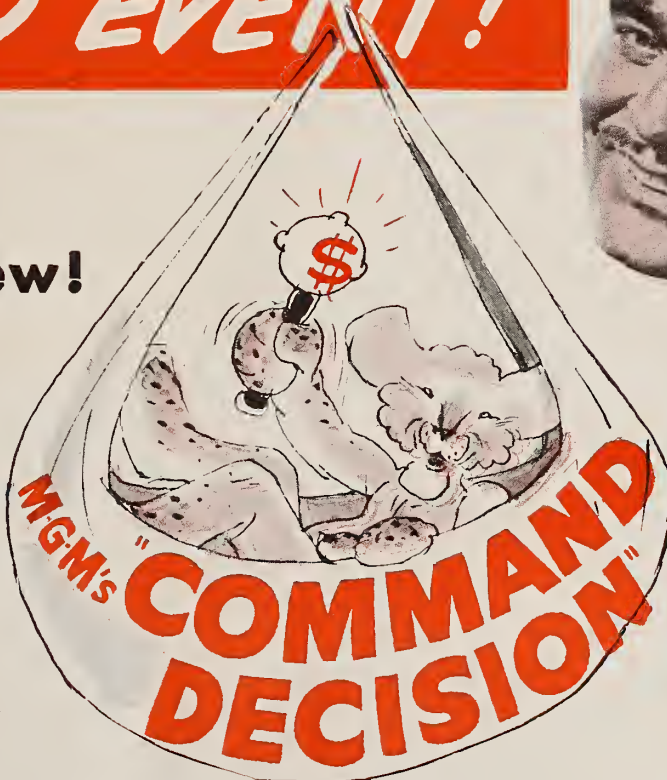


**ANOTHER
 BLESSED EVENT!**



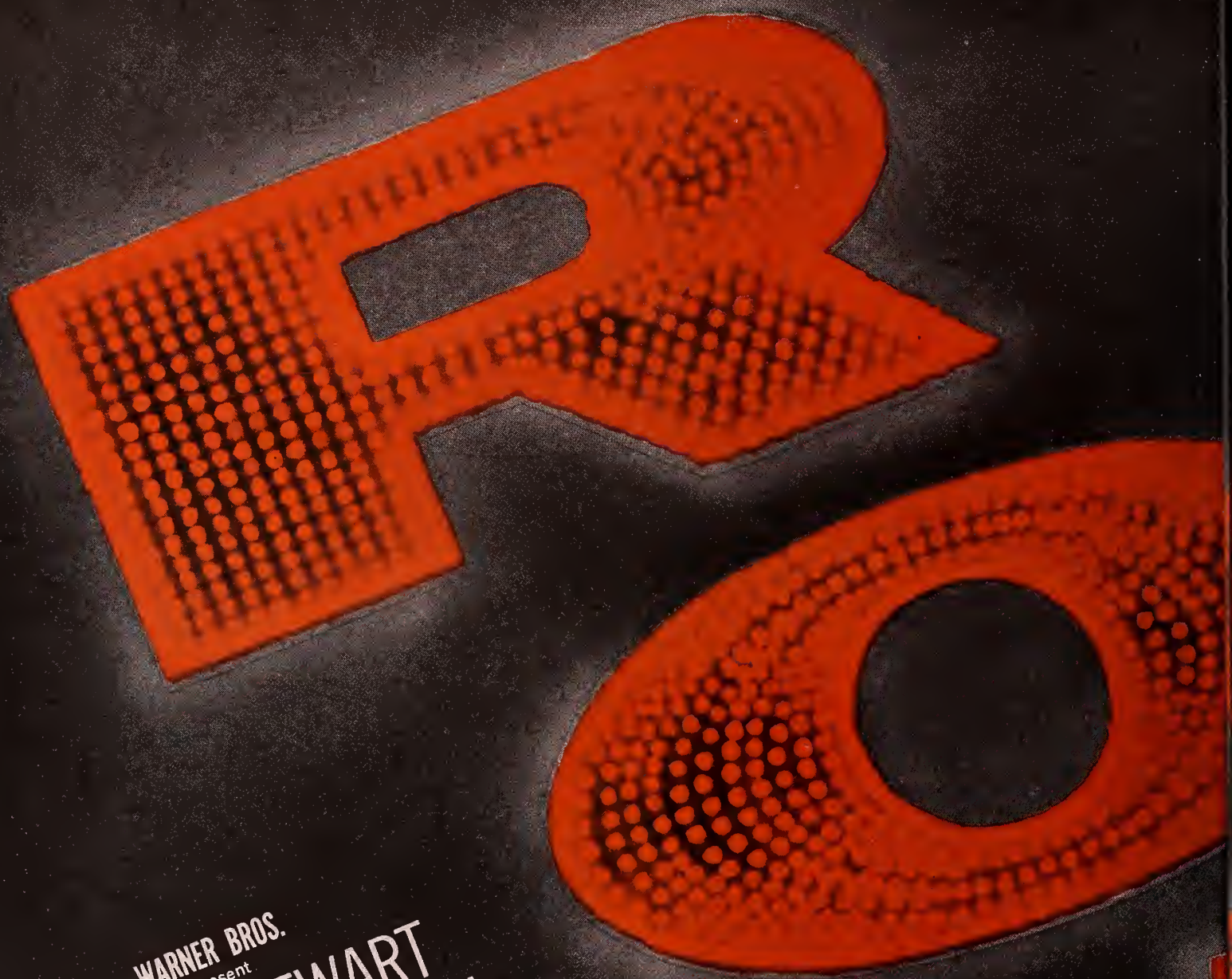
**Read this wire
 from Coast Preview!**

"All the matchless power of New York's stage smash 'COMMAND DECISION' hit the screen at last night's preview of M-G-M's proud achievement. Here is a Gable that pulls you out of your seat, a Pidgeon that thrills, a Van Johnson that keeps you roaring, performances by a truly great cast, Brian Donlevy, Charles Bickford, John Hodiak, Edward Arnold, long to be remembered. Sam Wood's direction, production by Sidney Franklin and associate Gottfried Reinhardt contribute Academy Award quality and importance to this exciting and spectacular dramatic epic destined to strike deeply into the hearts of all America. It's a big helping of Vitamin M-G-M!"



**Every day in every way it's
 truer: M-G-M TOPS 'EM ALL!**

NOTHING EVER HELD NEW YORK



WARNER BROS.
present
JAMES STEWART
in
ALFRED HITCHCOCK'S
ROPE

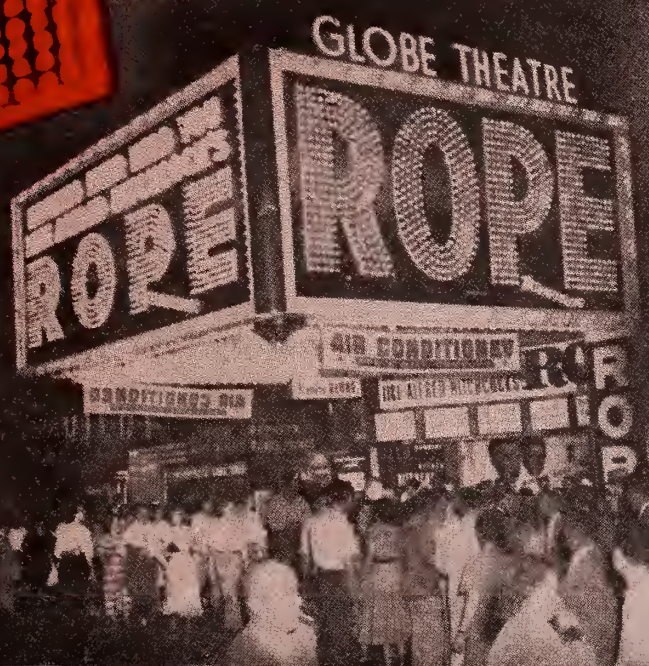
IN COLOR BY
TECHNICOLOR
with
JOHN DALL • FARLEY GRANGER
and **JOAN CHANDLER**
SIR CEDRIC HARDWICKE • CONSTANCE COLLIER

Screen Play by ARTHUR LAURENTS • From the Play by Patrick
Hamilton • Director of Photography, Joseph Valentine, A.S.C.

A TRANSATLANTIC PICTURE



Lights Up! The N.Y. Globe,
first theatre to show it,
is playing to the greatest
attendance ever seen
here at any time! This
record in the face of
record heat!



Happy-Go-Lucky Horace Says:

"YOU CAN'T BEAT THAT EXTRA
SHOWMANSHIP PUNCH FROM 20th!"



2-COLOR
NEWSPAPER
ADS!

THE PICTURE THAT'S AS
HAPPY AS IRISH LAUGHTER!

...oh those happy-
go-loving goings-
on in this happy-
go Irish hit!

TYRONE
POWER
ANNE
BAXTER

THE
LUCK OF
THE IRISH

with
CECIL KELLAWAY • LEE J. COBB
JAMES TODD • JAYNE MEADOWS • J. M. HERRIGAN
PHIL BROWN • CHARLES IRWIN
Directed by
HENRY KOSTER • PRODUCED BY
FRED KOHLMAR
Screen Play by Philip Dunne
Based on a Novel by Guy and Constance Jones

20th
CENTURY-FOX

Here's happy-go-
lucky Horace who'll do
your luck... an

Look at the two of
them now, making love
as if no one was
watching!
It's a great day for
the Irish...for laughing...for you!

TYRONE
POWER • ANNE
BAXTER

with
CECIL KELLAWAY • LEE J. COBB • JAMES TODD • JAYNE MEADOWS
J. M. HERRIGAN • PHIL BROWN

Directed by HENRY KOSTER • Produced by FRED KOHLMAR
Screen Play by Philip Dunne

THE
LUCK OF THE
IRISH

20th
CENTURY-FOX

Here's happy-go-
lucky Horace who'll
change your luck
...and life!

S I G N A T U R E

S I G N A T U R E

These Are The 2-Color Newspaper Ads (840 LINES and 1000 LINES) That Kick Off The Campaign In

SALT LAKE CITY ➔ Tribune-Telegram & Deseret News
ST. LOUIS ➔ Star-Times & Globe-Democrat
SPOKANE ➔ Chronicle Spokesman Review
ATLANTA ➔ Journal & Constitution
CINCINNATI ➔ Times-Star, Post & Enquirer

HOUSTON ➔ Chronicle, Press & Post
DALLAS ➔ Times-Herald & News
BIRMINGHAM ➔ News Age-Herald
MONTGOMERY ➔ Advertiser-Journal
FT. WORTH ➔ Press & Star-Telegram

NASHVILLE ➔ Banner Tennessean
SYRACUSE ➔ Post-Standard
BUFFALO ➔ Courier-Express
CLEVELAND ➔ Plain Dealer

Showmen coast-to-coast say you can't beat

20th
CENTURY-FOX

September Is LUCKY MONTH At 20th Century-Fox . . . September Is YOUTH MONTH All Over America!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 172, No. 10



September 4, 1948

WHAT THEY'LL TAKE

HERE and there there appears a consciousness about this industry and its public among the photoplay editors of the land which conveys more understanding than is reflected among the smarties of the metropolitan press and the magazines of the cognoscenti and the illuminati. At hand is an expression, collected from the desk of Mr. Ernest Emerling, a student of the subject, from the *Times-Dispatch* of Richmond, Virginia. Miss Edith Lindeman, critic and reviewer, forthrightly reports on the customers and their control of the art.

"If Hollywood's records are anything like the records run up by Richmond's motion picture houses, they feel a certain futility in even making good pictures," says Miss Lindeman. What she means, explains, and documents, by "good" pictures is a list of critically approved and outstanding productions, too numerous to be named here, all of which, she records, did not - so - well in Richmond. Among them she named: "Another Part of the Forest", "Odd Man Out", "A Double Life", "The Naked City" and "Ride the Pink Horse". Turning to the conspicuously contrasting successes there, she names, among them, subjects variously laden with song and dance and sentiment and hokum, including: "Up in Central Park", "Saigon", "Welcome, Stranger", "Road to Rio", "The Perils of Pauline", the Blondie pictures and "My Wild Irish Rose", etc.

"*Entertainment*," Miss Lindeman summarizes, "is the most valuable when it provides the greatest satisfaction to the greatest number of people. And it appears to have been demonstrated that the largest section of movie patrons don't want to be mentally stimulated, morally elevated, or culturally educated."

"There is one sensible answer to complainants who cry, 'Why doesn't Hollywood make more good pictures?' The answer is: It will when the general public wants them."

Here is one more critic who is not telling Hollywood what to do. She rates an Academy medal.

Q Tidings arrive of the celebration of the sixty-fourth birthday of the milk bottle, at Ogdensburg, New York. That makes it twelve years older than the screen. Meanwhile, the bottling process has evolved to bring us a product pasteurized, homogenized and reinforced variously by vitamins, hormones and enzymes. There is even some milk in it. A somewhat similar sequence of treatments has down the years been working on canned arts—including ours.

DeMILLE RIDES AGAIN

THAT considerable and basic issue which Mr. Cecil B. DeMille raised, or which was raised against him, when the American Federation of Radio Artists ruled him out of air employment because he refused to pay a union assessment for political purposes, has been ignited again.

Mr. DeMille has been employed by the Mutual Broadcast-

ing System to produce and narrate a dramatic program on American history and American life. It is understood that a condition of that is that neither he nor any person for him is to pay that one dollar assessment which broke the original relation.

Should the union concerned refuse to reinstate Mr. DeMille, a condition required to give him access to the air, the issue will be precipitated anew—but with the new factor of the Taft-Hartley law. That would seem to apply to the employer's right to hire. It could go to court, if necessary.

It is more than apparent that Mr. DeMille, for reason of his own abundant solvency, is considerably more concerned with the right to be hired than he is with working for hire. That, of course, is the right to work.

THAT ROGERS FUND

IT is appropriate to take note of the current drive in behalf of the Will Rogers Memorial Hospital. The general sales managers of the principal companies and other figures, including Morton Thalhimer, Gus Eysell, Eddie Grainger, Walter Vincent, and Harold Rodner of Warner Brothers, are helping. Those sales managers, who are volunteering their time and paying their own expenses in this drive, include Abe Montague, William F. Rodgers, Robert Mochrie, Andy Smith, Jr., J. R. Grainger, Ben Kalmenson, Charles Reagan, Ed Morey, William Heineman and William F. Scully. The hospital needs \$175,000 a year and it is hoped that enough can be raised to carry it two years. Currently, six major companies and circuits are contributing a thousand dollars monthly and another is paying five hundred. The campaign obviously needs help, and the interest of these men is an attest of their measure of its merit.

SEASIDE HOLIDAY—Where the continent comes down to meet the sea the beat of wave and wind wears the land into sand and tosses it back in beach and dune. The process is as patient and endless as time itself and the results are exceeding fine. There is no more perfect structure than the beach, no more eternal and eternally changing form than the sand dune—fluid stability in untiring motion. From Ipswich to the Mohave and across the Sahara the dunes march and counter march with the whim of time and wind. For a century or two the marram grass and beach plum may anchor the sand; then one day the spurn of a deer's hoof or even a rabbit track can tear the edge of the pattern ahead the storm and a new pattern of change blows in for years of readjustment. Nothing stays the march of the sand. The dune is doom. Farms in Indiana are drowned, nations in Africa and Asia are buried in the ancient dunes, old as all the yesterdays added-up, young as the rippled pattern in the sands of the morning. Once a preacher reaching for metaphor said: "If once in a million years a bird came to earth and carried off a grain of sand, the day he carried off the last grain of the world it would not be sun-up in hell yet." Watch the birdie.

—Terry Ramsaye

PN1993
M44
X Copy
M Pic

THIS WEEK IN THE NEWS

Showmanship

MAX YOUNGSTEIN, Eagle Lion's vice-president in charge of advertising and publicity, is of the opinion that "there is less effort put forth to merchandise pictures today than ever before." Back of that opinion is six weeks of conducting exchange city conferences in 31 cities and talks with more than 300 exhibitors.

Despite the fact that Mr. Youngstein is convinced that the decline in grosses has been halted, he believes that exhibitors and distributors are "talking out of both sides of their mouths, urging more showmanship in one breath and reducing their efforts in that respect in the next."

One of the things that Eagle Lion is going to do is to increase its trade paper advertising since Mr. Youngstein believes the trade press "is the most important medium for selling pictures to the exhibitors."

Mr. Youngstein was back in New York Monday to conduct that 31st meeting and to tell the press what he'd found during his 16,409 miles of travel.

Lunch Hour

AS FANTASTIC a lunch hour as you ever want to hear about is enjoyed by Conrad Kriedberg, Minneapolis SRO branch manager, and a friend of his, Albert Ridinger. These two guys eat their sandwiches and their deviled eggs while cruising around Lake Minnetonka, about 20 miles outside the city. First of all, they've got a three-hour lunch hour. That's a good start. Mr. Kriedberg owns a 27-foot cruiser, and Mr. Ridinger a Republic Seabee amphibian airplane. So they drive from their offices to the airport, get into the plane, fly to the lake, land on the lake, climb aboard the ship, cruise, get off the ship, get on the plane, fly to the airport, get into the auto and motor back to work.

Youth Staff

NEW YORK'S Rivoli on Broadway is going to be in charge of the kids one day this month as part of its observance of Youth Month. Sponsored during September by the Theatre Owners of America, the Rivoli will staff itself with a group of youths for a day—the youths to be selected on the basis of how well they write an essay entitled "How I Would Run a Movie Theatre." Among the posts to be filled for the day are managing director, house manager, publicity director, projectionists, head carpenter, chief of staff and cashier.

MOTION PICTURE HERALD

for September 4, 1948

COOPERATE or fight American Industry, Johnston tells British Page 12

FRENCH agreement delayed following protest by Disney Page 13

PARAMOUNT reports six-month net profit totaling \$13,570,000 Page 13

ITOA attacks TOA stand with respect to Ascapi situation Page 14

IF IT'S about the business, it's in the new Motion Picture Almanac Page 15

STATES' admission taxes for year increased to \$17,159,000 Page 16

MADRAS, India province, adopts Production Code on U. S. pattern Page 16

TITLE Bureau of MPPDA knows all there is about what's in a name Page 18

BOX OFFICE Champions for the month of August Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 24

SERVICE DEPARTMENTS

Hollywood Scene Page 33

In the Newsreels Page 32

Late Reviews Page 19

Managers' Round Table Page 37

Picture Grosses Page 36

Short Product at First Runs Page 31

What the Picture Did for Me Page 34

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4301

Reissue Reviews Page 4303

Advance Synopses Page 4303

The Release Chart Page 4304

Big Lens

AN AERIAL telephoto lens nearly four feet long and weighing 150 pounds has been built by Eastman Kodak for the Air Force. Especially designed for high altitude color pictures, the lens has a 60-inch focal length and a built in, thermostatically controlled electric heating device that will keep the lens and its mount at a constant temperature.

Landlord

ADOLPH ZUKOR, chairman of the Paramount board, is converting his 800-acre Rockland County, N. Y., estate into a residential community in which he plans, eventually, to build 500 homes. The development will be known as Rockingham Park. The houses will cost from \$18,500 up, exclusive of land. The one sample house, now under construction, is of the ranch type, with a three-level floor plan, built of shingle, brick and vertical sliding, with eight large rooms, two baths, and a two-car garage. Other houses will be similar in design.

Mystery Man

IT WAS Louis B. Mayer. He was the "Phantom Voice" on CBS' "Sing It Again." He was the guy who for eight weeks kept singing: "Twinkle, twinkle, up in the blue, and I'm not in the middle; take a ten divided by two." And it was a fellow by the name of James Caffrey of Wakefield, R. I., who last Saturday guessed it was Mr. Mayer. His guess won him prizes worth \$24,000; like a Ford, an airplane trip, a diamond ring, a television set, a dressed steer, 7,000 cans of food, and similar odds and ends.

Feud

WHEN THE GABLES Racing Association found that it couldn't block the construction of a drive-in just east of Tropical Park Track, it announced plans for building its own drive-in, to be constructed just opposite the race course. John M. Wolfberg, president of Wolfberg Theatres, Denver, will be associated with the Racing Association in the proposed theatre.

Woody

IT DOESN'T take a very large crystal ball to see that all this singing of the "Woody Woodpecker Song" is going to do wonders for Woody Woodpecker in the film version. Report is that since the song hit the "Hit Parade" Universal-International will reissue more than 20 of Woody's subjects and that Walter Lantz, Woody's creator, will deliver nine cartoons to United Artists this year. Woody's song was put on the air late last May. It's been sung ever since, has been recorded by at least six companies, and has sold more than 5,000 copies of sheet music a month. Ha-ha-ha-HA-ha.

A Find Found

MEET "Roseanna McCoy." She's Joan Evans, so-named by Samuel Goldwyn who, for the last seven months, has been looking for a 14-year-old to play the name role in "Roseanna." Joan's father is Dale Eunson, until recently fiction editor of *Cosmopolitan*, and her mother is Katherine Albert, who has collaborated with her husband on a number of stories. Joan, in the great tradition, has had little or no acting experience. Just one of those "naturals," that's all.

Leisure Time

GOT A FREE moment? Well, what do you do with it? The Book Manufacturing Institute wanted the answer to that question a while back because they were certain that few people were spending their free time reading books. The Institute has now been statistically reassured. Few people go in for book reading. Henry C. Link and Harry Arthur Hopf conducted a recent question and answer session for the Institute to see how the public divided its time among five pursuits. The results: 49 per cent spend their time listening to the radio, 21 per cent read the newspapers, 11 per cent read the magazines, another 11 per cent attend the motion picture theatres, and eight per cent—eight—read books.

Wasn't it Hot?

IT WASN'T the humidity, it was the heat. The latter part of last week it was 101.6 in New York, 99 in Washington, 95 in Chicago and downright blaspheming hot all over the country. Nobody did much work. Nobody bought anything. From meat to furniture, the stuff just laid on the counter. Everybody was too tired. Not even the air-conditioned theatres did too well. "Heat Withers N. Y. Runs," the papers said. It was all right once you got into the theatre. But getting there! A subway ride on a hot day like that, even for Lana Turner and Tyrone Power, was just too much.

Canadian View

Toronto Bureau

TRADE PRACTICES which are forbidden by the Supreme Court's decision in the Paramount anti-trust case need some correction in the Dominion. That's the opinion of Ben Freedman, president of the Independent Motion Picture Exhibitors Association of Ontario. He thinks that the Dominion's clearances are "a farce" since, he claims, some circuits play a feature nine

months or more after downtown engagements which causes such a booking jam that it may be a year before the subsequent houses can get the film. He advocates that pooling be abolished. He'd like to see a cancellation clause in the Dominion's standard contract. And he thinks there's discrimination in the licensing of films, with the circuits favored. The Ontario exhibitor leader expressed vigorous opposition as well to franchises, which he described as "another evil," requiring correction. When extended beyond a period of 12 months, he argued, they prevent independent exhibitors from entering into competition each season for new product.

XH-17 Jets

HOWARD HUGHES is going to sandwich the production of jet-propelled helicopters between the production of RKO features. Hughes Tool Co., parent of Howard Hughes Aircraft Co., has acquired the rights to the plane from Kellett Aircraft. Further, Hughes will also acquire the rights of the Kellett Co. to a government contract for the production of those XH-17's for the U. S. Air Force.

Accident

WHEN Wynford Vaughan Thomas was bitten by a lizard in a London zoo, he didn't scream. But his wife, in her living room miles away, let out an awful shriek. Here's the way the story goes: Mr. Thomas is an announcer for television. He had gone into the zoo for a little local color and had allowed one of the attendants to show him, and his television audience, a Chinese lizard. Just as the attendant was saying that the lizard wouldn't bite, the lizard caught hold of Mr. Thomas' fingers. Knowing he was on the air, Mr. Thomas restrained himself. Mrs. Thomas, at home, looking at her husband on the television screen, failed to exercise the same control.

Big Haul

CUSTOMERS by the car load is the frequent boast of drive-in managers. But customers by the truck-load, that's another story and here it is. A truck carrying 36 boys from a local boy's home drove up to the Starlight Drive-In at Colorado Springs, Colo., recently and made what is thought to be the largest on-the-spot "buy" of any drive-in. After the driver had paid the \$21.40, Cy Lee and Paul Rothman, the theatre owners, piloted the truck to a stall, hooked up four speakers, and all 36 boys looked and listened.

PEOPLE

AMERICO ABOAF, Latin American supervisor for Universal-International, was to leave New York this weekend for a business trip through Mexico and Central and South America.

ROBERT GLENCONNER has been retained as secretary of the United Motion Picture Theatre Owners, the Philadelphia area affiliate of the Theatre Owners of America, it has been announced by LEWEN PIZOR, president.

MATT SULLIVAN, United Artists branch manager in Buffalo, N. Y., has been appointed Film Classics' branch manager at the Milwaukee exchange, succeeding MAX MAZUR, resigned.

HAROLD KORNHEISER, a member of the Warner Brothers art department in New York for the past nine years, has been promoted to art manager for the company.

MAJOR HUGH MARTIN, JR., general manager of M & M Theatres in Florida, has been recalled to active duty with the Army.

CASPAR J. CHOUINARD has been appointed Milwaukee branch manager for United Artists, succeeding ROBERT ALLEN, resigned.

WILLIAM E. BARR has been promoted to assistant general sales manager of Eastman Kodak's sensitized goods sales division, it was announced Monday in Rochester, N. Y. He will continue as manager of the company's industrial photographic sales division.

DON COLE has resigned as special representative in Texas for Screen Guild and in addition as Oklahoma manager for Favorite Films.

JEAN COCTEAU, French playwright and director, will arrive in the United States shortly for the premiere of his film, "The Eagle With Two Heads," scheduled to open in New York in October.

GEORGE AYOTTE of the National Film Board of Canada has been awarded a fellowship by the French Embassy in Ottawa to enable him to study in France during the coming year.

JACK KLEPPER is handling sales for the Washington and Oregon territories, and JACK BETTENCOURT for Northern California, HARRY PRICE, Realart franchise holder for San Francisco, Portland and Seattle, has announced.

HAROLD PERLMAN, formerly with RKO theatres in New Orleans, has rejoined the Filmack Trailer Company, Chicago, in charge of advertising.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449; Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK

the Camera reports:



GRADWELL L. SEARS, United Artists president, left, and Paul N. Lazarus, Jr., his executive assistant, tell the trade press of the U. A. - Howard Hughes agreement on film financing and distribution, and U. A. releasing plans. See page 14.

AUDIE MURPHY, hero of World War II, was signed by Samuel Broidy, left, president of Allied Artists, to star in "Bad Boy", backed by Variety Clubs.



IRVING BERLIN (center, left) whose music is featured in M-G-M's Technicolor picture, "Easter Parade", and Jack Prendergast, British exhibitor, talk with the London press prior to its premiere there.



FRANK L. NEWMAN, SR., left, president of Evergreen State Amusement Corp., Seattle, is guest of honor at a luncheon given by G. S. Eyssell, president of the Radio City Music Hall, in the theatre's studio apartment. Mr. Eyssell first entered show business under Mr. Newman in Kansas City, Mo., in 1918, and showmen of that city will honor him with a testimonial dinner October 14.



AT THE Broadway premiere of the RKO - Independent Artists picture, "The Velvet Touch", at the Rivoli theatre: Left to right: Igor Cassini, Mrs. Cassini, Gene Tierney and husband, Oleg Cassini.

NEW YORK'S License Commissioner John Cannella, left, with Montague Salmon, managing director of the Rivoli, at the premiere of "The Velvet Touch".



RANDOLPH HEARST, left, son of publisher William Randolph Hearst, Sr., and Walter Wanger, producer, discuss the benefit premiere of Universal's "Tap Roots" at a luncheon at the St. Francis Hotel, San Francisco.



AT THE Variety Club of Texas Carnival Week to promote the Turtle Derby for the club's Boys Ranch. Left to right: Bruno Herber, Chief Barker Julius Schepps, Fredis White, Manley Popcorn girl; Harry Kaplan and W. L. Rogers.



IN BESIEGED Berlin, Dr. R. F. Goldschmidt, Motion Picture Export Association sales manager in Germany, carries on his film duties.



WILLIS SHAFER, manager of the Orpheum theatre at Atchison, Kans., and Mrs. Shafer visit Brian Donlevy, right, on the set of Enterprise's "The Lucky Stiff" in Hollywood.

COOPERATE OR FIGHT US, JOHNSTON TELLS BRITISH

Would Package American A and B Films in Fight On British 45% Quota

London Bureau

Eric A. Johnston, president of the Motion Picture Association of America, armed with "broad powers," late last week presented to British Government and industry officials a "cooperate or fight" ultimatum. On Tuesday of this week, his patience worn thin, he told a hostile British press the current extent of American counter-measures to Britain's 45 per cent quota.

In the future, he said, the American producers will let the British public decide whose films it wants to see by making up all-American feature programs and booking the packages to any theatre that wants them. No American picture will be sold on the same bill with a British film.

Not a "Revenge" Measure, Johnston Tells Press

Said one reporter: "This amounts to a declaration of war against British films."

Answered Mr. Johnston sharply: "This is not a 'revenge' measure. It was forced upon us by this quota regulation. You've got to make up your minds here whether you want a protected home market or a world market. You can't have it both ways."

The British quota goes into effect October 1. The American action precludes a reported move by J. Arthur Rank who was said to plan the use of American "A" pictures, arbitrarily classed as "B" films, on the second spot on a bill with a weak British production. This, it was believed, was the only way in which the quota requirements could be filled.

American problems in Britain will be discussed early in November in New York at a meeting of the Anglo-American Film Committee. The British members of the group—Mr. Rank, Sir Henry French and Sir Alexander Korda—will travel to the U. S. for that purpose. Mr. Johnston, Nicholas M. Schenck and Barny Balaban will speak for the Americans.

Frank in Conversations With Rank and Wilson

Mr. Johnston was frank, outlining the American position to J. Arthur Rank and Harold Wilson, president of the British Board of Trade. Visiting Mr. Wilson last Sunday at Oxford, he encountered nostalgic conversation about undergraduate days at Oxford and occasional gentle remarks about the weather.

Mr. Johnston thought the American independents would go along with his booking

REPORT 20th-FOX WILL MAKE 12 TOP FILMS IN EUROPE

A European production schedule, calling for the making of 12 top grade films by Twentieth Century-Fox in countries on the continent where the company has frozen funds available, was announced in Paris last week by Darryl F. Zanuck, vice-president in charge of production at 20th-Fox, according to press dispatches.

Terming the program a "Marshall Film Plan," Mr. Zanuck said the project would involve a reduction in the number of pictures to be produced by 20th-Fox in Hollywood during the coming year. The 12 pictures will be shot during 1949 in England, Sweden, Italy, Germany and possibly France, the reports indicated. The degree to which this program will force a curtailment in home studio output has not been decided upon, Mr. Zanuck said. According to his announcement, 20th-Fox was to have produced 22 films on the coast.

The 20th-Fox production head explained

that his company has \$12,000,000 tied up in various European countries and that these funds were not sufficient to cover production expenses. He estimated that this total would have to be supplemented by an additional \$12,000,000 by way of salaries and other costs.

The program will not be kept strictly within the confines of the five countries mentioned, Mr. Zanuck intimated. He said films would be made in any "sympathetic" country where stories suitable to the locale are found.

Twentieth-Fox already is producing films in England and Italy. He said the company's European scenario department would be located in Paris and that 20th-Fox's French earnings would be used for production in France as soon as the new agreements, now being studied, are put into effect. The latest 20th-Fox film made abroad was "Prince of Foxes," in Italy.

plan. Earlier the independent producers had vetoed a plan calling for a single-channel release in Britain.

James Mulvey of Goldwyn Productions, spokesman for the Society of Independent Motion Picture Producers, who originally was supposed to accompany Mr. Johnston, in New York Tuesday refused to comment on the Johnston strategy.

[Early this week it was reported that a protest by Roy Disney, president of Disney Productions, had resulted in a temporary delay in the signing of a new film accord with France. See story on opposite page.]

In his various talks with Mr. Rank, Mr. Johnston ticked off the entire listing of American complaints, bringing into the conversation the *ad valorem* tax, the 45 per cent quota, the rebuff implied in the American exclusion from the Film Council, the continued "smear" attacks against U. S. films in the newspapers and, as a principal grievance, Mr. Rank's solution to the quota problem—the running of top American pictures as second features in his houses.

Mr. Johnston told the British industry leader that he would be the first to suffer in an attempt to meet the quota question with a series of cheap "quickies" and he reminded him that, should it come to a fight, both sides would be hurt, but Mr. Rank would be hurt more.

On Monday, Mr. Johnston explored the

views of independent British exhibitors in a talk with W. R. Fuller, general secretary of the Cinematograph Exhibitors Association, and others.

Following his visit with Mr. Wilson, who later confessed privately that he was impressed with Mr. Johnston's obvious "cooperate or fight" ultimatum, the MPAA president said he was still hopeful of reporting some definite achievement before leaving for the continent. His optimism was not shared in trade circles here, however.

Boycott Issue on Minds Of British Producers

The question of boycotts of British pictures in America loomed large in the conversations here. When Mr. Johnston complained about the quota, Mr. Wilson countered with the charge that British films are not doing as well as they might in the U. S. Mr. Johnston dismissed the picketing as being the work of "just a lot of kids" and said that "not much harm has been done." The British industry announced meanwhile that it had chosen six films to be shown in the United States "to test the effectiveness of Americans campaigning for a boycott of British films."

On the boycott question earlier, Sir Alexander Korda said he would refuse to send further films to the U. S. until the picketing of British pictures was stopped.

U. S. Holds Up French Pact on Disney Protest

Following receipt of a strong protest over the proposed revision of the Blum-Byrnes agreement from Walt Disney Productions August 21, the State Department has held up, at least temporarily, the signing of the accord, it was learned this week.

The State Department's instructions to its Paris Embassy representatives, not to sign the agreement reached two weeks ago, was the direct result of a telegram to Secretary of State Marshall from Roy Disney, president of Walt Disney Productions, who called the proposed changes "unfair" to the independents and to his company and said they amounted to a virtual freeze-out. He further charged that the proposed pact conferred most of its benefits on the major film companies.

After holding up action on the agreement, a State Department representative contacted a member of the Society of Independent Motion Picture Producers on the coast and discussed the situation with him.

Under the terms of the proposed revision, Hollywood would receive \$9,752,820, the total of its blocked earnings in France since 1939, over a four-year period. The American companies will be allowed to remit also a part of their earnings between June, 1947, and July 1, 1948. American firms will be able to unfreeze \$3,625,000 every year in quarterly installments.

To get this money, the American negotiators had to agree to an increase in the playing time of French pictures in France from four to five weeks a quarter. Also they have had to promise that they would limit themselves to 121 films a year. Of these 13 were to have come from the independents and it is this arrangement which Mr. Disney referred to as being "unfair."

File Plans for Four Theatres, Two Drive-Ins

Plans for the construction of four theatres were announced in the past week. Two will be drive-ins.

Joe Marshall, of Danville, Ky., will construct a drive-in theatre on the outskirts of that city. Scheduled for opening early next spring the project is estimated to cost about \$65,000.

Frank W. Zimmerman, theatre operator of San Marcos, Tex., and the Interstate Circuit, Inc., have announced a drive-in construction project at San Marcos. Mr. Zimmerman said the theatre will be a ten-ramp theatre equipped with several concession rooms.

At Greenville, S. C., a permit has been issued for the construction of a \$50,000, 700-seat theatre by Plaza Theatre, Inc., while in the same city, Ed Curdts, theatre operator, has also been granted permission to erect a theatre.

MARTIN QUIGLEY'S THIRD of A CENTURY

Q MOTION PICTURE HERALD with its issue of September 25 will present anniversary attentions to the art and industry for the period of 1915-1948.

Q It marks the third of a century in which Martin Quigley as editor and publisher has been engaged in the service of the whole industry from studio through distribution to presentation on the screen — a developing career in print, with a basic policy, continuously applied.

Q This anniversary issue will take measure of the dynamic, swiftly moving period, the most significant in the whole field of expression, with special articles, special pictures and significant documentation. While it discusses the yesterdays, it is in the light of today and today's problems. THE EDITOR

Jack Warner Calls British Film Boycott "Ridiculous"

The boycotting of British pictures was called "ridiculous" by Jack L. Warner, vice-president and executive producer of Warner Brothers, when he arrived in New York aboard the *Queen Mary* Monday. The public would respond to quality films regardless of where they are made, Mr. Warner contended. He further said that his company planned to make several films in England and already had "Under Capricorn" under way there.

Offer "Life" in Chicago To Highest Bidders

Chicago Bureau

United Artists' "The Time of Your Life," starring James Cagney, will be sold here on a competitive bidding basis, company officials have announced here. This is the third feature which United Artists has released in this territory since the company adopted competitive bidding.

Paramount Net \$13,570,000 For First Six Months

A net profit of \$13,570,000 for the six months ended July 3 was reported at the weekend by Paramount Pictures. This compares with earnings estimated at \$17,407,000 for the first six months of 1947.

Earnings for the second quarter, ended July 3, were estimated at \$5,810,000. This compares with earnings of \$7,885,000 for the quarter ended July 5, 1947.

Effective with the beginning of the fiscal year 1948, Paramount has excluded the earnings of all subsidiaries operating outside of the U. S. and Canada, except to the extent that dividends have been received from such subsidiaries.

The \$5,810,000 of estimated combined consolidated and share of undistributed earnings for the 1948 quarter represents 84 cents per share on the 6,921,939 shares outstanding. This compares with \$1.11 per share for the quarter ended July 5, 1947, on 7,118,872 shares then outstanding.

Computed on the same basis, the six-month earnings in 1948 represent \$1.96 per share, which compares with \$2.45 per share for the first six months of 1947.

The board of directors last Thursday declared the regular quarterly dividend of 50 cents per share on the common stock payable September 24 to stockholders of record September 7, 1948.

Resuming the purchase of its own common stock at increased tempo, Paramount last month acquired 31,000 shares, bringing the total in the company's treasury to 611,133. This followed a sharp drop-off of purchases in May and June, after the U. S. Supreme Court ruled in the industry anti-trust suit. In May the company bought 8,700 shares and in June, 2,700.

RKO Reedit "Electra" For Popular Price Run

The RKO-Theatre Guild production of Eugene O'Neill's "Mourning Becomes Electra," which has completed its roadshow engagement, has been reedited for a popular admissions run. In the new version the running time is reduced to a little under two hours. In the roadshow version the feature ran 170 minutes. Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn and Kirk Douglas star in the feature. It had its premiere Nov. 19, 1947.

Lawler, Sikes Merge

Ralph Lawler, operator of the Peoria Drive-In theatre, and Joseph N. Sikes, who operates the Springfield Drive-In in Illinois, have formed a partnership placing both theatres under their joint management. Mr. Lawler was formerly district manager for Great States in Illinois, and Mr. Sikes is a Waukegan attorney.

ITOA RAPS TOA STAND ON ASCAP

UA Has Product For 8 Months, Sears Declares

Counsel Says TOA Seeks To "Confuse Effect and Implication of Decision"

Attacking the stand of the Theatre Owners of America on the recent decision by Judge Vincent L. Leibell, which called the American Society of Composers, Authors and Publishers a monopoly and ended its theatre collection activities, Milton C. Weisman, general counsel to Independent Theatre Owners Association, last week said TOA was "trying to confuse the simple effect and implications of the decision."

In replying to Mr. Weisman's statement, Herman M. Levy, TOA general counsel, said this week that, while his organization was "glad to argue with anybody at any time" the merits of the two positions regarding payments to Ascapi, he felt that "the mud-slinging at personalities by Mr. Weisman does not deserve or warrant a reply."

To Ask "Sweeping Relief"

In a statement entitled "To Pay or Not to Pay—There Is No Question," Mr. Weisman declared that "irrespective of whether or not the defendant, Ascapi, or its co-defendants appeal . . . the plaintiffs intend to appeal to obtain not alone damages, but even far more sweeping relief. It is the writer's opinion that such additional relief will be obtained in the appellate courts." The whole Ascapi case was started some years back by 63 members of ITOA.

Mr. Weisman, refuting repeated warnings from Mr. Levy, said exhibitors were "absolutely safe" in refusing to pay on the basis of Judge Leibell's decision, Mr. Levy has pointed out in the past that the decree has not yet been signed and that, under the Federal Copyright Laws, payments must continue or exhibitors lay themselves open to severe legal penalties.

Ascapi made known its own stand on the matter last week when it was learned that the society had decided to appeal Judge Leibell's ruling which held it guilty of having violated the anti-trust statutes. Before Ascapi takes its case to the U. S. Circuit Court of Appeals, however, its counsel, Robert P. Patterson, former Secretary of War, will seek to have Judge Leibell modify some of the stronger and more sweeping language of his opinion.

MPAA to Delay Meetings

A further development in the Ascapi case came last week when the copyright committee of the Motion Picture Association of America, following a number of conferences, decided not to schedule any further meetings, pending approval by Judge Leibell of a decree based on his findings of fact. It was felt that further discussions would have

no practical purpose and would just be "shooting in the dark," a spokesman said. The producers are interested in the Ascapi matter since, under the judge's decision, individual members of Ascapi must sign contracts for all music performance rights with them.

Mr. Weisman's statement reviewed Ascapi activity and said the court's decision was "a reasonable and fair pronouncement of the law which had to be applied to the facts of the case." The decision is "simple and clear and can be relied upon by all exhibitors," he wrote, adding: "The court's findings of fact . . . lucidly demonstrate not only the legal correctness of the decision, but the science and wisdom of clearance of all music rights at the source."

He forecast that RKO first and then all other companies would follow the pattern established by the court. And Mr. Weisman went on to attack TOA's argument that licensing at the source would mean increased rentals for exhibitors. This reasoning, he said, "totally disregards the facts as proven and found by the court on the trial and it flies in the face of all economic factors, reason and judgment."

Cites Producer Practice

The statement pointed out that when a producer acquires performing rights to music other than Ascapi music, he buys synchronization rights together with performing rights for a flat fee; that in these cases the producer passes them on without separate charge, and that distributors obtain from exhibitors all that the traffic will bear and as much as possible irrespective of whether or not they give the exhibitor the performing rights to music or not.

"By this decision a great new and favorable position is opened up for producers," Mr. Weisman wrote. "For the first time since the advent of sound, competition in the sale of performing rights to music is present."

Record Year in Money, Films For New York Censor

The motion picture division of the New York State Education Department collected a record-breaking \$360,180 in fees for reviewing 1,781 pictures, an increase of 120 films over the previous years. The division, which reviews and licenses films for exhibition in the state, rejected five films, ordered eliminations made in 123 and approved 1,653 in the fiscal year ended last March 31, according to Dr. Ward Bowen, acting director of the division. Combined footage of the pictures reviewed was 6,845,104, compared with 5,966,168 for the 1946-47 period, while the number of prints licensed was 28,763 as against 30,578 in the previous fiscal year.

Howard Hughes, through his Hughes Tool Company, will finance the production of three features for United Artists release in return for possession of three of his pictures which UA originally was to release. These features are "The Outlaw," "Mad Wednesday," and "Vendetta."

The announcement of the deal was made Monday by Gradwell L. Sears, UA president. At his New York press conference, Mr. Sears stated that the extent of Mr. Hughes' financing would involve approximately \$750,000, with Hughes Tool participating in the profits of the three productions. Mr. Sears will approve the producers and subject matter of the three pictures before releasing Mr. Hughes' three.

UA, said Mr. Sears, is stocked with product for the next six to eight months. Those features now moving into national release, or due shortly, include: "Time of Your Life," "So This Is New York," "Texas, Brooklyn and Heaven," "Pittfall," "Vicious Circle," "Innocent Affair," "My Dear Secretary," "Girl from Manhattan" and "High Fury."

Mr. Sears believes that Howard Hawks' "Red River" will be the company's biggest grosser, perhaps surpassing "Spellbound," which holds the record now with about \$5,000,000 in domestic rentals.

The financing of independent productions, according to Mr. Sears, is now a little easier than it has been since "several new banks" have moved into the field.

U. A. Sets Distribution Deal for Holland

United Artists product in Holland will be distributed by F. L. D. Strenght, head of N. V. Filmverhuurkantoor Nederland, under the terms of a five-year franchise agreement, concluded in Europe between Arthur W. Kelly, executive vice-president of United Artists, and Mr. Strenght. The agreement went into effect September 3. News of the deal was cabled by Mr. Kelly to the UA home office in New York Tuesday. The agreement, Mr. Kelly said, guarantees UA producers an assured outlet for their product with increased playing time in some of Holland's most important first run and circuit houses.

Walsh Wants Picture Campaign Against Taft-Hartley Act

Richard F. Walsh, president of the International Alliance of Theatrical State Employees, is currently urging the production of a picture to be used to campaign for repeal of the Taft-Hartley Act. This film would be the followup of a resolution introduced at the IATSE's 39th convention in Cleveland.

IF IT'S ABOUT THE BUSINESS IT'S IN THE ALMANAC

20th Annual Reference Book Gives Industry's Facts and Figures

WHO is the head of Eagle Lion's music department? (See page 442.)

WHAT is the average weekly attendance at the theatres in the U. S.? (See page XV.)

WHERE is Chakeres Theatres, Inc., located? (See page 515.)

WHEN did Charles Laughton get his Academy Award? (See page 205.)

WHY is that award called an "Oscar"? (See page 696.)

Those items are but five out of the hundreds of thousands in the 1,024 fact-crammed pages of the 1948-49 INTERNATIONAL MOTION PICTURE ALMANAC, published this week by Quigley Publishing Company.

It is the twentieth annual Almanac to collect the pertinent statistics of the motion picture, to summarize the achievements of the industry in 11,000 detailed biographies, to present a comprehensive picture of the industry, both here and abroad in 45 foreign countries, as it relates to business and politics, art and labor, dollars and doughnuts.

Edited by Terry Ramsaye, the Almanac is divided into 14 sections: the biographical Who's Who in Motion Pictures, Corporations, Theatre Circuits, Pictures, Services, Codes and Censorship, Theatre Equipment and Materials, Organizations, The Government Case, Motion Pictures in Industry and Education, The Industry in Great Britain, The World Market, The Press and Television and Radio.

Ramsaye Preface Outlines Problems of the Year

These are prefaced by a special section devoted to industry statistics and by a list of 100 films produced from 1903 to the present which Red Kann has selected as being all-time greats.

Observing, "It is still a year of realignment," Mr. Ramsaye has contributed a preface in which he reviews the highlights of the year; the problems in the foreign market, the Supreme Court and Paramount, the House Un-American Activities Committee vs. Hollywood, the industry's finances, and the industry's publicity.

Peter Burnup, the HERALD's London editor, contributes the preface to the extensive British section of the Almanac, giving an on-the-spot, step-by-step account of the year of intense Anglo-American negotiations over the *ad valorem* tax and other knotty problems.

The British section also offers a complete listing of all companies and personnel, trade

FACTS BEHIND THE FACTS

The facts and figures concerning the facts and figures contained in the 1948-49 International Motion Picture Almanac are these: 4 pounds, 2 ounces, of an orange-and-black bound book, containing 1,024 nine-by-six pages; the book divided into 14 major sections, these being:

Who's Who in Motion Pictures: 11,000 biographies, from Aalberg, John O., to Zworykin, Vladimir Kosma, containing all picture credits, much personal data.

Corporation: The structure, organization and executive personnel of all producing, distributing and allied companies, together with a listing of their domestic and foreign branches, and a recounting of their histories.

Theatre Circuits: Including those in the U. S., Canada, the Drive-in theatres and the Negro theatres, all arranged alphabetically by company names, and listing each theatre.

Pictures: A complete listing of feature releases for 1937-48, giving the distributor, the release date, the stars and the running time; a listing of 1947-48 product by companies, the 1947-48 short subjects, the foreign film imports for the year, poll and award winners listed, and a special supplement, "The Truth About Oscar."

Services: Here are the motion picture exchanges in the U. S. and Canada, the distributors of trailers, film carriers, producers of short subjects and newsreels, story and talent agencies, film laboratories, raw stock manufacturers, and stock-shot film libraries.

Codes and Censorship: Containing a listing of all public film reviewing groups, censorship boards in the U. S., Sunday show regulations, and the full texts of the Production Code and the Advertising Code.

Theatre Equipment and Materials: A listing of manufacturers and their services, supply dealers in the U. S. and Canada, and

supply dealers in the world market, this last a listing of markets in 19 foreign countries.

Organizations: All exhibitor organizations in the U. S., and Canada, with officers listed; all guilds and unions, both before and back of the camera; producer-distributor groups; a listing of Variety Clubs, and film clubs.

The Government Case: Containing the full text of the Supreme Court's decision in the U. S. vs. Paramount, et al, anti-trust suit, and a listing of Motion Picture Arbitration organizations.

Motion Pictures in Industry and Education: A listing of producers, distributors and libraries of industrial and educational films.

The Industry in Great Britain: A special section devoted to conditions and policies in England, an article on the tax agreement, a listing of companies, personnel, trade organizations, circuits, studios and laboratories, with a general introduction by the Almanac's London editor.

The World Market: Presenting market analyses in 45 countries, prepared by the Almanac's foreign correspondents.

The Press: A listing of trade publications, writers and film critics of the daily press, foreign press, national magazine film writers and fan magazines.

Television and Radio: A summary of television in 1947-48, a listing of operating and pending TV stations and of radio and television broadcasters, manufacturers and producers.

organizations, circuits, government film departments and studios and laboratories.

While the Almanac devotes most of its space to the short, sharp collection of facts, it prints in their entirety the complete texts of the more important documents of the period: the Supreme Court's decision in the U. S. vs. Paramount, et al, anti-trust suit; the texts of the Production Code and the Advertising Code.

Foreign countries covered in this year's Almanac include: Algeria, Tunisia, Morocco, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, Cuba, Czechoslovakia, Denmark, Ecuador, Egypt,

Eire, England, Finland, France, Germany, Greece, Holland, Hungary, India, Italy, Japan, Lebanon, Russia and others.

This is the most complete listing of foreign industry statistics to be found. For each country there are tabulated such facts as the number of theatres in operation, the title and producing company of all features produced during the year, censorship regulations, customs fees and other monetary exchange regulations, admission taxes, industry legislation affecting the industry, government departments regulating the industry, principal industry organizations, and producers, distributors and circuits.

MADRAS ADOPTS A PRODUCTION CODE

State Taxes for Year Increased To \$17,159,000

India Province Patterns Regulations After U. S. Industry's Rules

The Provincial Government of Madras, India, has adopted a motion picture production code that parallels section for section and almost word for word the U. S. industry's Production Code.

The U. S. Code, formulated by Martin Quigley in collaboration with Rev. Daniel A. Lord, has served as a model for the production code of Italy and the codes currently considered for Germany and several South American countries.

Approved by Government

The Indian code was recommended by the Madras Board of Film Censors to the Madras Government for approval. A government order of January 27, 1948, gave legal sanction to its enforcement.

There are at present no film regulations for the whole of India, each province dealing with the motion picture exhibition problem in its own way.

Due to the introduction of prohibition into the province, the Madras code is particularly strict concerning the elimination of drinking scenes. The code states that "no objectionable scene showing the drinking of any type of intoxicating liquor will be permitted in any films and that in all films, including those certified at any time previously, such scenes should entirely be deleted from pictures."

Language Follows U. S. Code

The Madras Code's statement of general principles, closely following the language of the U. S. code, follows:

"No picture shall be passed which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown on the side of crime, wrong-doing, evil or sin.

"Approved standards of life, subject only to the requirement of entertainment, should be permitted to be presented.

"Law, natural or human, shall not be allowed to be ridiculed nor shall sympathy be created for its violations."

The code, in its listing of particular applications to motion pictures, covers the following points:

Crimes against law; murder, methods of crime, drinking.

Sex: adultery and illicit sex, scenes of passion, seduction or rape.

Vulgarity, obscenity, profanity, costume, dances, religion, locations, national feeling, titles, and such "repellent subjects" as hanging, brutality, branding, cruelty to children or animals, and surgical operations are not to be shown.

July Tax Total At \$33,054,712

General admission tax collections in July, reflecting June box office business, were \$33,054,712, compared with \$34,972,435 collected in July of 1947, the Bureau of Internal Revenue announced in Washington last week. Only in March and June of this year have 1948 collections exceeded those of

The general admission tax figures cover legitimate theatres, sports events, and other admissions as well as admissions to motion pictures, but do not include roof garden and cabaret tax collections and taxes on various

The total July collections from all admissions was \$37,853,846, compared with \$40,233,348 in July, 1947.

Towne Getting First Runs After Filing Trust Suit

Chicago Bureau

Since the Towne theatre, Milwaukee, filed its \$1,050,000 anti-trust suit against the majors and theatre circuits, charging discrimination in booking practices and asking for theatre divestiture, the house has been given the opportunity to bid for MGM and Paramount product. Prior to the suit, this product played the Fox Wisconsin and Palace theatres first run. Since filing the suit, the Towne has played MGM's "The Pirate" and "Easter Parade" and has won bids for MGM's "A Date with Judy" and Paramount's "A Foreign Affair" and "Dream Girl." Defendants in the anti-trust suit have until September 20 to file answers.

Dissolution Asked in K-B Stanley Trust Suit

Washington Bureau

Attorneys for the K-B Amusement Company asked the Federal Court here Saturday for an immediate dissolution order in its suit to force the Stanley Co., a Warner subsidiary, out of the MacArthur theatre, owned jointly by the two companies. Stanley had previously moved to dismiss the suit, claiming there was no final judgment in the U. S. vs. Paramount anti-trust suit and therefore none of the theatre-owning defendants were required to dispose of their theatre interests at this time. K-B counteracted that opinion Saturday by stating that no final decision was necessary for a dissolution order since the high court had held that joint ownerships between Paramount defendants and independents are illegal.

Washington Bureau

State governments collected \$17,159,000 in taxes on admissions and amusements in the year ending June 30, the Census Bureau estimated in a report Monday. This compares with \$14,216,000 reported last year, which was up sharply over earlier years.

The Bureau reported 33 states had admission taxes during the last fiscal year, compared with only 28 during the 1947 fiscal year. No breakdown was available as to how much of the receipts came from motion picture theatres. However, a few states included their receipts from film admission taxes not in the admissions and amusement brackets but rather along with pari-mutuel receipts, so that the two factors might balance out, Census Bureau officials said.

State collections from licenses on amusements and race tracks continued to drop. The 33 states having such levies took in only \$3,501,000 during the fiscal year just ended, compared with \$4,010,000 collected by 34 states the previous year and collections of \$4,201,000 in fiscal 1946.

New general sales taxes were levied in four states during the period covered by the report, and this, along with rising prices and increased business activity, boosted general sales tax collections by 25 per cent over fiscal 1947, to \$1,500,000,000. This is three times the 1940 yield. State tax collections of all types totaled \$7,900,000,000, an increase of more than \$1,100,000,000 over 1947.

Bailey Resigns as Ontario Manager for 20th Century-Fox

Harry J. Bailey has resigned as Ontario branch manager for Twentieth Century-Fox. He has been succeeded by Peter Myers, formerly with Eagle Lion Films of Canada. Arthur S. Silverstone, Canadian district manager, has announced. Larry Stevens has resigned as publicity director of United Artists of Canada to be executive assistant to Frank H. Fisher, general manager for Eagle Lion there.

Loew's Can Inspect Books In Percentage Suit

The New York District Court last week granted permission to Loew's to inspect books, records and accounts in its percentage action against Jesse Stern, Abraham H. Levy and their circuit corporation. Federal Judge Sylvester J. Ryan directed the defendants to produce the records for the period from December, 1941, through December, 1947. Theatres involved are the Park West and Washington, in Manhattan, and the Howard, in Brooklyn, N. Y.

YOU CAN TEACH A PARROT TO SAY:



**"JUST
AS
GOOD!"**

Honestly, Mr. Exhibitor, aren't we right in assuming that you want M-G-M to continue the high standard of our Short Subjects? We genuinely feel that your audience resents inferior shorts as an insult to their intelligence. Exhibitors put M-G-M Shorts up on the marquee because they are top quality, created with all the skill and studio resources of M-G-M's finest feature productions. As a result, M-G-M Shorts on your program bring in *extra* revenue in addition to giving *extra* satisfaction to your show. M-G-M Shorts rank high among Academy Award winners. Ask your M-G-M Branch to serve you with our entire line-up of sparkling Shorts. You'll be glad you did it all year long!

TOPS IN SHORTS! **M-G-M's 1948-'49 PROGRAM!**

16 M-G-M CARTOONS

(In Technicolor)

Includes those box-office favorites Tom and Jerry!

★

4 GOLD MEDAL REPRINT CARTOONS

Proven hits!★

★

10 PETE SMITH SPECIALTIES

Undisputed leader of live action shorts!

★

6 PASSING PARADES

From the inimitable story-teller, John Nesbitt.

★

4 M-G-M 2-REEL SPECIALS

Accent on action!

★

8 FITZPATRICK TRAVELTALKS!

(In Technicolor)

For the lure of far-off places!

★

104 Issues a year

"NEWS OF THE DAY"

The NEWSreel that tops 'em all!

TITLE BUREAU FINDS WHAT'S IN A NAME

The increasing realization by the studios of the importance of a motion picture title has swelled to 103 the number of producers availing themselves of the services of the Motion Picture Association of America's title registration bureau.

While no immediate changes are in the offing, Margaret Ann Young, head of the section, said this week that enlargement of her staff was contemplated in the near future. Also, non-members, now served without cost, may in the future be charged a fee to cover the rising cost.

Sees No Structure Change

Miss Young foresaw no alterations in the structure of her bureau's functions, but forecast an eventual revision of the rules, formulated at first in somewhat vague fashion in 1925 and revised in 1936. Such changes may involve an increase in the number of titles any one company may register under the bureau's operating procedure. They may also cover reissues and remakes.

Statistics supplied by Miss Young for the current and past year are impressive in that they indicate widening producer interest. Title registrants today include 26 member companies of which 20 are active. There are 77 non-member companies filing titles with the bureau. This compares to 46 non-members at the end of 1946. So far only two producers—Astor Pictures and Eagle Lion—have resigned from the bureau. They still submit their titles, however, for Production Code clearance.

Some 10 applications for membership are pending. The only condition for admittance is that the company must be regularly engaged in production.

The number of titles checked by Miss Young during 1947 totaled approximately 5,000. In 1948, proportionate with the increase in producers who have joined the service, it will be about 5,600. The bureau handles about 100 titles a week. Some 740 titles have been transferred from the unreleased to the released titles index so far this year. This index now holds some 60,000 titles. The unreleased file has 16,000 titles. Since there are limitations on the number of titles that can be registered, this figure stays fairly constant.

Halted Crime Title Trend

Noting a definite trend towards crime titles, Miss Young late last year undertook a study of the matter for Eric Johnston, president of MPAA. She found that two out of every four titles dealt with crime and violence in some form. As a result of her survey, Mr. Johnston introduced the matter to the consideration of the MPAA board and this body in December of last year amended the Production Code to deal with the problem.



MARGARET ANN YOUNG

Since that time, the submission of crime titles has decreased sharply. Rejection of such film names, says Miss Young, is called for on the theory that many people see the title but not the picture and with the idea in mind that a title is an important factor in influencing a patron.

Rejection of titles, on the ground that they were "morally unsuitable," totaled 30 in 1947. This year 39 have been rejected, but, as Miss Young points out, the increase is in line with increased producers' participation in the bureau's activities. There have been three arbitration proceedings so far. In 1947 there were seven. Impartial decisions are made by an intra-industry group when two companies contend for one title.

Gangster Titles Rejected

Title rejections are based mainly on disapproval of gangster themes. Among film names turned down by the bureau are "Gangster Squad," "The Sleeping Pill Racket" and "The Medical Racket." "Guns for Hire" also was rejected although some years ago there was a film called "This Gun for Hire." The company at the time promised not to use the title again. "Kiss the Blood Off My Hands" was passed by Miss Young, but with a recommendation that it be changed. The title as such does not violate the provisions of the Code.

The number of titles possible for a producer to register is strictly limited. Non-members are treated on a completely equal basis with members. Every company can have 100 original titles registered at one time. If it wants to have more original titles on file, some of the old ones must be withdrawn. The category "original" denotes that the title is not based on a copyrighted work. The companies have the

right to register as many copyrighted titles as they desire. Within that category they may also claim permanent protection for 250 titles of special value, such as "The Big Parade," "Best Years of Our Lives" and "Seventh Heaven."

Producers also may register 200 original shorts titles and an unlimited number of song titles. Released pictures are automatically protected for four years following the date of their first showing. Copyright implies protection for 28 years.

The aim of the title registration bureau is four-fold, according to Miss Young. It functions to determine the moral acceptability of a title, to protect properties, to establish priorities and to avoid harmful similarities which stand to cost the studios a great deal of money.

File Translated Titles

A similar service, aimed at preventing title duplication, also is extended to the companies by the MPAA's international department, where W. B. Thomas keeps a file on translated titles in Spanish and French to Finnish and Japanese. This section has some 150,000 titles registered.

To decide just what title violates good taste sometimes is quite difficult, says Miss Young. She reads the script and then makes a decision on the basis of her own judgment. Titles like "Her Secret Sin" and "Intimate Relations" are out. She is satisfied with the way the bureau now is functioning and says the companies, at long last, are familiar with the involved phases of title registration. The bureau sends out a daily report to keep all companies informed of production plans.

20th-Fox Changes Place, Date for Sales Meeting

The domestic sales convention which Twentieth Century-Fox had originally scheduled for Chicago the week of September 11, will now be held in Los Angeles September 14-17, A. W. Smith, Jr., general sales manager, has announced. Spyros P. Skouras, president, and Darryl F. Zanuck, vice-president in charge of production, will attend the convention as well as the company's branch managers, division managers and divisional assistants, corporation executives and domestic distribution heads.

FCC's Power to License May Be Big Club on Giveaways

Washington Bureau

The Federal Communications Commission has indicated that it will use its general power to issue radio licenses to curb radio's giveaway programs. Three weeks ago, the FCC announced proposed rules which would have banned radio from giving away cash, washing machines and houses on its quiz programs. The National Association of Broadcasters and interested Congressmen pointed out that the section of the Federal Communications Act which the FCC was using as its authority had been repealed. Now the FCC says it does not need it and the ban will be enforced.

British Refuse Color Television

London Bureau

Paralleling the action of the Federal Communications Commission in the U. S. last year, the British Government last week settled the black-and-white vs. color television argument by advocating the retention of the 405-line system—and thus black-and-white television—"for some years to come."

The Television Advisory Committee, under the chairmanship of Lord Trefgarne, having investigated television systems of various foreign countries, said improvements in the quality of the picture in any of these systems noticeable to the ordinary viewer are very slight and not sufficient to justify a change of system which would make all the present British receiving sets obsolete.

The Committee's findings mean that the British Broadcasting Corporation will continue to telecast on a 405-line basis and that new British stations will do likewise. The Americans are using a 525-line system which, according to some observers, gives better definition and contrast. The FCC last year turned down an application by the Columbia Broadcasting System for a commercial color television license.

Yates Halves His Salary; Republic Passes Dividend

Herbert J. Yates, president of Republic, has voluntarily cut his salary in half, he announced this week. This report was coincident with the announcement that the Republic board of directors at its meeting August 27 failed to declare the usual quarterly dividend on the preferred stock. This was "due to unsettled conditions in the motion picture industry throughout the world," according to the announcement. The salary deduction is "in addition to many economies already in effect" and "further substantial economies contemplated during the next 60 days," according to Mr. Yates. All available cash above operational requirements will be used to further reduce the company's bank loans, it was stated.

NBC's Midwest Television Set for September 20

Chicago Bureau

The National Broadcasting Company's midwest television network will begin regular operations September 20 and should be connected with the NBC eastern network by the first of the year, it was announced here last week. The midwest chain will start off with six stations, located in St. Louis, Detroit, Milwaukee, Toledo, Cleveland and Buffalo. The Chicago station, WMAQ-TV, will be added soon.

Altec Moves Chicago Office

The Chicago Altec Service headquarters office moved September 1 into new and larger quarters in the Transportation Building, 608 South Dearborn Street.

LATE REVIEWS

The Saxon Charm

Universal-International—
Montgomery Against the World

Take a novel by Frederic Wakeman, author of "The Hucksters," add such marquee names as Robert Montgomery, Susan Hayward, John Payne and Audry Totter; turn the screenplay and direction over to Claude Binyon to retain all the flavor of the book, and you will get a story like "The Saxon Charm"—a story which will bring many happy smiles to exhibitors and patrons alike.

Produced by Joseph Sistrom, it is primarily a character study of a suave, glib, self-centered theatrical producer, played by Robert Montgomery, who dominates the lives of friends and associates to his own advantage. It is also a comedy which hits its entertainment mark with the sureness of a well-aimed arrow. There are touches of romance and undertones of tragedy when the producer's utter disregard for all humanity, including himself, results in a suicide; the marital breakup of his two friends, and, eventually, his own moral, spiritual, physical and financial bankruptcy.

It is Montgomery's picture. He uses John Payne and Susan Hayward, a novelist turning playwright, and his wife, respectively, as a foil for his every whim and desire. He turns the love of Audrey Totter into a burning hate. And, finally, he is the cause of his ex-wife's suicide, when, after initiating a reconciliation, he drops her on finding she has no money.

But the highlight is the dialogue as written by Wakeman and Binyon, which zips along and keeps the story moving without a hitch.

Reviewed at the Universal-International projection room in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, September, 1948. Running time, 88 minutes. PCA No. 13110. General audience classification.

Matt Saxon Robert Montgomery
Janet Busch Susan Hayward
Eric Busch John Payne
Alma Wragge Audrey Totter
Henry Morgan, Harry Von Zell, Cara Williams,
Chill Wills, Heather Angel

Walk A Crooked Mile

Columbia—The F. B. I.

It looks like Edward Small might be making a career out of fashioning features in which government agents are the heroes, subversive characters the villains, and the quasi-documentary style the technique by which the story is told.

In Mr. Small's "T-Men" it was Treasury agents doing the chasing. In "Walk A Crooked Mile" it's the F. B. I. And the rough, battle-scarred Dennis O'Keefe is the star of both.

Like its predecessor, "Walk" is a tough and tumultuous show, with plenty of tight-lipped characterizations and gun fire. Its high order of "cops-and-robbers" story telling should keep the girl in the booth busy shoving out tickets to fast action fans.

This is a George Bruce screenplay, adapted from a story by Bertram Millhauser. O'Keefe, of the F. B. I., and Louis Hayward, of Scotland Yard, are put on the trail of a Communist spy ring which has succeeded in getting at information sources of a U. S. atom bomb plant.

The climax of the piece speeds things up, however, and you're wound up for a whirlwind finish.

Gordon Douglas directed and Grant Whytock produced. Rounding out the cast are Louise Allbritton, Carl Esmond and Raymond Burr.

Seen at the home office. Reviewer's Rating: Good.—C. F. L.

Release date, September, 1948. PCA No. 13345. Running time, 91 minutes. General audience classification.

Daniel O'Hara Dennis O'Keefe
Phillip Grayson Louis Hayward
Dr. Toni Neva Louise Allbritton
Dr. Titter Van Stolt Carl Esmond
Onslow Stevens, Raymond Burr, Art Baker, Lowell Gilmore, Charles Evans, Frank Ferguson

FCC Delays on Paramount Plea

Washington Bureau

The Federal Communications Commission declined this week to act on a petition by Paramount, seeking immediate determination on whether the company controls Allen B. DuMont Laboratories.

If answered in the affirmative, it means that Paramount already controls the five-station maximum allowed under FCC rules. At stake are applications for television stations by Paramount subsidiaries in Boston, Detroit, San Francisco, Dallas and Miami.

The FCC pointed out that hearings on applications by Paramount, 20th-Century Fox and three other firms for available television channels in San Francisco had been included and that it thought it "conducive" to more orderly administrative procedure "if the Paramount-DuMont issue were determined as part of the decision on the San Francisco applications rather than separately and immediately.

Last week the FCC turned down a request by 20th-Fox to amend its application for a San Francisco television station to include plans for an auxiliary station in Oakland. Paramount was granted a license and construction permit for a new experimental television relay broadcast station in the Los Angeles area.

"Stations West" Premiere For Chicago, Milwaukee

Setting its third world premiere here this year, RKO announced this week that its "Stations West" would be launched in a territorial premiere simultaneously in Chicago and Milwaukee in October. A number of Hollywood stars are expected to attend. The "Stations West" opening here is said to have been prompted by the success in Chicago of "Fort Apache" and "Miracle of the Bells."

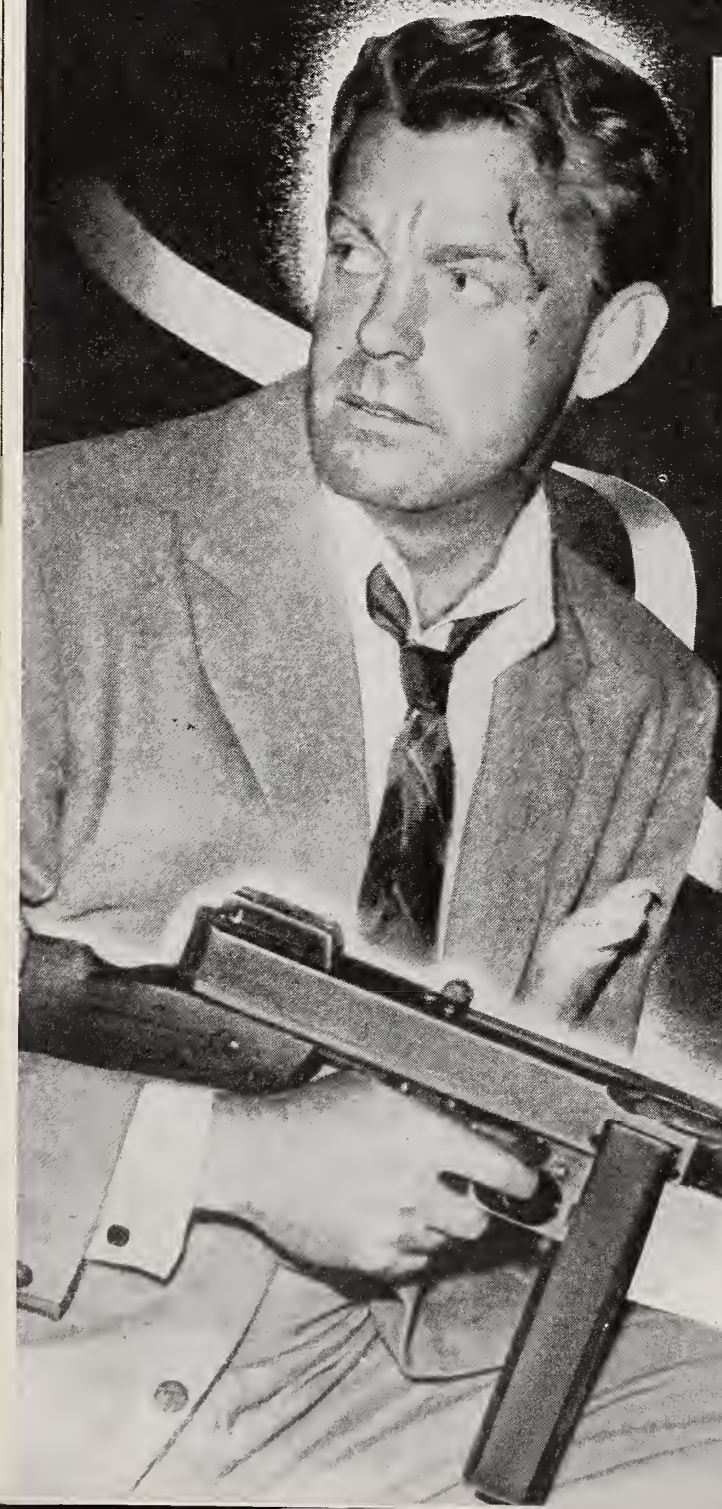
First Stockholders Meeting For Dallas Theatre Service

The first annual meeting of stockholders and officers of United Theatres Service Corporation was conducted by John L. Franconi, president, August 24. John C. Greer was elected to the board of directors and named general manager. Sally Applegate was named shorts booker and assistant to Mr. Greer. Other new officers include Lora McFarland, secretary, and L. T. Riley, treasurer.

FCC Calls Meeting

The Federal Communications Commission has scheduled for September 13 a meeting with representatives of the television industry to discuss its television allocation procedures. The question of whether the FCC should adopt changes prior to a final decision in a number of television hearings already held or scheduled as well as the attitude on future applications will be discussed.

AMERICA'S FBI OF TOP SECRET BLASTED



SCOTLAND YARD



FIFTH COLUMN TRAITORS BY FBI!

HANDS A HAND

...WITH A GUN IN IT...

TO AVENGE G-MAN'S MURDER!



COLUMBIA PICTURES presents

WALK A CROOKED MILE

starring **Louis HAYWARD · Dennis O'KEEFE**

with **LOUISE ALLBRITTON**

CARL ESMOND

An EDWARD SMALL Production

Screenplay by George Bruce • Directed by GORDON DOUGLAS • Produced by GRANT WHYTOCK



Box Office Champions for The Month of August

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

ABBOTT & COSTELLO MEET FRANKENSTEIN

(Universal-International)

Produced by Robert Arthur. Directed by Charles T. Barton. Original screenplay by Robert Lees, Frederic I. Rinaldo and John Grant. Cast: Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi, Glenn Strange, Lenore Aubert, Jane Randolph, Frank Ferguson, Charles Bradstreet.

EASTER PARADE

(M-G-M)

Produced by Arthur Freed. Directed by Charles Walters. Screenplay by Sidney Sheldon, Frances Goodrich and Albert Hackett. Based on the original story by Frances Goodrich and Albert Hackett. Lyrics and music by Irving Berlin. Technicolor director, Natalie Kalmus. Cast: Judy Garland, Fred Astaire, Peter Lawford, Ann Miller, Jules Munshin. [Champion for the second month.]

KEY LARGO

(Warner Brothers)

Produced by Jerry Wald. Directed by John Huston. Screenplay by Richard Brooks and John Huston. From the play by Maxwell Anderson. Cast: Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Clair Trevor, Thomas Gomez, Harry Lewis, John Rodney, Marc Lawrence, Dan Seymour.

MELODY TIME

(Disney - RKO)

Feature-length cartoon in Technicolor produced by Walt Disney. Cast: Roy Rogers, The Sons of the Pioneers and Organist Ethel Smith, all appearing on the screen, while heard but not seen are Dennis Day, the Andrews Sisters, Fred Waring and his Band, Frances Langford, Freddy Martin and Orchestra, and Buddy Clark.

MR. BLANDINGS BUILDS HIS DREAM HOUSE

(Selznick Releasing Organization)

An RKO Radio production, produced by Norman Panama and Melvin Frank, and released through SRO. Directed by H. C. Potter. From the novel by Eric Hodgins. Screenplay by Norman Panama and Melvin Frank. Cast: Cary Grant, Myrna Loy, Melvin Douglas, Sharyn Moffet, Connie Marshall, Louise Beavers, Laurene Tuttle, Reginald Denny.

THE WALLS OF JERICHO

(Twentieth Century-Fox)

Produced by Lamar Trotti. Directed by John M. Stahl. Screenplay by Mr. Trotti from a novel by Paul Wellman. Cast: Cornel Wilde, Linda Darnell, Anne Baxter, Kirk Douglas, Ann Dvorak, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton McLane, Griff Barnett.

Equity Plans 12; Cost \$3,000,000

A program of 12 pictures to be produced in 10 months at a cost of \$3,000,000 was announced this week by Equity Pictures. Eagle Lion will release.

Equity, which has its own financing program for independent producers, was organized early this year. Harry Thomas, formerly president of PRC, is Equity president.

Four units of Equity, Mr. Thomas said, currently are preparing their programs. These units are Vinson, Orbit, the Marshall Grant and the Jerry Thomas units.

Arthur Dreifuss, executive producer of Vinson, will start "An Old-Fashioned Girl," a musical starring Gloria Jean, September 20. This will be followed by "Enchantment." Mr. Dreifuss has four musicals on his schedule.

Constantin David, executive producer of Orbit, is preparing "Alimony" for September, and has completed "Parole," starring Turhan Bey, Michael O'Shea and Evelyn Ankers.

The Marshall Grant unit is preparing "Tell Me, Pretty Baby."

Jerry Thomas, executive producer of the Westerns on the program, begins this month the first of his "Bronco Buster" series.

Drive-In Owners Organize In Two Carolinas

Drive-in owners in North and South Carolina met in Charlotte Sunday and formed Drive-In Theatre Owners' Association. R. O. Jeffress, Charlotte, was elected president; Hoop Jernigan, Lancaster, South Carolina vice-president; L. L. Theimer, Charlotte, North Carolina vice-president, and A. W. Bell, temporary secretary and treasurer. The plan to organize, Mr. Jeffress announced, grew out of the filing of a suit against the North 29 drive-in on the Charlotte-Concord Highway. The suit was filed by the Federal Court by Park-In Theatres of Camden, N. J., which claims it holds patents to the parking-ramp device used in many drive-ins. Membership in the new organization is not necessarily limited to Carolina owners, according to Mr. Jeffress.

Charges Against Prutzman Dismissed by Judge

Charges of improper stock transactions brought against Charles D. Prutzman and four other executives of Universal-International were dismissed in the case of Mr. Prutzman by Federal Judge Harold R. Medina in U. S. District Court last week. The charges had been brought by minority stockholder Stephen Truncale.

The other U-I executives who are charged by Mr. Truncale with having violated the Securities and Exchange Act of 1934 are N. J. Blumberg, J. Cheever Cowdin, William A. Scully and Clifford Work. Defense attorneys reportedly are also scheduling motions for dismissal of charges against them.

National Screen Sales Drive to Honor Dembow

National Screen Service will conduct a sales drive from September 13 through December 31 in honor of its vice-president in charge of distribution, George Dembow. To be known as the "George Dembow Tribute Drive," it will stress the need for "getting back to showmanship," according to Herman Robbins, president of National Screen.

SOPEG Asks 25% Wage Rise in New Contract

A general wage increase of 25 per cent and an upward revision of all minimums were asked by the Screen Office and Professional Employees Guild in a letter to company heads last week. Sidney Young, president, announced that the union's goal for 1948 was stronger job security, improved grievance machinery and the wage rise. The

SOPEG contracts expire September 27. SOPEG in the past months has faced an invasion by the AFL-affiliated IATSE. At United Artists the company has refused to negotiate with SOPEG on the ground that the union has not fulfilled its obligations under the Taft-Hartley Act.

Ontario Theatres to Dim Lights September 15

Toronto Bureau

Ontario theatres will be called upon to dim their lights beginning September 15 in order to conserve electric power. The dimout will be longer, but more moderate, than last year's, the Ontario Hydro-Electric Commission indicates. Because last year's ban on advertising in illumination was protested so vehemently, the Commission promises this year to allow a certain use of electricity for window and theatre-front displays, providing the overall consumption is reduced.



*To that memorable list
of superb romantic comedies
in every exhibitor's
recollection of long runs,
record-smashing
grosses
and huge profits,
Now Add...*



JAMES NASSER'S
presentation of
FRED
MacMURRAY • CARROLL
MADELEINE

*a peach of a pair in that delightful,
justrightful, "not-so-innocent"*

"An Innocent Affair"

with
CHARLES 'BUDDY' ROGERS • RITA JOHNSON
LOUISE ALLBRITTON • ALLAN MOWBRAY
Original Screenplay by Lou Breslow and Joseph Hoffman
Directed by Lloyd Bacon • A James Nasser Production

right now, just right thru UA.

ALBANY

The Palace, after a smash week with "Easter Parade," presented "The Street With No Name" and "Thunderhoof." "Letter to a Rebel" was an added feature. The Strand booked "Tap Roots" and "Music Man." The Ritz presented "Texas, Brooklyn and Heaven," plus "I Wouldn't Be in Your Shoes." The Grand had a four-day run of "Old Los Angeles" and "Train to Alcatraz" and then opened with "Lulu Belle" and "Adventures in Silverado." . . . SRO has a new office manager, Velma Akin, formerly with 20th-Fox. . . . The blistering heat cut into attendance of non-air-conditioned theatres. . . . Next affair on the Variety Club agenda is a clambake at Picard's Grove on September 13. The annual visit to Thompson's Lake, where the Variety Albany Boys Club camp is located, had 25 members out for a day of inspection and sports.

ATLANTA

R. Roebuck has resigned from Exhibitor Service to go with Selznick as a sales representative. Charles King, for the past 17 years a booker for Bach Theatres in Atlanta, will take over for Mr. Roebuck. . . . Film Row visitors: J. H. Thompson, president of Martin and Thompson Theatres, in to hold a meeting with other theatremen in the south; Mr. and Mrs. Fred Weise, Savannah and Macon; H. C. Moore, Brighton; W. E. Drumbar, Knoxville; Mr. and Mrs. Carl Floyd, Florida; L. J. Duncan and Sidney Laird, West Point; John Thompson, Vidalia; H. G. Willoughby, Hueytown; Abe Levowitz, Chattanooga, and M. C. Moore, Jacksonville. . . . Two new drive-ins have opened: one in Gainsville owned by R. H. Head and the other at Clearwater Beach, Fla., owned by O. W. Phillpot. . . . The Loudon theatre, Loudon, Tenn., has closed. . . . Mrs. Thelma Haglund has been appointed head booker for Universal-International. . . . Martin and Thompson Theatres has named its new theatre at Russellville, Ala., the Home. Edward Watson has opened his new Shelby in Columbiana, Ala. . . . In Hartsford, Ala., A. V. Sanders has begun work on his new 543-seat house. . . . Mr. and Mrs. Clark Hodgins have opened their Star in Moulton, Ala.

BALTIMORE

Clear weather with over 100 degree heat started Thursday, August 26 and kept up into Sunday with near a hundred and a shower in afternoon and cooler. Humidity high and nights between 70 and 80. Business picked up. Six new pictures at first runs. "Mickey" good with vaudeville at Hippodrome. "An Act of Murder," okay at Keith's. "The Lady in Ermine" very good at the New Theatre. "Embraceable You" fair at the Stanley. "The Search" O.K. at the Mayfair. "The Pearl" good at the Town. Little brought back "This Happy Breed" to fair business. "The Paradine Case" held over second week at the Century. Roslyn and Times offered two reissues: "Son of Dracula" and "Captive Wild Woman" to good attendance. Due to torrid weather, William K. Saxton, Loew's city manager here, through the *New-Post*, invited those in Baltimore to



come into the Century and Valencia after 10:30 P.M. and relax or sleep in the cool comfort without charge during the entire night if they desired. Ritz Enterprises, of which Louis Gaertner is the head, has given out contract to build a new theatre at 1201-03 Dundalk Avenue.

WHEN AND WHERE

September 14-15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 14-16: Pacific Coast Conference of Independent Theatre Owners annual trustee meeting at the Ambassador Hotel, Hollywood.

September 16-18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24-25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28-29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 - 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans.

. . . Frank H. Durkee, head of Durkee Circuit, suffered a broken collar bone, which he has in a cast. . . . Fred E. Weisgal has bought out the lease from Benjamin Bleiberg for the Morgan theatre and will continue to operate it himself. The theatre has been closed for remaining summer weeks.

CHICAGO

Air conditioning and conventioners proved to be a factor in maintaining generally good grosses during this week's hottest spell of the year. . . . "Give My Regards to Broadway" was excellent in its second week with \$57,000. "Lady in Ermine" was okay with \$50,000, while the Loop surprise was "Raw Deal," grossing a hefty \$13,500 at the Apollo. Below expectations was "Walls of Jericho," with \$19,000. . . . The local Variety Club will be the recipient of proceeds donated by the Illinois Bell Telephone Company when local theatres will shortly run a short explaining the company's new dial system which will be same as New York's. . . . George Weinberg, veteran Warner city salesman here, is recovering from a recent heart attack in Mount Sinai Hospital. . . . Matt Sullivan, formerly with UA in the East, has been made branch manager for Film Classics in Milwaukee, replacing Max Mazur, who resigned.

CINCINNATI

More than 400 members and guests attended the fourteenth annual golf tournament of the Cincinnati Variety Club, Tent No. 3, held at the Summit Hills Country Club, the proceeds from which will be devoted to extend the club's charitable activities. . . . The Columbia, Dayton, Ohio, a unit of the Marcus Enterprises, of Indianapolis, is being extensively remodeled. The Classic theatre, in Dayton, operated by Mr. and Mrs. Robert Epps, also has been redecorated. . . . The James and Cruise-In theatres, in nearby Eaton, Ohio, will turn over the proceeds of special shows to the American Legion to help the organization with their new building, according to S. L. James and L. A. Clemmer, operators of the two theatres. . . . William Garner, booker for the Chakares circuit, with headquarters in Springfield, Ohio, has resigned to look after booking for the Thalheimer, at Logan, W. Va. . . . Citizens of Cambridge, Ohio, are circulating petitions for the return of Sunday shows. . . . A new drive-in will be opened near Oxford, Ohio.

CLEVELAND

Terrific heat, hitting over 100 degrees, crippled business in all but air-conditioned theatres. . . . New \$500,000 Mayland theatre, built in suburban Mayfield Heights by J. S. Jossey, P. E. Essick and Howard Reif, held a Hollywood opening last Thursday. Crowds stampeded the box office. All receipts of the two performances on the opening night, totalling \$791, were turned over to the Damon Runyon Cancer Fund. . . . Lake theatre, operated under lease to Warners for the past 18 years, was taken over by the Community Circuit, September 1. The 714-seat downtown Lake will be closed for about six weeks for remodeling. . . . Cleveland Variety Club donated \$2,500

(Continued on page 26)

LOS ANGELES' FOUR MUSIC HALLS GROSS **BEST** WEEKEND BUSINESS IN THE PAST SIX MONTHS

with

**2nd WEEK
HOLDOVERS!**

"URUBU" Pronounced: OOR-A-BOO THE VULTURE PEOPLE

Every foot of film from the steaming Matto Grosso jungle of Brazil!

**ON ONLY TWO DAYS'
NOTICE! WITHOUT
PRIOR BALLYHOO
OR TRAILER!**

genuine jungle documentary in 10 years!



This is the Big Man who walked around San Francisco for just 2 days, but then everything about "Urubu" is BIG!

Rozzle-dozzle, old-fashioned type showmanship? These b.o. figures are the old-fashioned big type, too!

Don't worry about the competition. Your lines start of the opposition house!

THRILL YOUR PATRONS!

FOR THE FIRST TIME the cannibal fish—the terrible piranha—infesting every spot of jungle water—able to tear a man's flesh from his bones in seconds!

FOR THE FIRST TIME the savage Chavantes Indians never before photographed by any white man!

The most awful death that stalks the Matto Grosso at night—the blood-mad black jaguar!

Jungle warfare as poison arrows and venomous darts battle man's most modern weapons!

HOT FROM THE TRADES!

"A neater exploitation package has not come the way of United Artists in many months—the kind of entertainment that invariably pays off for the exhibitor with enterprise!"

"Solid fare for exploitation houses. Pegs for sensational ballyhoo. Lurid undraped females!"

Weekly Variety

Hollywood Reporter

The smart money's on "Urubu" thru UA

Daily Variety

"As stirring jungle footage as screen has glimpsed. Picture carries strong exploitation possibilities. Should ring up rugged grosses!"

(Continued from page 24)

to the Damon Runyon Cancer Fund at the all-star show held Thursday in the Hollenden Vogue Room. . . . Hollywood theatre, Ottawa, O., is closed because of the spread of polio in that area. . . . Cleveland Projector Company has moved into the Film Building. . . . Jim Levitt has replaced Saul Lane, resigned, as U-I booker.

COLUMBUS

Appreciable number of sweltering citizens seeking relief in air-conditioned theatres from several days of near-100 temperatures helped keep grosses on a fairly even keel. "The Time of Your Life" was at the Ohio, "Dream Girl" at the Broad, and "Return of the Bad Men" at the Palace. The Grand continued its moveover run of "Tap Roots" to fair business. . . . Governor Thomas J. Herbert of Ohio sent letters to all Ohio exhibitors urging them to support Youth Month by showing the two-reel subject, "Report for Action," to social workers and civic leaders interested in forming community youth conferences. . . . Neil Collins has been named sales and promotion manager of WVKO-FM, new local station to go on the air in October. . . . Harry Sheeran, assistant branch manager of the MGM Cincinnati exchange, was in town. . . . Tom Smiley, MGM salesman, has been ill. . . . Justin Henley, financial columnist of the *Ohio State Journal*, pointed out that opening of the Old Trail provides the city with its 55th indoor theatre and further emphasizes that Columbus has more theatre seats per capita than most other cities of comparable size in the U. S. The 55 theatres have more than 45,500 seats. It averages about one seat for every nine persons in the city's metropolitan area. This total does not include the city's six drive-ins, with a capacity of about 3,000 cars.

DENVER

Hugh Rennie, Monogram salesman, recuperating at home from an operation. . . . Tre Vit, horse owned by C. U. Yaeger, Atlas Theatres owner, won first money in the \$23,000 Great Western handicap, Chicago. . . . Sam Rosenthal, owner of the Bison, Buffalo, ill in Sheridan, Wyo., hospital, suffering with pneumonia. . . . In first area booking at Lincoln, Cheyenne, Wyo., "Babe Ruth Story" did phenomenal business, resulting in returning to Paramount there three days later. . . . Tom Knight, owner of the Acme, Riverton, Wyo., flew a girl suffering from appendicitis to Denver for emergency operation in his own plane.

DES MOINES

RKO is speeding plans to build a new \$200,000 theatre in Marshalltown. The theatre will replace the old Capitol, destroyed by fire in 1946. The project had been held up by refusal of the federal housing expediter to grant a building license. . . . The Forest, Des Moines, has been purchased by Earl Maubeck, Jr. . . . Mr. and Mrs. R. M. Brown have bought the Roxy, Milton, from Mr. and Mrs. William Keup. . . . Milton Troehler, manager of the RKO-Orpheum, Sioux City, has been named manager of the Orpheum, Davenport. . . . The Strand, Des Moines, has become a first run house. . . .



Storm Lake's newest theatre, the Campus, is open for business. It is one of three Pioneer houses in the city. . . . The Nation, Lost Nation, has suspended showings indefinitely according to manager Walter Allen. . . . P. G. Held, 70, retired theatre operator, died at Griswold. . . . Plans are being made to build an outdoor theatre at the municipal airport, Ottumwa. Sponsors of the project are J. L. Lewis and Frank Miller of St. Louis. . . . The Cozy, Morning Sun, has been sold by Kenneth Hodges to Clement Dahlheimer. . . . A motion picture firm headed by Robert B. Eaton, Des Moines, has incorporated in Des Moines with capitalization of \$25,000. The firm's name is Iowa on Parade and the articles said the purpose was the producing of a motion picture.

HARTFORD

Thomas Garry Buckley plans to build an 1,150-seat theatre, to be known as the Memorial, in Bennington, Vt. . . . Tent 31, Variety Club of Connecticut, will hold a formal opening of its new club rooms at 1166 Chapel St., New Haven, the latter part of September. . . . The Crown Operating Co. has opened its new 450-seat downtown New Haven theatre, the Crown. Management of the firm includes Robert Spodack and Leonard Sampson of the Lincoln theatre, New Haven, interests, and the Bailey interests, which operate three New Haven theatres. . . . A new 600-car capacity open air location, the New Haven drive-in, operated by the New Haven Drive-In Theatres Corp., has been opened in North Haven, Conn. The corporation consists of David J. Willig, New York; Charles M. Lane, West Hartford, and Dr. M. N. Kahaskin, Ludlow, Mass. . . . Sam Schechter has been named manager of the Globe theatre in Holyoke, Mass. He succeeds Bob Schaefer, now manager of the Thompson Square, Boston.

INDIANAPOLIS

Trueman Rembusch's Syndicate Theatres has purchased 30 acres near Columbus, Ind., for a new 750-car drive-in theatre. Thomas Grady, Columbus city manager for Syndicate, is in charge of the project. . . . Jack Benson, who left Universal here to go to the Atlanta branch, is back again as head booker. . . . Date and details for moving the caravan

to Indianapolis will be decided at a meeting of the caravan committee in Philadelphia September 8-9. . . . Guy Hancock, who left the UA sales staff here last year to go to Arizona and California for his health, is back on Film Row, probably to rejoin UA. . . . The Illiana Corp. is changing the name of its Jefferson theatre at Goshen to the Goshen. . . . George Landis has work under way on a new marquee and front for the Uptown. . . . Merger of the state's two biggest dailies, the Indianapolis *Star* and Indianapolis *News*, was announced this week. . . . The "Stars Under the Stars" series of operettas and pop concerts at the Butler Bowl closed its six weeks' season \$50,000 in the red. . . . Film business stayed good here last week. "Tap Roots" led the town with a bumper \$15,000. "Life with Father" grossed \$13,000, first time at regular prices, at the Circle, and "The Time of Your Life" got \$12,000 at Loew's.

KANSAS CITY

Don Doherty has been named student assistant manager at the Orpheum. . . . Ralph Heft, recently manager of the State here, has been named branch manager for Screen Guild Productions and King Enterprises at Kansas City. . . . Alan Heid, for 19 years with Paramount in advertising and sales departments in San Francisco and Salt Lake City, is now on the sales staff for Paramount here. . . . The Roxy held over "Coroner Creek" and will follow it with "Mickey." . . . Joe Lopez, who has worked at the Dickinson Tampico since the house began playing Spanish-language features, has been named manager. . . . In the Dickinson circuit, Ted Daly has been moved from the Overland to manage the Millikan, Springfield; Mark Leslie goes to the Jo, St. Joseph; Bill Scott has been transferred from the Jo to the Kimo. Henry Pawhuska is now manager of the Dickinson at Mission, Kans. . . . The fall meeting of Fox Midwest managers will be held September 8-9 at the Muehlebach Hotel, here.

LOS ANGELES

The Alex theatre, Fox West Coast house in Glendale, was damaged by fire August 23. Damages were estimated at \$125,000. . . . Bill Finn, formerly manager of the La Tosca theatre, has joined Favorite Films in a sales post. . . . The new Aladdin theatre in Indio, owned and operated by Judge LeRoy Pawley, will open about September 15. . . . Oscar Johnson is the new operator of the Vista in San Diego. . . . The Drive-In theatre in Long Beach opened August 26. . . . Paramount Nace of Phoenix, Ariz., have opened their new Indian Head drive-in. Capacity is 650 cars. . . . Jack Lowenbein, San Diego, was on Film Row booking. . . . Jules Seder and Howard Goldenson have completed plans for the construction of the new Encino theatre at Encino. The house will seat 1,000 and cost \$300,000. . . . Gene Tracy has taken over the Victor in Long Beach from Ike Victor.

LOUISVILLE

Andy Anderson's new drive-in at Owensboro has been completed and opened. . . . George Lindsay's Lindsay at Brownsville, Ky., has installed new sound equipment. . . .

(Continued on page 28)

The Trade Press Adds Its Unstinted Praise To The Industry-Wide

Talk

About A Great Motion Picture!

"90 minutes of terror-play, the likes of which have seldom been filmed. Will run a race with itself to determine of which it can develop the most—goose pimples or cash customers."
—BOXOFFICE

"Fascinating entertainment...holds the spectator spellbound for every one of its dynamic 90 minutes. As brilliant a job of picture-making as one is likely to encounter in many months."
—HOLLYWOOD REPORTER

"Top entry . . . should rate handsome box-office returns. A real thriller. It's an ace of a job."
—VARIETY

"One of the most suspenseful pictures of the year. Stanwyck turns in a memorable performance. Burt Lancaster splendid."
—SHOWMEN'S TRADE REVIEW

"Picture carries tremendous impact. Builds suspense steadily from the opening to the highest pitch of terror."
—MOTION PICTURE HERALD

"Its potentialities for achieving boxoffice proportions are readily apparent. Top dramatic fare . . . strikes different note for top grosses."
—FILM DAILY

"An achievement in picture making which will stand up among the year's outstanding and unusual productions."
—DAILY VARIETY

Youth Month—Saluting Young America



BARBARA Stanwyck • BURT Lancaster

in

'SORRY, WRONG NUMBER'

No. 4
Of A Series

with ANN RICHARDS • WENDELL COREY

Screenplay by Lucille Fletcher

Based on her famous radio play

HAROLD VERMILYEA

A HAL WALLIS PRODUCTIONS, INC., PICTURE

Directed by

ANATOLE LITVAK • HAL WALLIS

Produced by

and ANATOLE LITVAK

A Paramount Release



(Continued from page 26)

The Pioneer theatre, Wartburg, Tenn., owned by Mr. and Mrs. Frank Heidel, is near completion. . . . Seen on Film Row: Paul Sanders, Campbellsville; G. M. May, Corydon; C. K. Arnold, Bardstown; Mr. and Mrs. E. L. Ornstein, Marengo; Edwin St. Clair, Lebanon; A. N. Miles, Eminence; Clyde Marshall, Columbia; Homer Froman, Marengo; Sylvester Raley, Tell City; J. E. Elliott, Hodgenville; George Lindsay, Brownsville; Louis Chowning, New Washington. . . . The Scoop played "The Heart of Vienna." The Mary Anderson showed "Life With Father" at regular admissions. Loew's featured "The Time of Your Life," plus "The Gentleman from Nowhere." The Rialto had "Melody Time" and "Mystery in Mexico." The Strand played "Fighting Father Dunne." "A Foreign Affair" and "Big Town Scandal" were moved over to the Brown after a week at the Rialto.

MEMPHIS

All first runs report an upward trend in attendance in the wake of a mid-summer slump. . . . Loew's Palace had a splendid opening with "That Lady in Ermine." Loew's State held over "A Date With Judy." Ritz had a big box office return from "The Search." Malco showed "The Gallant Legion." Warner was pleased with "Canon City." Strand showed a double feature. . . . Asher Drive-In, a new outdoor theatre, was opened in Little Rock by Robb & Rowley. . . . Miss Emma Cox, Osceola, Ark., was in town to announce extensive remodeling is being carried on in her Joy theatre at Osceola. . . . Jeran theatre, a new house, is nearing completion at Booneville, Miss. . . . Mid-south exhibitors visiting on Film Row included H. A. Legon, Cherokee; John Mohrstadt, Hayti; N. B. Fair, Somerville; Louise Mask, Bolivar; M. E. Rice, Brownsville; Floyd B. Peek, Little Rock; Harry Jimerson, North Little Rock; A. N. Hynes, Bay; Don Landers, Harrisburg; E. E. Reeves, Oil Trough; W. L. Lee, Heber Springs.

MIAMI

Sonny Shepherd, manager of the Miami, announces that the theatre has been completely resealed. . . . "Superman" is showing his muscle power by pulling in the customers. Wometco is playing the serial at nine theatres, including the State. . . . "A Date With Judy" doing well at the Beach and Paramount. . . . The Olympia is screening "Key Largo." . . . "Tap Roots" was due at the midnight show at the Town and "Beyond Glory" at midnight at the Paramount. . . . Florida and Sheridan offered "Fighting Father Dunne" and "Abbott and Costello Meet Frankenstein" at the Miami and Lincoln. . . . The Claghtons planned a gala opening on September 1 of their new theatre, the Trail, with "Green Grass of Wyoming" featured.

MONTREAL

Fair parlay of pictures should bring nice business if the heat wave breaks. Film Row generally took a bad licking because of the weather. . . . "On an Island with You" currently on view at Loew's with Palace and Princess showing "Another Part of the Forest" and "Casbah," respectively. . . .



"Adventures of Casanova" at the Orpheum. "To the Ends of the Earth" showing at the Imperial. . . . Road-showing of "Hamlet" in Canadian premiere due at Kent theatre September 20. Earnings of Famous Players Canadian, top circuit, for first six months of 1948 topped earnings for first six months of 1947.

NEW YORK

The city's four-day heat wave, with the temperature hovering in the upper 90's, caused a decline in theatre attendance over the weekend as thousands left the city for the beaches and country. However, some theatres reported business was better than expected for many sought the comforts of air-conditioned theatres. . . . Frank L. Newman, Sr., pioneer exhibitor and president of the Evergreen State Amusement Corp., Seattle, for whom G. S. Eyssell, president of Radio City Music Hall, first worked in show business in Kansas City, Mo., was entertained at a luncheon last Thursday by Mr. Eyssell in the Music Hall's studio apartment. . . . The Screen Office and Professional Employees Guild has sent letters to film companies in New York outlining new contract provisions and requesting a date for the opening of negotiations. The present contract expires September 27. The letters ask a 25 per cent general increase. . . . Mr. and Mrs. Jack Warner, General William J. Donovan, Jock Lawrence, Sydney Wynne, Jack Benny, Mary Livingston and Mr. and Mrs. Harold Boxall arrived in New York Monday from England on the *Queen Mary*. . . . "Families First," a 10-minute short subject which is the second in a series on youth produced by RKO Pathe for the New York State Youth Commission, opened Monday in Broadway first run theatres for special engagements.

OMAHA

Nate Galbreath, Universal salesman, who underwent an operation recently, has resigned due to ill health. . . . Jim Burrus will reopen the Isis, Crete, Neb., this week following extensive remodeling. . . . Walter Yancke, Dent Theatres city manager at Lincoln, has left the hospital following treatment for polio. . . . Cecil Crouse has opened a 300-auto drive-in at Carroll, Ia. . . . The Cass theatre, closed by fire inspectors, will be rebuilt and reopened. Don Herring, Par-

amount, Calif., has leased the building and will take over the house. . . . Theatre business has bounced back to its highest point of the summer. . . . Paul Tramp, Oxford, Neb., exhibitor and baseball pitcher, may lose some of his eyesight due to an accident on the diamond. . . . R. M. Warfield plans a \$225,000, 1,000-auto drive-in at Riverview Park, Sioux City. . . . Mrs. Marilyn Fritz is new at Paramount.

PHILADELPHIA

William Ehrenberg revealed that the \$5,000,000 deposit on his offer for the Warner theatre circuit in this area had been oversubscribed. There are 14 in the syndicate. A group of eight will leave for Hollywood within the fortnight to enter into negotiations. Mr. Ehrenberg also revealed that there isn't a theatrical personage in the combine. . . . A number of theatre operation changes were reported in this area. Construction of a second theatre for Lewistown, Pa., was started by Carl E. Temple, to be completed early in 1949. The new house will seat 1,600 and include a large stage to accommodate road shows. . . . The Ritz, Neurenberg, Pa., closed, also the Palace, Sheppton, Pa. . . . Warner Theatres have given up the operation of the Community, Red Lion, Pa., its lease having expired. And the circuit has dropped the Wednesday and Thursday matinees at its Ritz, Wilmington, Del. . . . The new 400-seat Medford, Medford, N. J., was opened, under Barkap management. . . . Kerwin Porter Kinard and Lee K. Dagenberg sold a one-quarter interest in a group of properties, including the Colonial, all in Lancaster, Pa., to Theodore F. Ziegler. . . . The St. Cloud Amusement Co., which took over the operation of the Sherman and Plaza in Stroudsburg, Pa., reopened the Plaza after extensive redecorating and changed the Sherman policy to continuous showings for the remainder of the summer season. . . . Arcadia, Queen and Grand, Wilmington, Del., have added ice cream stands. . . . The Hamilton, Trenton, N. J., managed by James McAllister, was the winner of a "citation for civic improvement" from the Garden Club of New Jersey in what is believed to be the first time a theatre has been singled out for such an award.

PITTSBURGH

The intense heat drove theatre-goers into the air-conditioned houses in droves. Even the Fulton, which isn't air-cooled, did well. In two weeks, "Abbott and Costello Meets Frankenstein" did \$27,000, and this was mostly 'teen-age money. . . . A group of RKO executives came here for the testimonial dinner for Morris Lefko, who has been promoted to sales manager for the district comprising Pittsburgh, Cleveland, Detroit, Cincinnati and Indianapolis. . . . Every theatre in Allegheny will show a nine-minute short, "Our American Heritage," when the Freedom Train stops here for a three-day stay. . . . Don Meyers of Philadelphia has been added to the Eagle Lion staff. . . . Bert Stearn is in Hollywood conferring with Harry Hendel regarding their third independent feature. . . . "Texas, Brooklyn and Heaven" was a flop in the J. P. Harris and was pulled after six days. It was replaced with "Larceny," which got

(Continued on page 30)



The HOTTEST DAY OF THE YEAR!

"DORIS DAY - The Most Everything Girl in Hollywood"
— Motion Picture Magazine

RECORDS



Not since the late Jean Harlow has a young actress scored with the impact of Doris Day.
— Hortense Morton
San Francisco Examiner

... Her debut is nothing short of sensational.
— Movie Stars Parade

Devastating Doris Day...
Socko in First.

— Film Daily

MOTION PICTURES

"Romance on the High Seas"

Miss Day takes over the show in no uncertain manner.
— Howard Barnes
New York Herald-Tribune

RADIO

Singing star and leading lady of the new **BOB HOPE SHOW** starting September 14

NEXT DORIS DAY MUSICAL — "MY DREAM IS YOURS"

MICHAEL CURTIZ PRODUCTIONS

(Continued from page 28)

away to a good start. . . . "The Paradine Case" was held over in Loew's Penn for a second week after dragging in better than \$23,000 for its initial week. . . . "Easter Parade" went into a fifth week in the Ritz on a moveover from the Penn and has bettered average grosses each week. . . . "A Foreign Affair" fell below averages in the Stanley and was removed for "Canon City" while "The Velvet Touch" stayed in the Warner as a holdover after picking up almost \$13,000 in the first seven days. . . . Morry Levy has resigned his post as assistant treasurer of the Nixon theatre and will make his home in Miami.

SAN ANTONIO

Lone Star Drive-In Theatres, Corpus Christi, are building a drive-in in that city a short distance from the Texas drive-in which is scheduled to open this month. . . . William Johnson has resigned as publicity manager for the Houston Interstate theatres. . . . "The Babe Ruth Story" has been booked for the Majestic. . . . Visitors on Film Row included Bob Willis, Hollywood; Louis Leurig, Pekin, Ill.; Wesley Tuttle, Los Angeles, and Nick Stuart, Fort Sam Houston.

SEATTLE

The possibility of Seattle having television by Christmas is seen here as radio station KRSC announced it will begin tests next month. . . . P. L. Leberman, president of the Radio Sales Corporation, said the independent station is expected to begin regular commercial service about 30 days after the tests. . . . The Temple theatre in Tacoma reopened after extensive remodeling and redecoration. . . . Slat Wilson, branch manager at Portland for Universal-International, resigned and was succeeded by Jimmy Hommel, salesman of the same branch. . . . Bob Rosenberg joined Evergreen Theatres as district booker in Seattle, succeeding Irving Barry who leaves September 1 to become booker for Mike Rosenberg's Principal Theatres in Los Angeles. . . . Northwest division of Evergreen Theatres held its annual convention here. . . . "Key Largo," in its fifth week at the Music Box, and "A Date With Judy," in week four at the Music Hall, were the city's biggest draws.

ST. LOUIS

It was comedy week with the first runs including "Melody Time" at the Fox, "That Lady in Ermine" at the Ambassador, and "A Date with Judy" at Loew's State. . . . The Skouras purchase of all outstanding stocks and securities in their St. Louis properties is now regarded as just about a sure thing. Objections by one-third of the voting certificate holders formed the last possible obstacle, and the word is that objections have been very few. The personnel of the National Youth Month committee for St. Louis is headed by Eddie Arthur and Fred Wehrenberg and includes Louis Ansell, Russell Bovin, Clarence Kaimann, Arthur Kalfbell, Tommy James, Henry Halloway, Fred Joseph and Herb Washburn. . . . Joe Bowles, formerly with Fanchon & Marco, has succeeded Cliff Mantle as booker for Film Classics, with Mantle taking over selling in eastern Missouri and southern Illinois.

TORONTO

"The Mating of Millie" persisted for a 13th week at the independent Biltmore theatre in the Yonge-Dundas district of Toronto's business section and it was considered probable that the record-breaking run will continue over Labor Day, despite the pressure from film exchanges regarding bookings that have been laid over for weeks. The extreme atmospheric heat for more than a week has hurt matinee attendance but the first-run list continued to show holdovers. "Easter Parade" remained for a fourth week at Loew's theatre while the following were in their third week: "A Foreign Affair" at the Tivoli and Eglinton and "Mickey" at the Victoria and Nortown theatres. Famous Players' Shea's theatre is scheduled to open its fall season with "The Emperor Waltz" after playing "Silver River." "That Lady in Ermine" looked nice at the big Imperial theatre. . . . The chief current opposition is from the Canadian National Exhibition, Aug. 27-Sept. 11, which is expected to draw 2,500,000 patrons but many of them by-pass the theatres. Film highlights of the exposition is the showing in an open-air theatre of the Eagle Lion color pictures of Princes Elizabeth's marriage and of the silver wedding of the King and Queen. . . . Teaser advertising has started for the \$2,000,000 Toronto Odeon showcase, dated to open Sept. 9. . . . Marcus Loew's Theatres Limited, Toronto, has declared \$1 dividend for the quarter on common shares payable Sept. 30, making the annual rate four per cent. . . . The Ontario Censor Board has given adult grading to "I Am a Fugitive From a Chain Gang," "Of Mice and Men," "Checkered Coat" and "Mine Own Executioner."

VANCOUVER

Carmen Gentile, manager of the Odeon, North Vancouver, won top honors in a Canada-wide exploitation competition conducted by Eagle Lion Films and the Odeon Circuit. . . . A check here reveals there has been a distinct increase in the release of revivals. The old ones have packed many theatres, including the large ones downtown. . . . Dan Sutherland, Vancouver theatre owner, has left for a visit to his home town near Glasgow, Scotland. . . . Business picked up this week at the downtown houses. Three holdovers led the field: "Best Years of Our Lives," at the Vogue; "Duel in the Sun," Strand, and "Fuller Brush Man," at the Orpheum. "How Green Was My Valley" did not do so well at the Cinema.

WASHINGTON

Washington business was only fair. No holdovers for week starting August 26, with the only carryover being "The Paradine Case" at Loew's Columbia, after two weeks at the Palace. New openings included "Pitfall" at the Warner; "Lulu Belle" at the Metropolitan; "The Time of Your Life" at Loew's Palace; "A Southern Yankee" at Loew's Capitol; and "The Velvet Touch" at RKO Keith's. . . . Local fashion editors and radio commentators of women's programs are judges for the dress designing scholarship contest being sponsored by the Capitol theatre. The winner will receive a full scholarship to the Magda School of Dress Design.

Television Hit By AFM-Studio Pact Extension

The television industry drew the shorter end of the bargain last week when the American Federation of Musicians and the major film producers agreed to extend existing contracts for one year without change. The new pact implies that James C. Petrillo, AFM president, has not changed his mind regarding the use of films by television and that the ban on the broadcasting of film music over television will stand.

According to a joint statement by the musicians and the producers, the union was "taking cognizance temporarily" of existing economic conditions, both at home and abroad, as they concerned the motion picture industry. However, the AFM reserved the right to reopen contract negotiations at any time on 60 days notice.

The new agreement, stipulating no change in wages, hours or working conditions, was signed shortly before midnight, August 26. The companies represented included Twentieth Century-Fox, RKO, Paramount, Republic, Warner Brothers, Universal and Columbia Pictures. Nicholas M. Schenck, Barney Balaban, Spyros Skouras, Albert Warner and Charles Boren signed for Hollywood and expressed the industry's "warm appreciation" to Mr. Petrillo and the AFM executive board.

Studio musicians now work on a wage scale providing for \$13.30 an hour, with a guarantee of 520 hours of work a year, and a minimum of three hours work on each call. The new contract runs until August 13, 1948. Independent producers will carry on their own negotiations with Mr. Petrillo in Hollywood. A committee has been named to conduct these talks. It will concentrate its efforts to obtain relief from an AFM ruling that they collectively keep 100 players on guaranteed salary throughout the year. A spokesman for the Society of Independent Motion Picture Producers pointed to the 40-piece orchestra maintained by that group and separate 20-piece units maintained by Eagle Lion and Enterprise Studios and said that this approximate \$700,000 expense was unnecessary.

The television industry had pinned great hopes on the outcome of the negotiations. A number of producers are known to have been willing to sell their product to television, had it not been for the ban on music on the film sound track for television. This ban extends also to the recording of music for films designed especially for television and can be expected to handicap this development to some extent.

Wometco Leases Essex

The Essex theatre, now under construction at Hialeah, Fla., has been leased by Wometco. This 1,000-seat theatre is the fourth addition to the Wometco circuit in less than a year.

Short Product in First Run Houses

NEW YORK—Week of August 30

ASTOR: *Haredevil Hare*.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram

CAPITOL: *Wacky By Baby*.....MGM
Just Suppose.....MGM
Crime Does Not Pay.....MGM
Feature: Pitfall.....UA

CRITERION: *Woody Woodpecker*...Universal
Feature: Tap Roots.....Universal

GLOBE: *Foghorn, Leghorn*.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: The Rope.....Warner Bros.

PARAMOUNT: *Gypsy Holiday*....Paramount
Her Favorite Pools.....Paramount
Land of the Lost.....Paramount
Feature: Sorry, Wrong Number.....Paramount

RIVOLI: *Athletic Varieties*.....RKO
Winter Draws on.....Paramount
Feature: The Velvet Touch.....RKO

ROXY: *Desert Lights*.....20th Cent.-Fox
A Sleepless Night.....20th Cent.-Fox
White Collar Girl.....20th Cent.-Fox
Feature: That Lady in Ermine.....20th Cent.-Fox

STRAND: *Hot Cross Bunny*.....Warner Bros.
Playtime in Rio.....Warner Bros.
The Man from New Orleans....Warner Bros.
Feature: Two Guys from Texas.....Warner Bros.

WINTER GARDEN: *Charlie Barnet and His Orchestra*.....Columbia
Rockets of the Future.....Universal
Feature: Larceny.....Universal

CHICAGO—Week of August 30

APOLLO: *Tropical Masquerade*...Paramount
Souvenirs of Death.....MGM
Feature: Raw Deal.....Eagle Lion

GARRICK: *The Hot Scots*.....Columbia
Feature: Blood and Sand.....20th Cent.-Fox

GRAND: *Tommy Tucker and Orch*.....RKO
Athletic Varieties.....RKO
Copa Carnival.....Univ.-Intl.
Feature: Man Eater of Kumaon.....Univ.-Intl.

PALACE: *Superman*.....Columbia
Pluto's Housewarming.....RKO
Feature: Tap Roots.....Univ.-Intl.

ROOSEVELT: *Chicago the Beautiful*...MGM
Feature: Two Guys from Texas.....Warner Bros.

STATE LAKE: *Wolf in Sheik's Clothing*
Paramount
Feature: Walls of Jericho.....20th Cent.-Fox

UNITED ARTISTS: *Aerial Hotrod*...Paramount
Mystery in the Moonlight....20th Cent.-Fox
Feature: Hollow Triumph.....Eagle Lion

Morris J. Siegel Of MGM, Dies

Hollywood Bureau

Morris J. Siegel, 47, who participated in the formation of Republic Pictures and was once that company's president, died August 28 on a train en route from New York to Hollywood. Services were held Tuesday noon at the Groman Mortuary here.

Mr. Siegel entered the industry at the age of 19. He was affiliated with Selznick Pictures, then joined Consolidated Film Industries. Later he was vice-president and then president of American Record Co., a consolidated subsidiary.

Later he was named vice-president of Republic and then served as president of the company from 1937 to 1944. He joined MGM as a production executive in March, 1944.

He is survived by his widow, four brothers, one of whom is Sol C. Siegel, Twentieth Century-Fox producer, two sisters, and two daughters.

Frank Goodale

Frank Goodale, 61, for a number of years manager of Loew's State theatre at White Plains, N. Y., died August 26 in St. Petersburg, Fla., after a year's illness. Mr. Goodale won considerable fame as the "boy aeronaut" when he flew an airship around Times Square in 1909.

Hugh Bernard

Hugh Bernard, 68, manager of the Tower theatre, Louisville, died August 26 at Jewish Hospital, Louisville. Burial was at Long Island, N. Y.

Joseph A. DiPesa; Was Boston Press Agent

Joseph DiPesa, 65, Boston press agent for more than 40 years, died August 30 of a heart attack. He was director of advertising-publicity for Loew's theatres in Boston for almost 40 years. Born in Italy, Mr. DiPesa once edited the *Italian-American Weekly* and the *Italian News*. He joined Loew's in 1910. Solemn high mass was sung Thursday in St. Ignatius Chapel of Boston College. He is survived by his widow, a daughter, a brother, and a sister.

Helen Lee Worthing; Was Beauty and Film Star

Helen Lee Worthing, 43, who had a brief but widely publicized career as a stage beauty and film star, died August 26 at her home in Hollywood. At 19, when a Ziegfeld Follies dancer, Miss Worthing was voted by artists and stage producers the most beautiful girl in the world. In 1926 she went to Hollywood and played in "Don Juan" with Mary Astor and John Barrymore. She also appeared in "The Swan."

Gladden James

Gladden James, 56, player in numerous silent films, died of leukemia in Hollywood August 28. On the stage from the age of six, Mr. James later worked for most of the major film companies. He is survived by his widow.

Adelia Etta Parkhurst

Adelia Etta Parkhurst, 57, died August 27 at a hospital in Gloucester, Mass. She was the mother of Pearce Parkhurst, formerly manager of the Rosna theatre, Norfolk, Va.

Mr. Exhibitor!

"K" KAYE
DAY

will be
YOUR
PAY DAY!

Samuel Goldwyn

Hudson Denies SIMPP Charges In Detroit Suit

Earl J. Hudson, manager of United Detroit Theatres, last Thursday denied charges of monopoly in exhibition in Detroit brought by the Society of Independent Motion Picture Producers. The SIMPP last Wednesday filed an \$8,750,000 anti-trust suit against United, a subsidiary of Paramount, and Cooperative Theatres of Michigan, alleging monopoly and restraint of trade.

Said Mr. Hudson: "Pictures of all producers have an equal chance in Detroit theatres. We show the same double bills in all sections of the city, but not for any deep, dark reason. The theatre business here is more competitive than in any other city in the country."

In Washington, at the weekend, Robert L. Wright, who has been arguing the government's case in the U. S. vs. Paramount anti-trust suit, refused to make any comment on the SIMPP suit beyond a laconic statement that "presumably treble-damage suits are one method of enforcing the anti-trust laws."

Mr. Wright pointed out that the injunctive relief asked by SIMPP might be taken care of by the New York District Court's disposition of the Paramount case, but that the SIMPP damage claim would still remain.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency has reviewed 10 new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were: "The Girl from Manhattan," "Night Wind," "The Secret Land" and "The Spirit and the Flesh" (Italian). In Class A-II, unobjectionable for adults, were: "Bodyguard," "The Creeper," "Embraceable You," "The Loves of Carmen." In Class B, objectionable in part, were: "An Innocent Affair," because it "reflects the acceptability of divorce," and "My Dear Secretary," because it "reflects the acceptability of divorce, gives a light treatment of marriage and contains suggestive dialogue."

18 Features a Year Seen For British Technicolor

Technicolor, Ltd., the British firm, will be equipped to handle 18 features a year by next summer, Kay Harrison, head of the company, told the trade press Monday upon his arrival in New York aboard the *Queen Mary*. This will be a considerable advance over Technicolor's pre-war capacity of four features a year, he pointed out. Four cameras are currently handling five features and more cameras are being built, according to Mr. Harrison. He returns to England in about six weeks.

IN NEWSREELS ECA Is Ready to Sign Contracts For MPEA Costs

MOVIETONE NEWS—Vol. 31, No. 69—Soviet-U. S. crisis: Russia shuts its consulates. . . . Mrs. Kasenkina exposes Red lie. . . . Red inquiry in Washington. . . . West guards zones in Berlin against Russia inroads. . . . Sports: kids' baseball; five-year-old water star; kids boxing.

MOVIETONE NEWS—Vol. 31, No. 70—World Conference of Churches held in Amsterdam. . . . Nation mourns Justice Hughes. . . . Communists march on Berlin City Hall. . . . 25-year-olds register in draft. . . . President Truman has vacation. . . . John A. Costello, Premiere of Eire, in New York. . . . Jacob Lomakin leaves New York. . . . Winston Churchill visits France. . . . Darryl Zanuck in Italy. . . . Citation wins again. . . . Ice spectacle in Atlantic City.

NEWS OF THE DAY—Vol. 19, No. 303—Hiss vs. Chambers in Washington hearings. . . . Mrs. Kasenkina's own story. . . . Yanks block Red raids in Berlin zone. . . . Soil conservation exhibit.

NEWS OF THE DAY—Vol. 20, No. 200—First World Council of Churches. . . . Marching Reds seize City Hall. . . . Soviet consul sails for home. . . . 25-year-olds answer draft call. . . . Olympic champs come home. . . . Ice Capades of 1949.

PARAMOUNT NEWS—No. 2—Soviet rejects U. S. note. . . . Back to school fashions. . . . Hiss vs. Chambers at hearings. . . . Heat wave.

PARAMOUNT NEWS—No. 3—Best on the ice. . . . World churchmen meet at Amsterdam. . . . Draft call set for November. . . . Soviet consul sails. . . . Olympic stars home. . . . Red hot football temperature 99 degrees.

UNIVERSAL NEWS—No. 173—Reds unmasked; consulates closed as teacher talks. . . . News in brief; Donald O'Connor in South Africa; fire in Montreal. . . . Five-year-old water star. . . . U. S. Red probe; Hiss and Chambers clash at hearing.

UNIVERSAL NEWS—No. 174—Draft begins. . . . Lomakin packs up and leaves. . . . Church meeting. . . . Olympic team returns. . . . Ice Capades. . . . American Derby.

WARNER PATHE NEWS—No. 4—Russian teacher talks. . . . Farm face-lifting. . . . Red hearings in Washington. . . . Suicide horse race in India. . . . Great Americans; Gen. Pershing.

WARNER PATHE NEWS—No. 5—Berlin City Hall stormed by Reds. . . . People in the News: General Eichelberger; American youths register; Lomakin sails from New York; Olympic team returns; Bob Mathias gets home town welcome. . . . Church Council meets. . . . Ice Capades of 1949. . . . Zoo hails new baby elephant. . . . Heat wave football. . . . Citation wins again.

TELENEWS DIGEST—Vol. 11, No. 35—Communist probe. . . . Kasenkina case. . . . The draft. . . . Americans help people around the world. . . . Dulles speaks at International Church Conference. . . . Israel issues own currency. . . . Russia: scientists unearth new theories to accommodate party line. . . . Andara graduates first group of officers. . . . British show fastest jet plane. . . . Prague wilts under record heat. . . . Olympic heroes return. . . . Summer football.

Joint Ownership Data To Court September 15

The theatre-owning defendants in the U. S. vs. Paramount *et al* anti-trust suit hope to have ready by September 15 all information on joint theatre ownerships requested from them by the government.

This information is in answer to the interrogatories served by the government July 1 by authority of the divestiture clauses of the May 3 Supreme Court decision in the Paramount suit.

The deadline originally set for the answers to be received was extended once and it is understood that there will be no penalties involved if the companies go beyond September 15 in preparing their answers.

Hearings on the anti-trust case are scheduled to be resumed October 13.

New Jersey Legislature Kills Bingo Measure

Attempts to legalize Bingo in New Jersey came to an end, for the year at least, when the state legislature killed the Bingo bill last Friday. Assemblyman Reuben H. Reiffin, sponsor, said he would not revive it.

The dollar remittance situation abroad was looking up somewhat this week with reports that the Economic Cooperation Administration was about to sign a contract with the Motion Picture Export Association, guaranteeing MPEA \$476,000 to cover the cost of operation in Germany, and that the Motion Picture Association of America deal with World Commerce Corporation was finally bearing fruit.

The ECA contract will be the first with a film company. If signed, the agreement is part of the \$300,000,000 guarantee section of the ECA act. Of that total, \$10,000,000 were allotted for books, newspapers, films and magazines. If arrangements are made, MPEA will turn in blocked German marks and receive dollars at the rate of 30 cents to a mark. General Lucius Clay, the American military commander in Germany, has given the arrangement his blessings.

In New York, meanwhile, John A. R. Pepper, executive vice-president of World Commerce Corporation, said that his so-called "compensation deal," worked out with MPAA's Gerald Mayer, has already yielded at least \$100,000 in one unspecified country. He also said he believed some \$200,000 would be unfrozen for the industry in Italy before the end of this year. He did not hold out much hope for getting dollars out of France, however.

Stockholders Approve Skouras St. Louis Deal

No objections from stockholders were reported filed in protest to the deals under which Charles P. Skouras, president of National Theatres, and George P. Skouras, head of Skouras Theatres, plan to buy all the stock of Ambassador Building Corp. and the Missouri Building Corp., St. Louis. Completion of the deals is expected by September 10.

Through the Ambassador deal, the Skourases will own the Ambassador building and Grant Central property and will get control of the common stock of Ambassador Investment Co., which owns 52 per cent of the stock in St. Louis Amusement Co.

St. Louis Amusement owns eight theatres and leases 20 others, operated under a management contract with Fanchon and Marco, which expires September 7. Fanchon and Marco owns 45 per cent of St. Louis Amusement.

"Babe Ruth" Prints Upped to 500

Samuel Broidy, president of Monogram Allied Artists, has authorized the printing of 200 additional prints for "The Babe Ruth Story," bringing the total to 500 prints. This was done to meet the "unprecedented demand" for early bookings of the feature.

THE HOLLYWOOD SCENE

Develop New Stars to Bring Grosses Back, Is Rowland Recipe

by WILLIAM R. WEAVER
Hollywood Editor

Roy Rowland says new stars on the screen would bring theatre grosses back to their best levels, irrespective of living costs, foreign market restrictions, competitive entertainments and the assorted other matters currently assessed with responsibility for the downcurve. And he says new star material is as plentiful as it ever was, and a deal more readily discoverable in these days of diminished distances, but the people who make the pictures didn't take the trouble to discover and develop it during the years of war prosperity because they just didn't need to.

He says the long lag in this department of management can be overcome in a surprisingly short time, and cites convincing examples, but will not be unless determination to overcome it is prompt and widely held.

The Long-Time Stars Still Held Important to Films

Director Rowland's firm statements about new stars imply no lack of esteem for the old ones. On the contrary, he observes with admiration verging on awe that the dozen or two mainstays of today's mar-quees have sustained the popularity of the motion picture magnificently for a far longer time than would have been regarded as plausible by a prognostician analyzing the expectancies in, say, 1939. But his theme is new talent, and he cuts back to it with explicit illustrations of his point.

He points out that Howard Hawks made Lauren Bacall a box office name with one picture, after coaching her patiently and designing the picture in a fashion to show-

case her talent and personality to full advantage (a procedure in contrast to the usual protracted seasoning of beginners in bit parts).

He calls attention to the Michael Curtiz tailoring of "Romance of the High Seas" to focus audience attention and favour upon the hitherto unseen Doris Day.

He recalls that he found Robert Mitchum and Don DeFore in a batch of unknowns testing for bits in "30 Seconds Over Tokyo," with results now well known.

And he cites the case of Janet Leigh, utterly inexperienced before the MGM casting office called his attention to her and he placed her opposite Van Johnson in "The Romance of Rosy Ridge," where she earned so much praise that she's featured in three of that studio's pictures now awaiting release.

Studios Could Build New Star Materials in Year

By similar or equivalent means, in the opinion of the director who started as script clerk, becoming in turn an assistant directors, a shorts director making the Robert Benchley series, and graduating to "A" rank with "A Stranger in Town," the studios collectively could introduce to the public a dazzling array of new, fresh, competent and attractive principals in less than a years' time, greatly relieving the strain on the valiant veterans and always with the chance that a Gable, a Grable, or even a Valentino might emerge.

At the moment, he says, producers are questing far and deep for new types of story material with which to re-attract the wandering customer. He says it's easier to find new people, and that better than 90 per cent of the customers shop for stars first.

Production Index Up With 29 in Work

Start of eight features and completion of two lifted the production index from 23 to 29.

Walter Wanger started "Reign of Terror," for Eagle Lion release, with Anthony Mann directing Robert Cummings, Arlene Dahl, Richard Basehart and Jess Barker.

Jerry Wald launched "Happy Times," for Warner, presenting Danny Kaye, Barbara Bates, S. Z. Sakall and Lee J. Cobb. Henry Koster undertakes the directorial chores of this picture.

Warners' Alex Gottleib started "Two Guys and a Gal," Technicolor, with David Butler directing Dennis Morgan, Jack Carson and Doris Day.

Producer-director Joseph Kane went to work on "The Missourians," with William Elliott, Adrian Booth and Andy Devine, for Republic.

Republic's Franklin Adreon started "Daughter of the Jungle" with Lois Hall, James Cardwell and Sheldon Leonard; George Blair is in charge of direction for this picture.

Newcomer Glenn McCarthy's independent producing company turned cameras on "The Green Promise," produced by Robert Paige and Monty Collins with William Russell directing, which offers Paige, Marguerite Chapman, Walter Brennan and Natalie Wood. Release channel has not been determined.

Columbia set off "The Crime Doctor's Diary," another Rudolph Flothow production starring Warner Baxter, directed by Seymour Friedman.

Monogram added another Johnny Mack Brown-Raymond Hatton Western, "Gunning for Justice," produced by Barney Sarecky and directed by Ray Taylor.

Vetluguin MGM Producer

Voldemar Vetluguin, formerly of the MGM editorial board, has been named a producer, it was announced last week. Kenneth MacKenna was named to supervise the studio's story department. Mr. Vetluguin now is preparing to produce "East Side, West Side."

STARTED

COLUMBIA
The Crime Doctor's Diary
EAGLE-LION
Reign of Terror (Wanger)
GLENN McCARTHY
The Green Promise
MONOGRAM
Gunning for Justice
REPUBLIC
The Missourians

Daughters of the Jungle

WARNER BROTHERS
Happy Times
Two Guys and a Gal

COMPLETED

20TH CENTURY-FOX
Sand
UNITED ARTISTS
Love Happy (Artists Alliance) (formerly "Blondes Up")

SHOOTING

COLUMBIA
Mr. Soft Touch
Knock on Any Door

ENTERPRISE
Caught (formerly "The Best Things in Life Are Free")

METRO-GOLDWYN-MAYER
Little Women

Take Me Out to the Ball Game
The Barkleys of Broadway

MONOGRAM

Joe Palooka in the Big Fight

PARAMOUNT

One Woman
The Heiress (Wyer)
Streets of Laredo

REPUBLIC
Wake of the Red Witch

RKO-RADIO
Follow Me Quietly

SCREEN GUILD
Last of the Wild Horses (Lippert)

20TH CENTURY-FOX
Mother Is a Freshman
Down to the Sea in Ships

Rose of Cimarron (Alson)
Canadian Pacific (Nat Holt)

UNITED ARTISTS

Outpost in Morocco (Moroccan)

WARNER BROTHERS

The House Across the Street
The Fountainhead
Somewhere in the City

//WHAT THE PICTURE DID FOR ME//

Columbia

BLONDIE IN THE DOUGH: Penny Singleton, Arthur Lake—Always a popular series in our situation. The kids and the adults both liked it. Played Friday, Saturday, July 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CORONER CREEK: Randolph Scott, Marguerite Chapman—The most rugged, brutal Western we have seen in a long time, but it was good and everyone liked it but the older women. Business was better than average. Played Sunday, Monday, Aug. 8, 9.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

GALLANT JOURNEY: Glenn Ford, Janet Blair—Good program picture. Played Monday-Wednesday, July 12-14.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—This, they liked, but the weather was too hot. Played Wednesday, Thursday, July 7, 8.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

SONG OF IDAHO: Kirby Grant, Kan Trietsch—Just the thing for your Friday and Saturday double feature. It is loaded with comedy and corny music. Doubled with "Return of Rin Tin Tin" to good business. Columbia has their finger on the small town theatregoer's pulse. Played Friday, Saturday, Aug. 6, 7.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—A package of "hoioe" that is pretty hard to digest, especially when placed in the same allocation as a good picture should be.—R. V. Fletcher, Hartington, Nebr.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—This is bad and business was bad. I had some walkouts, and some bad comments. Played Tuesday, Wednesday, August 3, 4.—K. A. Spears, Roxy Theatre, Winlock, Wash.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—Doubled with "Six Gun Law" to average business. Seemed to be a satisfactory program. Played Friday, Saturday, July 23, 24.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Eagle Lion

CANON CITY: Scott Brady, Charles Russell—An excellent picture from a company that is going places. Broke house record on midweek playdate. A picture that really proves that crime doesn't pay. Played Wednesday, Thursday, July 21, 22.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

NOOSE HANGS HIGH, THE: Bud Abbott, Lou Costello—This is the best Abbott and Costello picture in a long time. It's laugh from start to finish. Comments very good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RUSTLER'S VALLEY: William Boyd, George Hayes—Good Western for the weekend, although the hot weather was against us. Played Friday, Saturday, July 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—Reissues don't seem to click with me for a two day run and I would have been better off to play this one day, but the patrons seemed to enjoy it and the box office wasn't so bad.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Metro-Goldwyn-Mayer

ARNELO AFFAIR, THE: John Hodiak, Frances Gifford—After reading many adverse reports on this feature we were pleasantly surprised to see fair business on this one. Power failure the first night caused a refund of money, but they all came back the next night and brought their friends. Doubled with "The Fabulous Suzanne" to average midweek business. Played Tuesday-Thursday, Aug. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

B. F.'s DAUGHTER: Barbara Stanwyck, Van Heflin—Wonderful acting but the picture was only fair.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Lots of dialogue with not much action. The picture did pretty well at the box office. Played Tuesday, Aug. 17.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

HIGH WALL: Robert Taylor, Audrey Totter—An excellent picture. The audience liked it very much. Many favorable comments. Played Tuesday, Aug. 10.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

HOMECOMING: Clark Gable, Lana Turner—This is a good picture and it did good business. Weather was good. Everyone left the theatre well pleased. Played Thursday, Friday, Aug. 12, 13.—John De Mont, Beacon Theatre, Long Island City, New York.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—Some patrons said it was silly and did not think it any good. I thought it was real good, although I have seen better, but the patrons are the ones that tell the story and the box office told me. Played Wednesday, Thursday, Aug. 11, 12.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—No need to worry when you play a Metro-Joe Pasternak production in Technicolor. Good story, swell cast, and smiling customers. Enough said. Played Sunday, Monday, Aug. 8, 9.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Monogram

ANGELS ALLEY: Leo Gorcey, Geneva Gray—This is a "B" picture but it did more business than lots of "A" pictures. Better than average draw. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

FRENCH LEAVE: Jackie Cooper, Jackie Coogan—I played this with Paramount's short feature, "Footlight Rhythm," in color, and it made a nice program for the middle of the week. Both were good. Lots of comedy in "French Leave." Good average draw. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—Paramount really must have found the good spot in their heart for we know every one has one when they sold this to the small town exhibitor for it is a natural for us and will make you a little extra box office money. Played Wednesday, Thursday, July 21, 22.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

CAPTAIN FROM CASTLE: Tyrone Power, Jean Peters—A big picture but not big enough for 90 in the shade. Played Friday, Saturday, July 9, 10.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

DREAM GIRL: Betty Hutton, Macdonald Carey—What a poor picture this was. Not even good enough for the bottom half of a double bill. Pay for it and forget it. Played Monday-Wednesday, July 26-28.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—The poorest Crosby picture in several years. The story is ridiculous. There are no songs to remember and business was very poor for a Crosby picture.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

GREAT VICTOR HERBERT, THE: Allen Jones, Mary Martin—Played it with the fight pictures. Thank goodness. Played Wednesday, Thursday, July 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I WALK ALONE: Elizabeth Scott, Burt Lancaster—Although this picture brought no outstanding comments from the patrons it also did not bring any kick-backs and we have had plenty of them lately. Box office fair. Played Monday, Tuesday, Aug. 2, 3.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

I WALK ALONE: Elizabeth Scott, Burt Lancaster—We took in a little more than the bargain flat rental we got on this gruesome sordid picture. Leave it out if you can. If your house goes for rough, tough double-dealing characters this is for you. Played Tuesday, Wednesday.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Shirley Temple, Cary Grant, Myrna Loy—Excellent comedy and good business. Played Thursday-Saturday, June 24-26.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

BAMBI: Walt Disney Feature Cartoon—Any exhibitor who passes this up is missing a good bet at the box office. This will bring out the kiddies and parents in droves. Don't pass it up. Played Wednesday, Thursday, Aug. 4, 5.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—This is one of the most entertaining pictures to come out of Hollywood for a long time. Cary Grant has a definite appeal to all classes of patrons and this picture gives him an opportunity to use it to best advantage. Played Sunday, Monday, Aug. 1, 2.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—A peculiar show but it seemed to please and did fairly good business. Played Monday-Wednesday, Aug. 16-18.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

CROSSFIRE: Robert Young, Robert Mitchum—Fine, intelligent drama, but its main appeal is to better class patronage. It is thought provoking and at the same time dramatic and entertaining. It did better than we expected and business did not slack off. Played Monday-Wednesday, June 28-30.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

CROSSFIRE: Robert Young, Robert Mitchum—No good for a small town. It didn't go over. Played Monday, Tuesday, July 5, 6.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

FORT APACHE: John Wayne, Shirley Temple—Very good picture. Lots of action and a very good story. Played Monday-Wednesday, July 19-21.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

TARZAN AND THE MERMAIDS: Johnny Weissmuller, Brenda Joyce—About the poorest Tarzan yet. It did business but the patrons were disappointed and another Tarzan will drop considerably. Tarzans are like Westerns. The public expects to find each succeeding one like the preceding one in action and locale. Played Friday, Saturday, Aug. 6, 7.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Republic

CANYON CITY: Don Barry, Helen Talbot—This is an old Western that I picked up from Republic. Since I was having Don "Red" Barry in person in my theatre Monday, August 16, this Western was good. But all his Westerns are good. He has been playing in other Republic pictures such as "Train to Alcatraz," "Madonna of the Desert," "Slippy McGee." I prefer him in Westerns. I hope he will be back in the saddle soon. Played Saturday, Aug. 14.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

FABULOUS SUZANNE, THE: Rudy Vallee, Barbara Britton—Business average on this one. A good comedy nicely done for the lower bracket. Played Tuesday-Thursday, Aug. 10-12.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

MADONNA OF THE DESERT: Lynn Roberts, Donald Barry—A fine little picture for a double bill. In my opinion, however, it had one big flaw. I abso-

(Continued on opposite page)

(Continued from preceding page)

lutely do not think a picture should show a man slapping or knocking a woman around. It seems to me that there are enough wife beaters in the world without showing the kids how it is done. Some of the comments from the young fry when Sheldon Leonard knocked Lynn down were, "That's the way to treat 'em," "That's the way I'm gonna treat my wife," etc. Now I ask you, is that the attitude we want our young boys to have? Heaven knows it is hard enough to raise children without exposing them to this kind of thing. Played Tuesday, Aug. 17.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MY PAL TRIGGER: Roy Rogers, George "Gabby" Hayes—First Roy Rogers I have played in a long time and I was very much disappointed in the box office. The Stoooge comedy really made the box office. Played Friday, Saturday, Aug. 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—A fair little Western that the few patrons enjoyed far better than the top half of the bill. Doubled with "The Senator Was Indiscreet" to our new all-time low for a weekend. Played Friday, Saturday, Aug. 13, 14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

WYOMING: William Elliott, Vera Ralston—The crowd did not come for this one although it was a good picture. For some reason or other I cannot make money on this star. Played Friday, Saturday, July 30, Aug. 1.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—Drew very well. An odd picture, as far as the public is concerned. Either people like it a lot or they definitely dislike it. I thought the acting fine, the plot poor. Played Sunday, Monday, Aug. 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

CALL NORTHSIDE 777: James Stewart, Helen Walker—An excellent picture. Kept the audience interest every minute. Demonstrated many interesting procedures of the Chicago police system, lie detector and newspaper work. All of which was not only interesting but educational. The film had these good features plus a splendid story. Played Friday-Sunday, Aug. 20-22.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

CAPTAIN FROM CASTILE: Tyrone Power, Jean Peters—This is really a wonderfully fine picture. It has everything story value, action, Technicolor, and the very high class stars. Jean Peters is something to look at in any costume. It has high grade entertainment stamped all over it. Played Friday-Sunday, Aug. 13-15.—J. L. Thayer, Raymond Theatre, N. H.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—Many disappointed that this wasn't a musical but it is good and a little different. Business only fair.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—Good program with very good color. Not in a class with others of its type. Played Monday-Wednesday, July 19-21.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—Excellent picture. The plot was something different and the picture pleased. Played Thursday-Saturday, July 15-17.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—One of the best we have ever had. Betty Grable certainly made up for "The Shocking Miss Pilgrim." Thoroughly enjoyed by everyone. Played Thursday-Saturday, July 22-24.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

TENDER YEARS, THE: Joe E. Brown, Noreen Nash—Doubled with a Western to average business but everyone liked it. It's an excellent human interest story and Joe E. Brown was O.K. in his first dramatic role. Played Friday, Saturday, Aug. 6, 7.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McAllister—Excellent picture just suited for small towns. Nothing big, but a very enjoyable show. Played Friday, Saturday, Aug. 13, 14.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

Universal

ANOTHER PART OF THE FOREST: Frederic March, Ann Blyth—Small town exhibitors beware of this one. Played to lowest midweek business in three years with about 25 per cent of those who did come walked out on it. Played Wednesday, Thursday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

RIDE THE PINK HORSE: Robert Montgomery,

Wanda Hendrix—Did not draw too well. I think the Mexican angle in the preview frightened people away. It is a good picture and the acting is superb. Played Sunday, Monday, Aug. 8, 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SECRET BEYOND THE DOOR, THE: Joan Bennett, Michael Redgrave—So so. Not bad for the money. Then, on the other hand, not too good for the money. Could have been a good picture if the ending had been different. Played Wednesday, Thursday, Aug. 11, 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SENATOR WAS INDISCREET, THE: William Powell, Ella Raines—We thought that we had surely hit the bottom on previous Universal features but this poor feature made an all-time low. Priced way up there, too. Bolstered with a Gene Autry for the weekend fans, we had far less on the second night, and Saturday at that, than we had on Friday. Played Friday, Saturday, Aug. 13, 14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Warner Bros.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—Natural for a small town. Although it is a reissue it did better at the box office than lots of the first runs from the same company. Played Sunday, Aug. 8.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DEEP VALLEY: Dane Clark, Ida Lupino—A pretty good picture with lots of action but it failed to do business for me. Played Wednesday, Thursday, Aug. 11, 12.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

RED HOUSE, THE: Edward G. Robinson, Lon McAllister—Very good show. Different from the usual run of stories. Played Friday, Saturday, Aug. 6, 7.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day—In my opinion this is the best picture of the year with swell music, a reasonable plot, beautiful color, and Doris Day is a knockout. Deserves anyone's best playing time.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

SILVER RIVER: Errol Flynn, Ann Sheridan—Picture was fair. Did average business and it should be O.K. if you haven't played it. Played Tuesday, Wednesday, Aug. 17, 18.—John De Mont, Beacon Theatre, Long Island City, New York.

THAT HAGEN GIRL: Shirley Temple, Ronald Reagan—Better than average business for this slump of the year and everyone liked it. It's a good small town story. Shirley Temple is still box office here. Played Sunday, Monday, Aug. 1, 2.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—Very poor show. Dennis Morgan wasted on this. Viveca Lindfors was poor. Couldn't understand a word she said. Photography very dark. Altogether a poor show. Played Friday, Saturday, June 25, 26.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott—Adult entertainment. The star is in grand form and pulled in a good crowd. Eve Arden is always a joy in a supporting role. The renter put out an excellent trailer on this film. Played Thursday-Saturday, June 17-19.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Chas. Bickford—It is refreshing to report that re-issues like this still go over with a bang. The redwoods of California made an ideal setting for this picture. Everybody liked it, even those who could recall having seen it here some years ago. Played Friday, Saturday, July 23, 24.—N. W. Huston, Liberty Theatre, Columbus, Kansas.

THE VOICE OF THE TURTLE: Eleanor Parker, Ronald Reagan—The staff thought it fine but didn't bring in average business. Good story—well acted. Played Sunday, Monday, July 4, 5.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

Short Features

Columbia

BON BON PARADE: Color Favorites—Certainly all right for the youngsters and adults enjoyed it also. Come on producers—give the kids a break.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

SING A SONG OF SIX PANTS: All Star Comedies—Another roller in the aisles. Had to tighten all the seats after showing this with "Tarzan and the Mermaids." The Three Stooges are nuts and we love them.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

Metro-Goldwyn-Mayer

GOODBYE MISS TURLOCK: Passing Parade—

This Academy Award winning reel is tops. The audience liked it better than the feature. It will bring a lump to your throat and make you remember some of your old school teachers you hated so much.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

IT CAN'T BE DONE: Passing Parade—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

KITTY FOILED: Tom and Jerry Cartoons—One of the best cartoons we have played to date. The addition of the canary to Jerry's antics is a riot. Again, I say you can't beat a Metro cartoon.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

MAKE MINE FREEDOM: Technicolor Cartoons—Show this—it's fine for everyone. Our youngsters and oldsters enjoyed it very much—a good lesson for all.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

MY OLD TOWN: Passing Parade—Very fine picture. This is a story that takes you back to the old days and shows how our grandparents lived. Although all of the Passing Parades to date are good, this is an excellent short for a family trade theatre.—Bill Sorenson, News Palace Theatre, Long Beach, Cal.

PUSS 'N' TOOTS: Tom and Jerry Cartoon—One of the best in the series. In our estimation Metro makes the best cartoons in the industry. That Jerry is sure a scene stealer.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

UNCLE TOM'S CABANA: MGM Technicolor Cartoons—Very good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BASE BRAWL: Screen Songs—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

CRIME LAB: This Is America—Very interesting. It did extra business with a tie-in with the local police department.—Bill Sorenson, News Palace Theatre, Long Beach, Cal.

DON'T FOOL YOUR WIFE: Leon Errol—Being forced to play so many poor shorts, I usually get to squeeze in a real comedy once in a while.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLICKER FLASHBACK: No. 6.—For once, this was good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LOUIS-WALCOTT FIGHT: Sorry Louis has retired. These fight pictures triple my week-end receipts with a Western.—James C. Balkcom, Jr. Gray Theatre, Gray, Ga.

RACING DAY: Sportsopes—Just a fill in.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THEY'RE OFF: Disney Cartoon—This swell cartoon on horse racing had everyone but "Beetle Bum."—Ralph Raspa, State Theatre, Rivesville, W. Va.

TREASURE HOUSE: This Is America—I ought to pay for these things and tell RKO to keep 'em. At least I'd save film transportation. My audience reaction to this series is very, very poor.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

VACATION MAGIC: Sports Review—A nice short subject—interesting and beautiful to see. Shown during the vacation period.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

Universal

WOODY, THE GIANT KILLER: Technicolor Cartoons—Played these Woody Woodpecker Cartoons while the song was at its peak in popularity. Very funny and all the kids are going around laughing his famous laugh.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

Warner-Vitaphone

ALICE IN MOVIELAND: Featurettes—This may be old but it is still a grand two-reel subject. A fine addition to any program.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

CALGARY STAMPEDE: Technicolor Specials—This Technicolor short is very good. All types of patrons will go for it.—Bill Sorenson, News Palace Theatre, Long Beach, Cal.

CELEBRATION DAYS: Technicolor Special—One of the finest shorts we ever played. Full of action and color. If your program needs a bit of extra pep and sparkle, this is the one for you.—Rowell Bros., Idle Hour Theatre, Hardwick, Vermont.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Photoplay Plans Fashion Tie-in

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE STREET WITH NO NAME (20th Century - Fox)

Final Report:

Total Gross Tabulated	\$1,058,400
Comparative Average Gross	944,200
Over-all Performance	112.0%

BALTIMORE—New, 1st week	94.4%
BALTIMORE—New, 2nd week	74.8%
BUFFALO—Buffalo	76.6%
(DB) Madonna of the Desert (Rep.)	
BUFFALO—Hippodrome, MO 1st week	87.6%
(DB) Madonna of the Desert (Rep.)	
CHICAGO—Oriental, 1st week	117.8%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	94.3%
(SA) Vaudeville	
CINCINNATI—RKO Albee	85.1%
CINCINNATI—RKO Lyric, MO 1st week	181.8%
CLEVELAND—Warner Hippodrome, 1st week	162.0%
CLEVELAND—Warner Hippodrome, 2nd week	93.5%
CLEVELAND—Warner Lake, MO 1st week	161.2%
CLEVELAND—Warner Lake, MO 2nd week	96.7%
DENVER—Denver	93.3%
(DB) Shanghai Chest (Mono.)	
DENVER—Esquire	96.4%
(DB) Shanghai Chest (Mono.)	
DENVER—Aladdin, MO 1st week	87.5%
(DB) Shanghai Chest (Mono.)	
DENVER—Rialto, MO 2nd week	128.5%
(DB) Shanghai Chest (Mono.)	
KANSAS CITY—Tower	115.6%
KANSAS CITY—Uptown	110.7%
LOS ANGELES—Carthay Circle, 1st week	160.7%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Carthay Circle, 2nd week	102.0%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Carthay Circle, 3rd week	71.4%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Chinese, 1st week	158.9%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Chinese, 2nd week	96.0%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Chinese, 3rd week	69.5%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loew's State, 1st week	182.2%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loew's State, 2nd week	118.3%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loew's State, 3rd week	73.6%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loyola, 1st week	159.3%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loyola, 2nd week	93.4%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Loyola, 3rd week	74.7%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Uptown, 1st week	147.6%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Uptown, 2nd week	85.3%
(DB) Here Comes Trouble (UA)	
LOS ANGELES—Uptown, 3rd week	60.9%
(DB) Here Comes Trouble (UA)	
MINNEAPOLIS—State	137.2%
MINNEAPOLIS—Lyric	110.0%
NEW YORK—Roxby, 1st week	168.7%
(SA) Cab Calloway and Ice Revue	
NEW YORK—Roxby, 2nd week	114.8%
(SA) Cab Calloway and Ice Revue	
NEW YORK—Roxby, 3rd week	112.5%
(SA) Cab Calloway and Ice Revue	
PHILADELPHIA—Fox, 1st week	131.5%
PHILADELPHIA—Fox, 2nd week	114.0%
PHILADELPHIA—Fox, 3rd week	70.1%
PHILADELPHIA—Keith's, MO 1st week	79.3%
PITTSBURGH—Fulton, 1st week	110.5%
PITTSBURGH—Fulton, 2nd week	94.7%
SAN FRANCISCO—Fox, 1st week	101.4%
SAN FRANCISCO—Fox, 2nd week	144.9%
SAN FRANCISCO—Fox, 3rd week	70.0%
SAN FRANCISCO—United Nations, MO 1st wk.	
(DB) Blonde Ice (FC)	

SAN FRANCISCO—United Nations, MO 2nd wk.	64.9%
(DB) Blonde Ice (FC)	
SAN FRANCISCO—United Nations, MO 3rd wk.	52.6%
(DB) Blonde Ice (FC)	
ST. LOUIS—Fox	113.5%
(DB) The Winner's Circle (20th-Fox)	
TORONTO—Eglinton, 1st week	88.2%
TORONTO—Eglinton, 2nd week	86.7%

THE TIME OF YOUR LIFE (U.A.)

Intermediate Report:

Total Gross Tabulated	\$283,900
Comparative Average Gross	251,100
Over-all Performance	112.6%

ATLANTA—Loew's Grand	101.3%
BALTIMORE—Century	96.2%
BUFFALO—Buffalo	64.7%
(DB) Song of My Heart (Mono.)	
BUFFALO—Hippodrome, MO 1st week	82.4%
(DB) Song of My Heart (Mono.)	
CHICAGO—Oriental, 1st week	137.5%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	114.6%
(SA) Vaudeville	
INDIANAPOLIS—Loew's	99.2%
(DB) Trapped by Boston Blackie (Col.)	
PITTSBURGH—Penn	99.4%
SAN FRANCISCO—United Artists, 1st week	196.0%
SAN FRANCISCO—United Artists, 2nd week	144.1%
SAN FRANCISCO—United Artists, 3rd week	107.8%
SAN FRANCISCO—United Artists, 4th week	94.1%
ST. LOUIS—Loew's State	107.0%
(DB) Thunder Hoof (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	97.5%
(DB) Thunder Hoof (Col.)	

A FOREIGN AFFAIR (Para.)

Intermediate Report:

Total Gross Tabulated	\$670,000
Comparative Average Gross	673,500
Over-all Performance	99.4%

BOSTON—Metropolitan, 1st week	85.8%
(DB) Shaggy (Para.)	
BOSTON—Metropolitan, 2nd week	72.5%
(DB) Shaggy (Para.)	
CINCINNATI—RKO Palace	103.7%
CINCINNATI—RKO Lyric, MO 1st week	109.0%
DENVER—Denham, 1st week	111.1%
DENVER—Denham, 2nd week	83.3%
KANSAS CITY—Paramount	153.8%
LOS ANGELES—Para. Downtown, 1st week	116.2%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Downtown, 2nd week	81.3%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Downtown, 3rd week	66.8%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 1st week	147.9%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 2nd week	113.8%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 3rd week	101.6%
(DB) Big Town Scandal (Para.)	
NEW YORK—Paramount, 1st week	124.2%
NEW YORK—Paramount, 2nd week	109.7%
NEW YORK—Paramount, 3rd week	97.7%
NEW YORK—Paramount, 4th week	80.3%
NEW YORK—Paramount, 5th week	70.9%
PHILADELPHIA—Goldman	113.8%
PITTSBURGH—Stanley, 1st week	150.0%
PITTSBURGH—Stanley, 2nd week	89.2%
SAN FRANCISCO—St. Francis, 1st week	123.1%
SAN FRANCISCO—St. Francis, 2nd week	112.3%
SAN FRANCISCO—St. Francis, 3rd week	101.4%
TORONTO—Eglinton, 1st week	94.1%
TORONTO—Eglinton, 2nd week	94.1%

A four-way, reciprocal promotion campaign involving Paramount, *Photoplay* magazine, department stores in large cities and women's dress manufacturers will get underway within the next few weeks.

Sponsored by *Photoplay*, a film fan magazine, four medium priced reproductions of costumes worn by Gail Russell in Paramount's forthcoming "Night Has a Thousand Eyes," will be featured in the October issue of the publication; will be advertised by 19 department stores in as many different cities, and will be part of a promotional campaign undertaken by the dress manufacturers.

According to Charles O. Terwilliger, Jr., *Photoplay's* eastern advertising manager, exhibitors playing the picture will be the major beneficiaries of the campaign.

The promotion is an outgrowth of *Photoplay's* use of stars to model women's clothes in its fashion section.

As a result of the success of this display, *Photoplay* decided on its current fashion promotion program. This campaign includes a four-page pictorial display in the magazine of reproductions of the dresses and coat worn in the picture; a description of each, and the manufacturer's name; the department stores at which they are available, and the price.

Joan Leslie vs. Warners Goes to Supreme Court

Washington Bureau

Actress Joan Leslie's long-running contract fight with Warner Brothers has reached the Supreme Court. Last week her attorneys appealed from a decision of the California Supreme Court which stated that Miss Leslie could not legally break her contract with the studio. The Supreme Court will first rule on whether to hear the appeal. This will probably be in October. If the high court decides "yes" then arguments will be heard. Miss Leslie's attorneys will argue that the California court based its decision on a state law which prohibits breaking a contract entered into by a minor if that contract was approved by a County Court. The appeal states that this law violates the fourteenth amendment, which forbids a state to deny equal protection of laws to all residents.

Court Extends Writers' Brief Filings 30 Days

Washington Bureau

The United States Court of Appeals has given attorneys for Dalton Trumbo and John Howard Lawson, film writers, until September 30 to file their briefs appealing the writers' conviction in the District Court here for contempt of Congress. The briefs were due the end of August, but the defense lawyers asked an extra 30 days. This gives the Government until October 30 to file its answering brief.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



MONTAGUE SALMON, managing director of the Rivoli theatre, on Broadway, leads off the "Youth Month" schedule with one of the best ideas in the book. An essay competition will be held, to determine the "Youth Theatre Staff For A Day" and when winners are selected, they will take over the Rivoli and run it, as their prize winning essays suggested.

All any boy or girl has to do to "apply" for a position on the Rivoli staff, as "managing director," "house manager," "publicity director" and other top personnel of a first-string Broadway theatre, is to write in 100 words or less on the subject "How I Would Run A Movie Theatre" and send it in to Monty Salmon. Then a committee of theatre executives will decide the personnel of "Theatre Staff For A Day" and there'll be reporters, and pictures in the newspapers, and other rewards appropriate for the occasion.

In fact, at the end of the day, there'll be a "salary" check, in the form of a savings bond, perhaps, or some suitable method of compensation, and like other theatre managers and staff people visiting Broadway, these winners will meet and talk to the top brass of the main stem, observing and being observed, as potential members of staff.

The Rivoli is also using a special screen attraction, "Families First" a featurette produced for the New York State Commission, which portrays the relationship of the home to the future happiness of children and the strength of our country. This addition to the program, plus a special lobby display, stresses the opportunity for youth and the part adults play in better youth relations.

Q The Advertising Council, Inc., "a non-profit organization, representing all phases of advertising, dedicated to the uses of advertising in the public service" has issued a supplementary press sheet, including one large newspaper advertisement

"BACK TO SCHOOL"

What could be more perfect to inaugurate "Youth Month" than the annual "Back to School" campaign, which is part of the curriculum of every good manager?

There is more in the "Back to School" idea than meets the eye. It not only sells theatre seats to juvenile patrons, as an advertising device to call attention to the theatre, but also, it offers one more chance for the local manager to encourage the good will of school authorities. There is opportunity to put over your sales talk to youngsters, now that vacation is over. It's back to school and work again, but we'll be seeing you when it's time for recreation.

That sort of thing sets well with teachers and parents. It puts the theatre manager on *their* side, which is most desirable. After all, the same children and the same parents support both school and theatre, so avoid that wall between, that line of demarcation that means you are *competing*; make it clear that you're cooperating.

Sending the children back to school with your fanfare of good wishes will get you more business than any other method, and it can lead into plenty of cooperative arrangements all through the school year. If the teachers, the principal and the small fry themselves think of school and theatre as things that work *together*—then professional critics won't think the opposite.

of 1000 lines (10 x 14 inches) to be sponsored by local papers in connection with "Youth Month" as a gesture outside of routine motion picture theatre support for this activity. It is recommended to those who can get newspaper sponsorship.

Q Theatre managers in Ohio, and a few individuals in New York City, received a personal note from the Governor of Ohio in the first mail this Monday morning, bearing a "Youth Stamp" and calling for their cooperation in making "Youth Month" a success in Ohio theatres. Governor Thomas J. Herbert signed a letter of praise for the aim and purpose of "Youth Month" and he called attention to the special film, "Report for Action," which is not for public showing, but should be screened for local committees most interested in the cause and cure of juvenile delinquency.

Q Governor Kim Sigler, of Michigan, who is a friend of motion pictures, and of Ray Branch, manager of the Strand theatre, Hastings, Mich., has issued his proclamation for "Youth Month" which calls upon all citizens to use this month to initiate a program of continuous action in the field of service to young people.

He commends the motion picture theatres of the state of Michigan for having made available a possible starting point for cooperative community action in this important task of youth guidance. He commends the motion picture theatres for assuming their share of leadership.

Q Mildred FitzGibbons very definitely will have her own treatment of "Youth Month" and we'll be seeing it as a finished campaign for the month of September, an entry for special and annual Quigley Awards. But Mildred called up to make it clear there's no juvenile delinquency in Flushing—the term is taboo in her neighborhood—and what she does for "Youth Month" will be in appreciation of how well behaved her children are, as regular patrons of the Roosevelt theatre. —Walter Brooks

OUT IN FRONT

Exploitation fronts, as they look from across the street, in half a dozen spots along the Main Streets of the nation. From any angle they have the look of professional showmanship.



Street parade for the opening of "Hollow Triumph" at the Astor theatre in Reading, Pennsylvania, where Lester Stallman is the manager of the theatre.



Front for "On An Island With You" and the short film, "Going To Blazes", as displayed by Rudy Koutnik at the Palace theatre, Milwaukee.



Larry Stewart, manager of the Gopher theatre, Minneapolis, makes a splash with this front, out where the gopher means something as a local institution.



Big pictorial board for "Bring 'Em Back Alive" at the Republic theatre on Broadway, New York, proves what can be done with a 24-sheet poster.



Biggest sign in New York, bent around the corner of 47th Street and Broadway, facing the heart of Times Square, for the current attraction at the Mayfair theatre.



Ervin Clumb's Towne theatre, Milwaukee, has this interesting front for "Easter Parade" — a small marquee that demands maximum attention of downtown crowds.

"Babe Ruth Day" Sells The Picture In Lowell, Mass.

Sam Torgan, manager of the RKO Keith's theatre, Lowell, Mass., reports that despite the terrific heat, "The Babe Ruth Story" opened to smash business, in an "un-cooled" house, with block long lines waiting at the matinees. Proclamation by Mayor George Ayotte of "Babe Ruth Day" provided the springboard from which this well publicized picture was presented. A special screening to invited guests and showings for the city's orphan children won approval for the proper exploitation of the film.

Following the invitation performance, a luncheon was held, with a prominent priest and other speakers finding words of praise for the picture and the man whose life it depicts. City-wide tieup with Ruppert Brewing Company resulted in word-of-mouth advertising in bars and grills throughout Lowell and surrounding towns. "Babe Ruth Day" broke in the newspapers the Sunday previous to the opening and won front page space never before obtained.

Imprinted paper bags, paper napkins and window cards were distributed in 35 locations in seven outlying neighborhoods to get beyond the usual range of coverage. Lobby display made it impossible for anyone to venture in the vicinity of the theatre without knowing all about the attraction. White Tower restaurants and local tobacco and book stores offered cooperative advertising tieups. (In the midst of the campaign, Frank Boyle, publicist of the theatre, became father of twins. Double-feature at home, he says.)



Manager Frank Henson, of Loew's theatre, Akron, Ohio, shows his special display board for the Emerson Yorke short film, "All-American Soap Box Derby," which played through two bills for an eight-day run. Short opened with "Time of Your Life" and held through the following run of "Paradine Case" which is an unusual booking. Film is sponsored by United States Rubber Company.

"YOUTH MONTH" PLAN SWINGS INTO ACTION



As "Youth Month" rolls into its first week, several facts become immediately evident. One is that the campaign has a broad base in public sympathy; that it has struck a note that has made an appeal throughout the entire nation.

The various media of expression and the many national and civic organizations that have pledged support have redeemed their pledges in the hard coin of practical cooperation; there is notable and unselfish support from welfare, religious and fraternal groups, including national dignitaries and leaders in each community.

It is too early to report campaigns in work by members of the Round Table who will compete for special Quigley Awards for the best "Youth Month" effort. It is growing late, however, to urge fresh starters who have not planned their campaigns, to immediately use their "Youth Month" pressbook. Consult your state-wide "Youth Month" chairman; meet with your local "Youth" organizations and your city and county authorities.

Uses Six-Sheet Cut-Out To Back Lobby Display

George E. Larison, manager of the Skouras-Fox theatre, Hackensack, N. J., made an attractive cut-out from a six-sheet as lobby display for "Mr. Blandings' Dream House," which served as a background for a model "Dream House" that was shown in the process of construction, for a week prior to the playdate. Entire display was fenced in, with imitation grass and real trees to give it a realistic look. Miniature display also gave opportunity for credit to commercial sponsors.

Exceptional Advertising Of Small Town Theatre

Eric Brown, manager of the Plymouth theatre, Plymouth, Wisconsin, got himself talked about in exploiting "Sitting Pretty" — "the most talked about picture of the year" — when he posed for a newspaper picture in which he occupied the play pen, and the displaced youngsters acted as "sitters" in a turn-about. Newspaper advertising for the film, including several half pages of co-operative merchant tieups, exceptional for a town of 4,000 population.

Sol Sorkin's Jingle Contest Sells "Fort Apache"

Sol Sorkin has a jingle contest running in *The Beechhurst Bugle*, a mimeographed sheet issued in Flushing, L. I., and edited by Arthur F. Quick, who is quite famous for his novel publication. Sol is offering two passes to readers of the *Bugle* who can rhyme "Fort Apache" in a winning jingle, which sells the name of the picture at the RKO Keith theatre and teaches them how to pronounce it.

Change of Policy Gets Heavy Poster Campaign

Gene Kistner, manager of the State theatre, Elkhart, Ind., reports a change of policy to promote single features, and a campaign which took him on a 100 mile tour of surrounding towns, getting locations for 1-, 3-, 6- and 24-sheet posters. This was supplemented with window cards and heralds, distributed locally, and radio spot announcements. Picture plugged was "Macomber Affair," and he says it was put over with a bang. 24-sheet display above the marquee of the theatre tied in with the campaign.

Nate Wise Puts Promotion On the Assembly Line

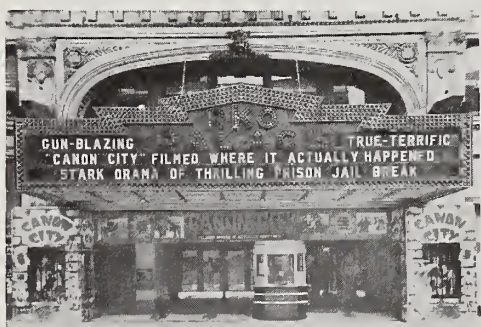
Nate Wise is well known to every member of the Round Table as a frequent, if not continuous, contender for Quigley Awards from the RKO theatres in Cincinnati, and as a top winner in 1946, when he took the Bronze Plaque. When he came to New York for that presentation, he won a supplementary prize—a week off, which is rare in his schedule.

We've been wanting to tell Round Table readers about the way he works, since we have visited him out there, and seen him in action—in itself something that requires energy—for it takes two people to level sights on Nate, one to say "here he comes" and the other to say "there he goes". Such is the result of his policy of keeping six campaigns in motion at the same time.

Four Years in Cincinnati

Nate is now in his fourth year with RKO in Cincinnati, after years in Dayton and Detroit. From his office in the Palace theatre building, he directs all the publicity and advertising for nine theatres, seven downtown and two suburban, literally all the first-run houses in a city of half a million population. Cincinnati is typically American, in the heart of the middle west, and is often looked on as a cross section of the nation's entertainment tastes. His situation is unique, in that he plays all product. Virtually all film advertising in every Cincinnati newspaper is prepared by his department, which consists of himself, an assistant, an artist, and a leg-man, to catch up with the boss, no doubt.

The major companies frequently select Cincinnati as a test spot for their pictures and for their advertising methods, so this puts Nate in the middle of many campaigns involving home office cooperation. It is not unusual to find half a dozen exploiteers in Cincinnati, working simultaneously with Nate in the presentation of an early run, or the try-out of new advertising plans that are to be copied later in the pressbooks.



Offices in this theatre building in downtown Cincinnati are the nerve center where Nate Wise directs the advertising and publicity for nine RKO theatres, and where the proximity of management and booking operations, brings together all the essentials for the complete showmanship campaign.



Nathan Wise, director of advertising and publicity for RKO's Cincinnati theatres, doesn't have time to get his picture taken, and will be surprised to see what we found in the files.

It is also his practice to have the manager of the RKO theatre exhibiting the film, sitting in with the field representative and Nate's Cincinnati staff in the planning and procedure of these new campaigns, giving each the fully rounded dimensions that will be needed to sell the picture elsewhere, as well as locally. The big idea is coordination of this effort, to obtain a maximum benefit for the greatest number from the original run.

Leads in Community Effort

Naturally, with the RKO theatres dominating downtown Cincinnati, Nate Wise gets all the demands for cooperation from civic groups, makes all the approaches to merchants for cooperative window and advertising displays, follows through on every contact with five radio stations, including the biggest in the country. He keeps these avenues of approach all open, and the welcome mat before the door—he is out in front meeting these people before they have a chance to ask him. He belongs to their organizations, anticipates their needs, cooperates in advance of their participation in civic programs.

As a result, the whole community turns out to cooperate with him; the newspapers set a standard of all-out cooperation that goes all the way down the line from publishers to by-line writers and mechanical staff. Nate is sitting on top of his world, and it is as complete a demonstration of showmanship as you'll ever behold.

"Dream House" That Came True In Baltimore

Jack Sydney submits the most complete campaign yet to be entered for the Quigley Awards as his all-out handling of "Mr. Blandings' Dream House" at Loew's Century theatre, Baltimore. He has developed all the power and punch that this promised, in an exploiteer's dream of exploitation come true. Jack says, "I'd just like to point out that the Blandings' campaign was the biggest space grabber of all time."

Baltimore had a real "dream house" built and sponsored as originally suggested, with the builder trying to outdo Hollywood with some improvements of his own. The newspapers built up the opening of the house for public inspection, and the cooperating merchants and dealers plastered the advertising pages with co-op ads. A wounded veterans' fund profited by the preview of the house, which was accomplished a week in advance of the picture's opening date. A free bus took visitors from downtown to the site of the house in the residential section.

Sensational proof of the enormous amount of publicity, sponsored advertising, window and store displays is evidenced in the campaign book, literally columns and columns, pages and pages, with an actual minimum of paid advertising direct from the theatre. It's obvious that Baltimore's newspapers and stores were quite willing to publicize "Mr. Blandings' Dream House" as a coming attraction at Loew's, and as a top-line attraction in the public interest.

"Mopsie Fuller" Joins the Cast

Norman W. Lofthus, manager of Warners California theatre, Santa Barbara, shows a novel lobby display for "The Fuller Brush Man" and adds a new character that hasn't been seen on this coast, "Little Mopsie Fuller," a diminutive comedienne, made of miscellaneous parts of Fuller brushes and mops, getting extra laughs.

Builds His Own "Big Clock"

Wesley Tefft, manager of Smalley's theatre, Stamford, N. Y., sends in a picture of his attractive theatre with a big clock, especially built for the occasion, to exploit "The Big Clock," which measured eight feet square and attracted much attention.

HENRY R. ARIAS

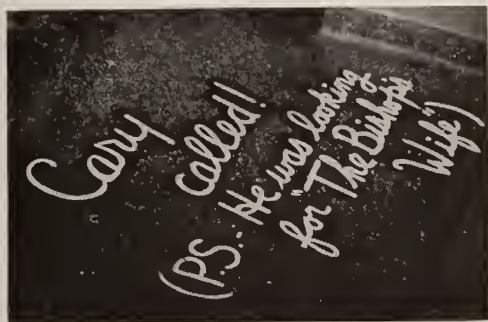
PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.



Neither Heat Or Humidity Stops Showmanship

Tiff Cook says he's both hot and busy, up in Toronto, where he exercises his showmanship as manager of the Capitol theatre, in spite of the heat and the humidity. Tiff got out his own herald for "Cary and the Bishop's Wife" using material he found in the pressbook and reproduced by offset printing. He distributed 4,000 of these small but dignified throwaways to sell the stars of this comedy.



He also reproduced the above "message" as an enlargement of script as he found it in the pressbook, copied in show-card color on the lobby floor, and protected with a coat of shellac to last through two weeks of advance advertising. Tiff says that of all advertising forms he gets the best results from these painted messages, which are always seen and read. On the marquee, he spelled out that tut-tut noise, "Tsk, Tsk, Have You Heard About Carey?" and business was good through a three-day run.

For "Sainted Sisters" he placed a stiff backed, white bench in the lobby, with the sign "reserved for The Sainted Sisters" and two silver halos, waiting their arrival. This attracted so much attention he moved it out to the street intersection, and got still more attention when it was occupied by two elderly spinsters, quite by accident. The halos were "lost" and advertised for, in the classified columns of the local newspapers.

Baltimore Window Displays

J. M. Shellman submits pictures of excellent window displays at the Hub department store in Baltimore, for exploitation of "Romance On The High Seas" at Warner's Stanley theatre. Use of records of hit tunes was basis of cooperative tieups.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

ROMANCE ON THE HIGH SEAS—Warner Brothers. Here is entertainment that is as fresh as a sea breeze—in color by Technicolor. The sunniest, songiest, girliest, happiest cruise in history. From Atlantic to Pacific, no musical is so terrific. Pleasure beyond measure—nothing like it on land or sea. Oceans of fun. Nice line of sales talk attached to this for showmen who like selling lines as slogans. The newspaper ads are in cartoon style—and big ones for the most part—but you will find all the small sizes you need. The teasers and also No. 203, No. 204 and No. 205 will sell the picture within the limits of your budget. Two-color herald is in the same spirit and should be used. Posters are excellent, especially six-sheet, which would make good display mounted and lighted in your lobby. One-sheet, window card and colored 40x60 or 22x28 can be displayed all over town in cooperative windows. There are a lot of window tie-ins possible, and the gay theme of this advertising will help to make the cooperative idea attractive to your merchants. There is an eight-column mat for a cooperative newspaper page, and it gives you that slant in favor of the picture that does not look dragged in by the heels. Six hit tunes in the picture offer music shop tie-ins, and pressbook gives you six ideas as to how to place them. Cruise promotion is a fine possibility, if you have that opportunity in your city. Fashions also create their own association with the cruise idea and title of the picture. Gangway to box office is a lobby stunt, illustrated in the pressbook. The lobby "passenger list" idea has been used in several situations by Round Table members and made good. Nautical trim will dress the house.

THE WALLS OF JERICHO—Twentieth Century-Fox. Over a million copies of the book have been sold. There is all the living and heartbeat of a great best-seller—of a town that could not hold the passions of its people. Advertising leans heavily toward the selling of four leading characters: Cornel Wilde, Linda Darnell, Anne Baxter and Kirk Douglas. You can build a campaign on this style and make it alike in theme, and quite different from anything you have ever used. The 24-sheet and the 6-sheet poster, for instance, will mount or display and be cut apart to fit over a door or in a panel, carrying out the four portraits, four names, title of the picture, in uniform arrangement, to match newspaper, herald, window cards, etc. The repetition of this theme will give you a design for exploitation and advertising. Two kinds of teasers, sold as separate two-column mats, set the stage for this campaign, and a smash follow-up, for the day of opening, can be one of several large ads that have the punch to drive home your selling approach. Title of the book and the picture does not mean much to non-readers, but you can explain it by describing its small-town setting. Newspaper tie-ins are possible because of the nature of the story and the central character being a newspaper man. If you have a woman lawyer, you can spotlight her counterpart in the film. Linda Darnell is doing "Algeria" in this subject, and you can say it is a slight resemblance to "Amber". Book campaign and bookstore tie-ins are a natural with best-sellers in pictures, but your problem is more to attract those who never heard of the book nor are ever apt to. Kansas locale suggests that Midwest towns will find this interesting.

Indians in Bridgeport, Conn.

Matt Saunders, and his assistant, John DiBenedetto, at Loew's Poli theatre, Bridgeport, Conn., had a street ballyhoo of Indians in full war regalia as ballyhoo for "Fort Apache." Although these were members of an obviously local tribe of paleface variety, they were sufficient to attract attention to the picture.

Convincing Display For "Canon City"

Everett Callow, advertising and exploitation director for Warner's Philadelphia theatres, arranged some convincing display for the showing of "Canon City" at the Stanton theatre. Use of metal in framing poster pictures of escaped convicts, with barred window effect, was realistic enough to stop passers-by. Smash front proved one of the best displays of the year.

Rolls His Own Advertising Tape

M. G. Caudill, manager of the Spartan theatre, Sparta, N. C., must have been reading the ads for gummed advertising tape—new in the advertising trades—for he sends in samples of a narrow strip which he had printed locally and used around the box office and lobby to attract attention. He also uses advertising imprinted on paper bags, paid for by a cooperating merchant.

Filmack

GIVES YOU THE
BEST VALUE IN
SPECIAL TRAILERS

THREE COMPLETELY
EQUIPPED PLANTS

CHICAGO
1327 S WABASH AVE

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1574 W WASHINGTON

→ **OUTDOOR REFRESHMENT CONCESSIONAIRES** from Coast to Coast over 1/4 Century

→ **SPORTSERVICE, Inc.** JACOBS BROS. HURST BLDG.

Now Specializing in Refreshment SERVICE for DRIVE-IN THEATRES

BUFFALO, N. Y.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

DEVRY XD PROJECTORS WITH MAZDA lamphouses, 25-watt amplifier, speaker, lenses, etc., complete and rebuilt, pair, \$745; with low intensity lamphouses, \$1,075; with high intensity, \$1,395; Century mechanisms, rebuilt like new, \$750 pair; Neumade dynamic rewinders, \$8.95; pair Motiograph DeLux mechanisms with sound drives, excellent, \$200; DeVry 25-watt ND amplifiers, rebuilt, \$69.50; Griswold splicers, \$12.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

VISIT NEW YORK SOON AND SEE S.O.S.—your 22 years patronage built our building—typical values complete 35mm sound & picture equipment; Dual DeVry ESF 2000' with amplifier, speaker, \$595; Holmes, \$695; DeVry XDC with low intensity lamps, \$1995; with 1 KW arcs, \$2495; closing out some good Simplex heads, \$69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm. \$76; 7,500 cfm, \$90; 10,000 cfm, \$140; 20,000 cfm, \$175; 30,000 cfm, \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO.; 638 Sinclair Ave., Grand Rapids 5, Mich.

HELP WANTED

WANTED — MIDDLE AGED EXPERIENCED manager, good situation, send photograph, qualifications, salary expected. BOX 2270, MOTION PICTURE HERALD.

WANTED: SOUND AND PROJECTION ENGINEER—For position in Japan as Senior Engineer supervising a staff of engineers, draftsmen and mechanics. Salary \$7,794 per annum. Engineering graduate preferred. Experience, minimum five years motion picture servicing and one year in supervisory capacity. Write for further particulars, giving resume of qualifications and experience. BOX 2268, MOTION PICTURE HERALD.

WANTED: PROJECTIONISTS, AT ONCE, THAT know booth operation, located in Norfolk and Portsmouth, Virginia. Wire Air Mail Special Delivery qualifications and salary expected, c/o BOX 2269, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. PREMIUM PRODUCTIONS, 354 W. 44th St., New York 18, N. Y.

ITO of Ohio State Poll Prelude to Convention

Independent Theatre Owners of Ohio is conducting a state-wide poll of exhibitor opinion of sales policies of 13 film distributors. This is a prelude to the organization's convention at the Deshler-Wallick Hotel, Columbus, September 14-15. The questionnaire, sent out by P. J. Wood, secretary, to all ITO members, includes queries on the frequency of salesmen's visits, the product the exhibitor is and is not using, the

NEW EQUIPMENT

15-AMPERE RECTIFIER BULBS, \$5.55; REEL end alarms, \$4.45; parts for Powers 30% discount; pair 65-ampere rectifiers with 8 new tubes, \$295; RCA photo-cells, \$3.25; Automatic rewinders, \$69.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

MORE POWER TO YOU OUTDOOR SHOWMEN—Complete sound projection outfits, \$1995 up; new 500-watt Western Electric Booster Amplifiers, \$650; new Dual in-car speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½ ft.; Special 4 conductor neoprene cable, 6c ft.; Super Snaplite #9 lenses increase light 25%, from \$150; 40" Weatherproof reflex horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

RESERVE YOUR NEW SOS CATALOG NOW—Replacement parts for Simplex 40% off; Simplex BB Movements, \$61.20; Universal splicers, \$4.25; stereopticons, \$27.50; pump type extinguishers, \$6.95; carbon savers, 77c; Jensen 12" PM speakers, \$18.95; 1,000-watt T-20 Mog Pref. C-13D lamps, \$3.95; 1,500-watt, \$5.95; film cabinets, \$3.95 section; Soundfilm amplifiers including record player, \$124.75; exhaust fans 10", \$10.79; 12", \$13.75; 16", \$18.15; 24" 3-speed pedestal fans, \$69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

OUR CHAIR FACTORY CAN MAKE 'EM NEW—Here's quality and price—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York.

THEATRE CHAIRS; AT PREWAR PRICES, large stock with metal bottoms and metal backs; write for photos, BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

company with the most valuable product, the company most difficult to deal with, and similar matters.

Settle Percentage Suits

Three percentage suits pending in the District Court at Los Angeles have been settled by the filing of a stipulation providing that each action be dismissed. The actions, brought by Paramount, Loew's and Twentieth Century-Fox, involved the Forum theatre in Barstow, Calif.

STUDIO EQUIPMENT

FROM STUDIO LOT TO FINAL SHOT—2000W Fresnel Studio Spots, \$57.50; MR make 2000W on rolling stand, \$99.50; used Auricon recording outfit, \$495; Neumade 35mm Filmmakers, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; B & H Single System Recording & Studio Camera, with rack-over; magazines, 6 fast Astro lenses, 4 position amplifier, 4 mikes, power supply, etc., reduced, \$3,750; Western Electric preview magazines, \$395; Bodde Process Screens, \$2.40 sq. ft.; W.E. 35mm Sound Moviola, \$795; Mitchell Plywood Blimp, \$149.50; Neumade Automatic Film Cleaners, \$159.50. Send for latest Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

MOTION PICTURE THEATRE WANTED IN Metropolitan area of New York City. Preferably within 45 to 60 minutes from Times Square. All replies giving full and complete details about every phase of operation are guaranteed prompt answer. Write BOX 2265, MOTION PICTURE HERALD.

FOR SALE—THEATRE COMPLETE WITH NEW brick building, 400 seats, only theatre in fast growing oil town Southern Arkansas. Require \$25,000 cash, balance of \$20,000 over five years. Reply to POST OFFICE BOX 1191, Texarkana, Tex.

MOTION PICTURE THEATRE WANTED WITHIN 100 miles of New York City. Principals only, independent operation, furnish details. BOX 2266, MOTION PICTURE HERALD.

SALE—TOLEDO, OHIO, NEIGHBORHOOD THEATRE: 600 cushioned seats recently installed; Western Electric Sound; new booth equipment. No good for chain or absentee operation, but excellent opportunity for energetic couple or partners. BOX 2271, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

EXCELLENT INVESTMENT, \$25,000 ADVANCE for 5 year concession rights new 500-car Drive-In Theatre southern town 300,000 population. BOX 2264, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Ten Per Cent of "Prairie" Profits for Charities

Producer Edward Finney announced this week that 10 per cent of all profits paid to him for his feature, "The Prairie," will be turned over to a group of recognized youth organizations to give greater opportunities to underprivileged youth. The fund will be held in trust and distributed through the Bank of America. "The Prairies," to be distributed by Screen Guild, is based on "Leatherstocking Tales."

PRODUCT DIGEST

SHOWMEN'S REVIEWS REISSUE REVIEWS ADVANCE SYNOPSES THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Station West

RKO—Western Whodunit

RKO has succeeded in doing almost the impossible: injecting some novelty into the western theme. They've done it by turning out "Station West," a sort of FBI drama in chaps—a slickly produced, well staged, well acted, and tough-minded show that's going to be well received.

Despite the fact that the film ends on what is the most thinly-worn of all cliches, this Dore Schary production holds principally because of story twists and characterizations that are different—and interesting.

Dick Powell, as Lt. John Haven of the Military Information Dept.; Jane Greer, as Charlie, the boss that runs the mining town of Rock Pass; Agnes Moorehead, singer; Burl Ives, Tom Powers, Guinn Williams, and others do a top-notch job at making "Station West" authentic, rough and exciting.

Rock Pass houses a band of gold thieves who have made things so tough for the shippers that even Wells Fargo has had to shut down. Two soldiers have been killed while escorting the gold. Powell comes to town to find the murderers. Before he uncovers them he has the entire town in an uproar. He quiets the town by killing off what seems to be a good half of the population.

This is a rough show. Even the love story has to be told over pistols at one point in the story. Powell is convincing and Miss Greer's performance could make you believe anything about her. Ives' talent as a ballad singer is skimmed, however.

Producer Robert Sparks has set a handsome frame for displaying the story by Frank Fenton and Winston Miller, and Sidney Lanfield's direction is appropriately taut. Harry J. Wild's photography merits special mention.

Seen at the home office. Reviewer's Rating: Very Good.—RAY LANNING.

Release date, October, 1948. Running time, 92 minutes. PCA No. 12639. General audience classification.
Haven Dick Powell
Charlie Jane Greer
Mrs. Caslon Agnes Moorehead
Hotel Clerk Burl Ives
Tom Powers, Gordon Oliver, Steve Brodie, Guinn Williams, Raymond Burr, Regis Toomey, Michael Steele

Olympic Cavalcade

United Artists—Olympic Games of 1936

This is a nostalgic and beautifully photographed look back at the year 1936 when, in Berlin's huge stadium, athletes from 51 nations competed in 142 events for Olympic honors. The documentary ties in well with the current Olympics, but it may be difficult to sell in some spots because of its age.

The film has been edited to present the highlights of American victories at the Berlin Games, but there is an abundance of shots of events where Americans did not figure. The

American winners' names are known to all—Jesse Owens, Glenn Morris, Ralph Metcalfe, Frank Wycoffe and Jack Parker, and they are seen in vibrant action.

Showmen undoubtedly recognize the value of a timely documentary, but care should be taken to acquaint the audience that these are the 1936 and not the 1948 Games. The picture was photographed by some 600 cameramen and the results are overwhelming, especially in the Men's Diving event. Good action and character shots are interspersed throughout and the length of the film is just right.

Bill Slater's commentary is brisk and informative. The best parts of this Westport-International film are the grueling Marathon and the Decathlon, in which Glenn Morris and two other Americans captured the three leading places.

Seen at the UA screening room in New York. Reviewer's Rating: Very good.—FRED HIFT.

Release date August, 1948. Running time, 56 mins. PCA No. 04545. General audience classification.

The Luck of the Irish

20th-Century Fox—Phantasy

Showmen have here to bring patrons into their theatres the box office names of Tyrone Power and Anne Baxter, plus an engaging title. Once inside audiences should be pleasantly, though mildly, entertained by the whimsical story.

The story begins with Tyrone Power and a friend, James Todd, dashing across the southern tip of Ireland so Power can get a plane to New York. Power gets directions from a strange little man, Cecil Kellaway, who turns out to be a leprechaun, an Irish fairy.

The travelers put up at a small inn where Power is charmed by the owner-manager, Anne Baxter. Power befriends the leprechaun and goes off to New York where he accepts the position of assistant and ghost writer to Lee J. Cobb, a publisher running for the Senate. The publisher's daughter, played by Jayne Meadows, is responsible for him getting the job. An old man, soon identified as the leprechaun, turns up as Power's man-servant. The Irish girl also makes a visit to New York and the leprechaun brings about a meeting between Power and Miss Baxter.

Power continues working for the publisher and becomes engaged to his daughter but his heart is not completely with either. Prodded by the leprechaun, he finally gives up his job; the daughter breaks the engagement. Power then goes back to the Irish hamlet and marries the innkeeper.

Fred Kohlmar, the producer, gave the film an elaborate mounting, even to the extent of tinting the scenes in Ireland a ghoulish green. The direction by Henry Koster is in the main moving, though the screen play by Philip Dunne is not always easy to follow. Occasionally a few words of the dialogue are missed, probably a result of the leprechaun's brogue and the

recording level. The novel was by Guy and Constance Jones.

The portrayals of the Irish in Ireland and in New York are what they call "stage Irish" and will be objected to in Ireland but found satisfactory most everywhere else. Power plays his characteristic self. Both Anne Baxter and Jayne Meadows are good in their contrasting roles. Cecil Kellaway does well with the difficult leprechaun part. There is a large supporting cast.

Seen at the home office screening room. Reviewer's Rating: Good.—M. Q., Jr.

September release. Running time, 99 minutes. PCA No. 12958. General audience classification.
Stephen Fitzgerald Tyrone Power
Nora Anne Baxter
Horace Cecil Kellaway
D. C. Augur Lee J. Cobb
Bill Clark James Todd
Frances Jayne Meadows
J. M. Kerrigan, Phil Brown, Charles Irwin, Louise Lorimer, Tim Ryan, Harry Antrim, Margaret Wells, John Goldsworthy, Dorothy Neumann, Ruth Clifford, Douglas Gerrard, Tito Vuolo, Tom Stevenson, Norman Leavitt, Frank Mitchell, Bill Swingle, Albert Morin, Hollis Jewell, Ann Frederick, Eddie Parks, John Roy, Claribel Bressel, Lee MacGregor, Jimmy O'Brien

For the Love of Mary

Universal-International—Miss Durbin's Romances

When a switchboard operator's romances become so complicated that they require the attention of the President of the United States and several Supreme Court Justices, there's sure to be considerable fun despite the element of implausibility. Such a picture is "For the Love of Mary," produced by Robert Arthur and directed by Frederick De Cordova, and starring Deanna Durbin as the young lady whose social life becomes a matter of considerable concern of the Executive and Judiciary branches of the Government.

Like most of Miss Durbin's motion pictures, this is light and frothy screen fare which should provide most audiences, particularly Durbin fans, with 90 minutes of relaxing entertainment. Not only is there romance and comedy, but Miss Durbin sings five songs, three of which are old-time favorites, including "Moonlight Bay," "Let Me Call You Sweetheart," and "I'll Take You Home Again, Kathleen." Also, she sings "Largo Al Factotum" from the opera "The Barber of Seville."

Miss Durbin is seen as the White House switchboard operator. After breaking her engagement to Jeffrey Lynn, a Government attorney, the President sends his handsome naval aide, Edmond O'Brien, into her life. An obnoxious young man, Don Taylor, adds further confusion first by insisting on seeing the President about an island which he owns in the Pacific and now occupied by the Navy, and then by becoming the fourth party in an already confused romantic situation.

Eventually, the Presidential Cabinet becomes

(Continued on following page)

involved when it is found that the island is a large and important base. All ends happily, of course, with the Government retaining its base and Miss Durbin and Mr. Taylor looking forward to life together.

In supporting roles are Ray Collins, as the executive assistant representing the President in all negotiations, and Hugo Haas, restaurateur and caterer to Government dignitaries, who has difficulty becoming an American citizen. Oscar Brodney wrote the original screenplay.

Reviewed at the home office projection room in New York. Reviewer's Rating: Very Good.

—GEORGE H. SPIRES.

Release date, September, 1948. Running time, 90 minutes. PCA No. 13217. General audience classification.

Mary PeppertreeDeanna Durbin
Lt. Tom FarringtonEdmond O'Brien
David PaxtonDon Taylor
Phillip ManningJeffrey Lynn
Ray Collins, Hugo Haas, Harry Davenport, Griff Barnett, Katherine Alexander, James Todd, Morris Ankrum, Frank Conroy, Leon Belasco, Louise Beavers, Raymond Greenleaf, Charles Meredith

An Innocent Affair

United Artists—The Comic Touch

Showmen who have followed the trend of audience preference will know that here they have saleable merchandise geared to the least common denominator. The picture has two fine star names for the marquee; it's got slapstick galore and a story that's so nonsensical it's funny, and it gives the patrons some very beautifully appointed apartments and gowns to oggle.

With Fred MacMurray and Madeleine Carroll heading the bill, supporting parts are held up well by Rita Johnson, Charles "Buddy" Rogers, Louise Allbritton and Alan Mowbray. The fans will welcome Madeleine back to the screen after a lengthy absence. Both she and MacMurray do the best they can with the script that demands that they more or less continuously make fools of themselves. The scene with Alan Mowbray—in which he poses as Miss Allbritton's husband—will bring down the house.

Lloyd Bacon directed with a good feeling for comedy. In spots his skilled hand brings laughs in situation comedy sequences. The film was produced by James Nasser. Lou Breslow and Joseph Hoffman wrote the original screenplay, sticking as closely as possible to all known story clichés.

All the story proves—and this it does magnificently—is that it doesn't pay to lie. MacMurray is an advertising agency executive out to land a big contract through his contact with a former flame, Louise Allbritton. When his wife, Madeleine, starts to suspect, she hires an actor to flirt with her in a night club to make Fred jealous. He is tipped off and ignores all advances. The hitch is that the actor is no actor at all, but Charles "Buddy" Rogers, a big cigarette manufacturer.

From here on complication after complication ensue and a divorce seems a certainty, but in one breathtaking sequence, everything is straightened out.

Seen at the UA screening room in New York. Reviewer's Rating: Good.—F. H.

Release date, September 17, 1948. Running time, 90 minutes. PCA No. 13067. General audience classification.

Vincent DoaneFred MacMurray
Paula DoaneMadeleine Carroll
Claude KimballCharles "Buddy" Rogers
Rita Johnson, Louise Allbritton, Alan Mowbray, "Prince" Mike Romanoff, Pierre Watkin, William Tanne, James Seay, Matt McHugh

The Creeper

20th-Century Fox—A Black Cat

This is as good and hair-raising a chiller-diller as any that has ever had audiences shiver with horror in their seats. People are clawed to death left and right and there's always the lurking suspicion that maybe the girl does turn into a cat at night.

It takes a weird story to produce the desired effects and "The Creeper" provides it,

along with a dash of romance, fear, feverish dreams and piercing screams in the night. It is quite well acted and the photography has the necessary dark quality that blends in with the general atmosphere. It's certainly not a picture kids should see, but it makes a fine horror show for adults who go for this kind of thing.

A Reliance Picture, it was produced by Bernard Small. Ben Pivar was executive producer and Jean Yarbrough directed with a good hand for effect. Maurice Tombragel wrote the screenplay.

The actors go through their paces displaying adequate emotions. Janis Wilson does a fine job as the girl scared by cats. Eduardo Ciannelli is his usual mysterious self. Onslow Stevens is a good looking newcomer in the romantic lead and Ralph Morgan and John Baragrey do well.

Janis has a hysterical fear of cats, brought on when she and her father, together with a group of doctors, went to the West Indies to collect serum. Janis regularly wakes up screaming at night because she sees cats clawing at her. Then her father, Morgan, is killed. So are a number of other people, including June Vincent and David Hoffman. Cats' claws figure in all of the deaths.

Stevens, a young doctor, has fallen in love with Janis. She shoots him by mistake when he follows someone to her house. Then he shoots the intruder, a doctor who has injected himself with the serum. His hand turns into a cat's paw.

Seen at a New York screening room. Reviewer's Rating: Good.—F. H.

Release date, September, 1948. Running time, 64 minutes. PCA No. 13111. Adult audience classification.
Dr. Van GloomEduardo Ciannelli
Dr. BordonOnslow Stevens
GwenJune Vincent
Ralph Morgan, Janis Wilson, John Baragrey, Richard Lane, Philip Ahn, Lotte Stein, Ralph Peters, David Hoffman

Out of the Storm

Republic—Stop, Thief!

Republic's latest is a pleasant entertainment which unpretentiously tells a familiar tale about an obscure payroll clerk who steals from his employer and then can't live with his conscience.

Although the picture has a strong "crime does not pay" theme, director R. G. Springsteen saves the picture from being merely a preachment.

During a holdup at his place of business, James Lydon steals \$100,000 which was overlooked by gangster Marc Lawrence and his henchmen. Lydon is not suspected by any in his company, although he is suspected by an insurance detective, Richard Travis. Lydon's sweetheart, Lois Collier, finds out about the robbery, but she resigns herself to his attempt to keep silent since that much money means they'll be able to marry and marry in style.

But conscience and the girl friend finally win out over Lydon.

Sidney Picker was the associate producer. John K. Butler wrote the screen play.

Seen at the home office. Reviewer's Rating: Fair.—C. F. L.

Release date, August 25, 1948. Running time, 61 Min. PCA No. 13121. General audience classification.
Donald LewisJames Lydon
Ginny PowellLois Collier
Red StubbinsMarc Lawrence
Richard Travis, Robert Emmett Keane, Helen Wallace, Harry Hayden, Roy Barcroft

Night Wind

20th Century-Fox - Wurtzel—

A Dog's Loyalty

Complying with the formula that a picture with a dog in it can never fail to click at the boxoffice, Sol Wurtzel here has turned out a conventional film which, nevertheless, stirs up sufficient action and excitement to make it a strong drawing card for the juvenile trade.

It's the story of an ex-paratroop dog which, upon scenting the presence of a former enemy agent who killed his master, sets out to avenge

the murder and, in doing so, almost is shot as a killer. Returned from the wars, the dog finds a new master in young Gary Gray and lives contentedly in the country. When he discovers the presence of the former spy, the dog goes on nightly prowls and the community sets a posse on its trail.

"Flame" is caught, but just before he is shot there is a surprise development in the plot and the true purpose of his endeavors is shown. As an added bit of melodrama, the routine play by Arnold Belgard and Robert G. North tosses in an angle about former enemy intelligence officers snooping about one of our rocket plants. Deanna Woodruff looks pretty as Gary's younger sister. Virginia Christine and Charles Russell portray the boy's parents.

James Tinglin directed with a good eye for pace. The supporting parts are played by John Ridgely, James Burke, Konstantin Shayne, William Stelling and Charles Lang. Flame holds up the canine chores.

Seen at a New York screening room. Reviewer's Rating: Good.

Release date, October, 1948. Running time, 68 mins. PCA No. 13169. General audience classification.

Code of Scotland Yard

Republic—British Melodrama

Produced in England, "Code of Scotland Yard" is a routine story of murder which is highlighted only by the acting of Oscar Homolka and Kenneth Griffith.

Produced and directed by George King, it concerns a loveable, old antique dealer (Homolka), who has a lucrative sideline in buying stolen jewels. When this operation is discovered by his clerk (Griffith) he is blackmailed. Taking most of the old man's money, the blackmailer finally demands the antique dealer's daughter in marriage and for this request he is murdered. From there Scotland Yard takes over the case and eventually solves it, but not until after Homolka has conveniently died of a heart attack, thus preventing the disgrace from falling upon his daughter.

Woven throughout the story is a thread of romance between Derek Farr, a Navy doctor; and Muriel Pavlow, as the musically talented daughter. The screenplay was written by Katherine Struchey.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, August 30, 1948. Running time, 60 minutes. PCA No. 13003. General audience classification.

Descius HeissOscar Homolka
Robert GrahamDerek Farr
Margaret HeissMuriel Pavlow
Archie FellowsKenneth Griffith
Manning Whiley, Kathleen Harrison, Garry March, Jan Van Loewen, Irene Handl, Johnnie Schofield

A Song is Born

RKO-Goldwyn—Kaye Returns

For those who like their jazz hot and who appreciate that good old rockin' rhythm, Samuel Goldwyn here has assembled a company of musicians that probably beats any other combination ever seen on the screen before. They let go with everything they have and the hepcats should have a field day.

Others who may come not so much because of the abundance of jive but to see Danny Kaye, may be in for a disappointment. For in this picture Kaye just isn't Kaye any more. He is still excellent, of course, whenever he's given a chance and some of the comedy sequences, especially in the beginning, are a riot. But otherwise he has what amounts to almost a straight acting part. Not once, throughout this whole film, is he heard singing a song and there are no tongue-breakers to delight the audience.

When Mr. Goldwyn first made this Thomas Monroe-Billy Wilder story it was called "Ball of Fire." Here it is again, this time in Technicolor, with the same director, Howard Hawks, and the same cameraman, Gregg Toland. In some sequences this combination makes for

some rather strikingly similar shots even where details are concerned. "A Song is Born," Kaye's last picture for the Goldwyn studios, does, however, have that important addition of the music. It accomplishes in fact what the characters in it set out to do—the illustration of how jazz was born.

To do this—and the marquee can but benefit from these names—Mr. Goldwyn has called together the most distinguished jazz musicians of our day and their accomplishments give the picture quality. Here are Benny Goodman, Tommy Dorsey, Louis Armstrong, Charlie Barnet, Lionel Hampton, Mel Powell, Buck & Bubbles, the Golden Gate Quartet and others. They all play and sing to their hearts' content and with exquisite skill. Virginia Mayo is a very beautiful temptress to Kaye's professorial eye and Hugh Herbert, Felix Bressart, Ludwig Stossel and O. Z. Whitehead stand out as members of the scholastic crowd.

Howard Hawks' direction permits the picture to lag in spots and tends to mute Kaye's most effective talents. The story tells of a group of professors working on an Encyclopedia of Music. One day, having been shut in for years, they find out about jazz and Kaye sets out to discover its origin and development. Of course, he runs into trouble in the form of Virginia who proceeds to move in with the professors. The girl is mixed up with a group of gangsters and unwillingly leads Danny on. Punctured with laughs and music, their road finally leads to marriage.

Previewed at the Colonial theatre, New York. The audience, including many exhibitors, clearly enjoyed the fine rhythm and in spots there were howls of laughter. Reviewer's Rating: Good—FRED HIFT.

Release date, November 6, 1948. Running time, 113 mins. PCA No. 12799. General audience classification. Professor Hobart Frisbee..... Danny Kaye Honey Swanson..... Virginia Mayo Professor Magenbruch..... Benny Goodman Tommy Dorsey, Louis Armstrong, Lionel Hampton, Charlie Barnet, Hugh Herbert, Steve Cochran, J. Edward Bromberg, Felix Bressart

(Review reprinted from last week's HERALD)

REISSUE REVIEWS

INTERNATIONAL LADY

Eagle-Lion

A spy drama with a fine cast that would appear to fit in with today's headlines. Reporting on the picture in the MOTION PICTURE HERALD issue of October 18, 1941, the reviewer said "emphasis is placed on the development and denouement of the plot, rather than on international enmities." An Edward Small production, it stars George Brent, Basil Rathbone and Ilona Massey. Tim Whelan directed. Brent is a G-man and Rathbone is a Scotland Yard representative. They both are out to smash a spying that transmits information on U. S. plane deliveries to England. The scene shifts from New York to London, Lisbon and other places before Miss Massey's spying method is discovered. Reissue date is September 27, 1948.

WOLF MAN

Film Classics

Termed "a picture for the inveterates of the chiller-diller type of entertainment," this picture was first reviewed in the MOTION PICTURE HERALD December 20, 1941. A Universal production, it was produced and directed by George Waggner. The review deplored the inadequacy of the script which, it said, "falls short of the standard of effectiveness in the field of the horror film." The cast is surprisingly good for this type of production, including Claude Rains, Ralph Bellamy, Patric Knowles, Evelyn Ankers and Lon Chaney. It's basically the old were-wolf story told without any effort to change the basic line. The reissue date is September, 1948.

MY SON, MY SON

Eagle-Lion

An Edward Small production, first reviewed in the MOTION PICTURE HERALD March 9, 1940, "My Son, My Son" is based on Howard

Spring's story of a coddled son's malevolent influence on the life of the father who has sought to give him all the benefits of wealth and culture. Madeleine Carroll, Brian Aherne and Louis Hayward are starred. Charles Vidor directed. The HERALD review at the time of original release called the film "a strikingly unusual and brilliantly handled subject" providing "outstanding entertainment on any basis of judgment." The reissue date is September 27, 1948.

THE HAIRY APE

Film Classics

First reviewed in the MOTION PICTURE HERALD issue of May 20, 1944, the reviewer called Jules Levey's screen adaptation of the Eugene O'Neill play "an absorbing drama of physical conflict, heavy with suspense and distinguished by the splendid performances of William Bendix and Susan Hayward." Alfred Santell directed. This is an unusual story of a stoker on a luxury liner, coming face to face with a beautiful girl in the sweaty heat of the boiler room. She calls him a Hairy Ape and he decides she must be killed. In the end he finds his own epitaph for her, but does not go through with his intentions. The reissue date is September, 1948.

HOLD THAT GHOST

Eagle-Lion

There's probably no such thing as a "dated" Abbott and Costello picture. The antics of the team, while they may be corny, are timeless. Of "Hold That Ghost" the reviewer in the MOTION PICTURE HERALD issue of August 2, 1941, said: "Veritably, it is to be doubted if any two comedians ever got so many laughs in one picture any time, anywhere." There's a fine cast to support the team. It includes Joan Davis, Mischa Auer, Richard Carlson, Evelyn Ankers, The Andrew Sisters and Ted Lewis and his Orchestra. Arthur Lubin directed this very amusing and entertaining film. Said the review: "It's a film which all the family, from grandfather down to junior, can share with glee. Reissue date is August 16, 1948.

ADVANCE SYNOPSES

BEHIND LOCKED DOORS

(Eagle-Lion)

PRODUCER: Eugene Ling. DIRECTOR: Oscar Boetticher. PLAYERS: Lucille Bremer, Richard Carlson, Tom Brown Henry, Dickie Moore.

MELODRAMA. Miss Bremer, reporter, suspects a missing judge wanted by police is hiding out in a sanitarium and enlists the aid of Carlson, a private detective, who, posing as her husband, is committed to the institution as a manic-depressive. She visits him periodically, but it is some while before he learns, when a fire breaks out, that the jurist is taking life easy in a private room. Attendants learn Carlson is a detective, and lock him in with a demented ex-pugilist who sets out to beat him to death, almost succeeding before Miss Bremer and the law arrive to rescue him and apprehend the judge.

WHEN MY BABY SMILES AT ME

(20th Century-Fox)

PRODUCER: George Jessel. DIRECTOR: Walter Lang. PLAYERS: Betty Grable, Dan Dailey, Jack Oakie, June Havoc, Richard Arlen, James Gleason.

MUSICAL. Film version of the stageplay, "Burlesque." Miss Grable, burlesque queen, is married to Daly, her partner, whose addiction to the bottle leads to so much trouble that she divorces him, prepares to marry a steadier man, but in a final emergency comes to Daly's professional rescue, saving a new show in which he's sobered up enough to appear at disadvantage, and tells him she can never marry anybody but him. The new title is taken from one of the several song numbers used in the picture.

MISS TATLOCK'S MILLIONS

(Paramount)

PRODUCER: Charles Brackett. DIRECTOR: Richard Haydn. PLAYERS: Wanda Hendrix, John Lund, Barry Fitzgerald, Monty Woolley, Dan Tobin.

MELODRAMA. Lund, engaged for commendable reasons in temporary impersonation of the feeble-minded heir to the Tatlock millions, falls in love with Miss Hendrix, who, by reason of the impersonation, is supposed to be his sister. Assorted avaricious relatives do the best they can to gain possession of the Tatlock wealth, but the real heir finally shows up, clears away the misunderstandings, and the young people are free to marry.

CRY OF THE CITY

(20th Century - Fox)

PRODUCER: Sol Siegel. DIRECTOR: Robert Siodmak. PLAYERS: Victor Mature, Richard Conte, Betty Garde, Barry Kroeger, Fred Clark.

MELODRAMA. Martin Rome (Richard Conte), a gangster who has just killed a policeman in a gun battle, escapes from prison. Detective Candella (Victor Mature) tries to trace him through his girl friends. Eventually, Candella surprises Rome as he is extracting some jewels from a locker to give to a girl in exchange for \$5,000. In the melee, Candella is shot, and Rome escapes. Leaving the hospital in a weakened condition, Candella traces Rome to a church where he is asking the girl he loves to marry him. When Rome disregards Candella's warning to stop, he is shot and killed.

THE FIGHTING RANGER

(Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Christine Larson, Marshall Reed, Steve Clark.

WESTERN. Ranger Brown learns from a dying man that the latter's cousin, Reed, has framed him for a murder in order to remove him from the scene so that Reed can inherit a ranch. Brown places the dead man's young son in safety at Ranger headquarters and proceeds to hire out as a cowhand at the ranch in question, where at length and after several fights with Reed and others, he obtains necessary evidence and brings the criminal to justice.

MY DEAR SECRETARY

(United Artists-Cardinal)

PRODUCER: Harry M. Popkin. DIRECTOR: Charles Martin. PLAYERS: Laraine Day, Kirk Douglas, Rudy Vallee, Keenan Wynn, Florence Bates, Irene Ryan.

COMEDY. Miss Day gives up her class in literature to become secretary to Douglas, a famous novelist writing and living by advanced ideas, who finds himself unable to write satisfactorily after she joins his unique and confused household staff. So they go off on a tour of race tracks, gambling centers and so on, during which the two fall in love and get married. Settling down, they both write novels, his proving a dud but hers winning a coveted prize, despite her efforts to suppress it in deference to his pride. Things turn out rightly, however, for their continued happiness together.

SILVER TRAILS

(Monogram)

PRODUCER: Louis Gray. DIRECTOR: Christy Cabanne. PLAYERS: Jimmy Wakely, "Cannonball" Taylor, Christine Larson.

WESTERN. Wakely finds the body of a murdered man and is accused of killing him, but is exonerated by testimony of an old and widely respected friend. This is in Old California. Investigating, he discovers that the dead man was killed by marauders who are obtaining valuable grant-title papers by dishonest means, preparatory to making a rich haul. Several people are killed before he gets matters all straightened out.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4294-4295, issue of August 28, 1948.

Feature product listed by Company on pages 4292-4293, issue of August 28, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	(REVIEWED)	Product Digest Page	Advance Synopsis Page	Service Data Page
						M. P. Herald Issue			
ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10, '48	78m	Dec. 20, '47	3982	3956	4042
An Act of Murder	Univ.	....	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28, '48	4289	4275	....
Angel in Exile	Rep.	....	John Carroll-Adele Mara	Sept. 3, '48	....	.....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Genevieve Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	....	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
BABE Ruth Story, The (AA)									
Back Trail	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Bad Sister (Brit.)	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	....	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2, '48	70m	Dec. 6, '47	3966	....	4042
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	.....	....	4303	....
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June, '48	87m	June 26, '48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	....	.....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1, '48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	....	.....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	....	.....	....	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June, '48	70m	Apr. 17, '48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
CAGED Fury									
California Firebrand (color)	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
† Call Northside 777	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
Campus Honey-moon	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1, '48	61m	Jan. 31, '48	4037	4031	....
Canon City	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	—REVIEWED—			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan., '48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14,'48	4273	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	60m	Sept. 4,'48	4302	4283	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June, '48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	....	4127	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
Cry of the City	20th-Fox	....	Victor Mature-Richard Conte	Oct., '48	....	.....	....	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4291
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28,'48	4077	....	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July, '48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	..	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)									
Embraceable You	WB	732	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4291
† Emperor Waltz, The (color)	Para.	4720	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
Enchanted Valley, The (color)	EL	817	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
End of the River, The (Brit.)	U-I	....	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape (Brit.)	20th-Fox	822	Sabu-Raymond Lovell	July, '48	80m	June 26,'48	4214	....	....
Eyes of Texas (color)	Rep.	732	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29,'48	4183	....	....
			Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12,'48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jan Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan., '48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13,'48	4094	....	4291
For the Love of Mary	Univ.	....	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June, '48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The									
Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	....	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	.....	....	4243	....
Give My Regards to Broad- way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29,'48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
God's Country and the Women (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4,'48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb., '48	99m	Dec. 20, '47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept., '48	....	....	....	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-John Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Bellita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7, '48	90m	Feb. 7, '48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan., '48	99m	Dec. 27, '47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7, '48	75m	Jan. 31, '48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 4, '48	79m	June 19, '48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3, '48	66m	Nov. 1, '47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23, '48	60m	Mar. 13, '48	4095	4051	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6, '48	71m	Apr. 3, '48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan., '48	90m	Feb. 7, '48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4242	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23, '48	66m	Mar. 13, '48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	....	....	....	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	....	....	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7, '48	95m	Jan. 24, '48	4029	4010	4071
My Son, My Son (R)	EL	737	Laraine Day-Kirk Douglas	Nov. 15, '48	....	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17, '48	102m	Nov. 15, '47	3930	3717	4131
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	....	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	.....	3735	....
Night Wind	20th-Fox	....	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	....	Dana Andrews-Lilli Palmer	Oct. 15, '48	....	.....	....	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)									
Oklahoma Badlands	Rep.	753	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Allan 'Rocky' Lane-Mildred Coles	Feb. 22, '48	59m	Mar. 6, '48	4086	4021	....
Oliver Twist (Brit.)	EL	828	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	.....	....	4095	....
Old Los Angeles	Rep.	708	John H. Davies-Rob't Newton	July 14, '48	....	.....	....	4219	....
Olympic Cavalcade	UA	....	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
† On an Island With You (color)	MGM	828	Documentary	Aug., '48	56m	Sept. 4, '48	4301	....	....
One Touch of Venus	Univ.	670	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
On Our Merry Way	UA	....	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
(formerly Miracle Can Happen)			Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31, '48	58m	Apr. 3, '48	4110	4001	....
PANHANDLE (AA)									
† Paradine Case, The	Selznick	....	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
Partners of the Sunset	Mono.	4765	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Pearl, The	RKO	867	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	....
Perilous Waters	Mono.	4707	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	....	4131
(formerly In Self-Defense)			Don Castle-Audrey Long	Feb. 14, '48	66m	Nov. 1, '47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	.....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	.....	....	4183	....
RACE Street									
Rachel and the Stranger	RKO	901	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	....
Range Renegades	Mono.	4766	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
(formerly Arizona Sunset)			Jimmy Wakely-Jennifer Holt	June 6, '48	54m	.....	....	4146	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	.....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Rocky	Mono.	4705	Roddy McDowell-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July, '48	86m	June 26, '48	4214	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON									
'Sainted' Sisters, The	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
Saxon Charm, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Scudda Hoo, Scudda Hay (color)	Univ.	....	R. Montgomery-J. Payne-S. Hayward	Sept., '48	....	.....	....	4275	....
Sealed Verdict	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Search, The	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	....	.....	....	4243	....
Secret Beyond the Door, The	MGM	....	M. Cliff-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Land, The (color)	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Service Investigator	MGM	....	R. Montgomery-R. Taylor-V. Heflin	Oct., '48	71m	Aug. 28, '48	4289	....	....
† Senator Was Indiscreet, The	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Univ.	633	William Powell-Ella Raines	Jan., '48	81m	Dec. 13, '47	3973	3956	4131
Shanghai Chest, The	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shed No Tears	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	....	.....	....	4226	....
Sign of the Ram, The	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
† Silver River	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
Silent Conflict	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silver Trails	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Singin' Spurs	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	.....	....	4303	....
† Sitting Pretty	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	....	.....	....	4283	....
Six-Gun Law	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9, '48	54m	Feb. 28, '48	4077	4000	....
Slave Ship (R.)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Smart Politics	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
(formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31, '48	85m	Jan. 31, '48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrd Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	....	Monte Hale-Pamela Blake	Sept. 15, '48	....	.....	....	4258	....
Song Is Born, A (color)	RKO	....	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17, '48	53m	Apr. 3, '48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31, '48	85m	Nov. 8, '47	3917	3717	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	....	.....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17, '48	69m	.....	.....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4, '48	90m	Aug. 7, '48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10, '48	114m	Nov. 1, '47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	....	4042	
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291	
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093	3599	4291	
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2, '48	76m	May 15, '48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894	3771	4175	
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	....	....
Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	....	4011	
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042	
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16, '48	89m	July 17, '48	4242	4190	4291	
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131	
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept., '48	....	.....	.....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2m	May 29, '48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10, '48	91m	Dec. 20, '47	3981	....	4131	
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175	
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July, '48	92m	July 17, '48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	.....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	.....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131	
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	....	.....	.....	4283	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175	
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	.....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	.....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291	
Urubu	UA	....	Native cast	Aug. 13, '48	65m	Aug. 21, '48	4282	....	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8, '48	78m	Apr. 17, '48	4126	....	....
Variety Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2, '48	59m	Aug. 14, '48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175	
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	....	.....	.....	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207	
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	.....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24, '48	61m	Feb. 7, '48	4051	....	4071	
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	....	Betty Grable-Dan Dailey	Nov., '48	....	.....	.....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	.....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	.....	4226	....
Wings Over Honolulu (R.)	Realtart	....	Ray Milland-Wendy Barrie	June, '48	78m	June 19, '48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12, '48	64m	Aug. 28, '48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	....	.....	.....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190	
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071	
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207	
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27, '47	3993	3972	4071	
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	....	4190	

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4292-93

TO EXHIBITORS, PROJECTIONISTS,
THEATRE ARCHITECTS, ENGINEERS—

*Theatre Equipment & Supply Manufacturers'
Association, Inc.*

*extends to you a very personal
invitation to attend the*

Third Annual Tesma Trade Show

to be held at the

Jefferson Hotel, St. Louis, Mo.

on

September 28-29-30, 1948

*where you may inspect the latest developments in
large screen theatre television, materials,
furnishings, equipment and supplies for
the modern theatre and drive-ins
and meet with and discuss your
mechanical problems and
requirements with the
men whose business
it is to serve
you.*



For hotel accommodations address Miss Jeanette Riordan
Reservation Dept. Jefferson Hotel, St. Louis, Mo.

Convention Committee
Theatre Equipment & Supply
Manufacturers Association
Theatre Equipment Dealers
Protective Association

TRAILERS

*COST LESS
and
SELL MORE*

THAN
ANY OTHER FORM
of THEATRE
ADVERTISING!

Trailers draw 31% of your Patrons
... according to Woman's Home
Companion's 1947 Motion Picture
Survey!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD



MOTION PICTURE
ASSOCIATION OF AME
28 WEST 44TH ST.,
NEW YORK.
N.Y.

REVIEWS

(In Product Digest)

My Dear Secretary

Behind Locked Doors

Sealed Verdict

Bodyguard

In This Corner

(In News Section)

Apartment for Peggy

EXHIBITORS ELECT

The Stars of ★ ★ ★ Tomorrow

In this issue —

THEATRE SALES



VOL. 172, NO. 11; SEPTEMBER 11, 1948

Entered as second-class matter, January 12, 1938, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Paid
bi-weekly by Quinley Publishing Co., Inc., at 1220 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: \$5.00
a year in the Americas, \$10.00 a year Foreign. Single copy 15 cents. All contents copyright 1948 by Quinley Publishing Company.



**WAS IT JUST
A SUMMER
ROMANCE ?**



"Will he love me in December
as he did in May?"



Don't worry, Miss Box-Office! Your sugar daddy Leo has just had a new shot of Vitamin M-G-M and he's rarin' to go. You haven't seen anything yet! Look what's coming from your all-year-'round Santa Claus:

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel
Bruce, Mary Baland, Reginald Owen

★ ★ ★

The Enterprise Studios present
DANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt

★ ★ ★

"THE SECRET LAND" (Technicolor)
Starring
MEN AND SHIPS
Of The U. S. NAVY
Narration By
Camdr. ROBERT MONTGOMERY, U.S.N.R.
LI. ROBERT TAYLOR, U.S.N.R.
LI. VAN HEFLIN, A.A.F. (Ret.)

★ ★ ★

"HILLS OF HOME" (Technicolor)
Starring
EDMUND GWENN
DONALD CRISP, TOM DRAKE
JANET LEIGH and LASSIE

Alexandre Dumas'
"THE THREE MUSKETEERS" (Technicolor)
Starring
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan
Wynn, John Sutton, Gig Young

★ ★ ★

"ACT OF VIOLENCE"
Starring
VAN HEFLIN, ROBERT RYAN
with Janet Leigh, Mary Astor
Phyllis Thaxter

★ ★ ★

FRANK SINATRA, KATHRYN GRAYSON
in "THE KISSING BANDIT" (Technicolor)
J. Carrol Naish, Mildred Natwick
Mikhail Rasumny, Billy Gilbert
Sana Osata with Dance Specialties By
Ricarda Mantalban, Ann Miller, Cyd Charisse

★ ★ ★

John Fard's
"3 GODFATHERS" (Technicolor)
Presented by John Fard & Merian C. Cooper
Starring
JOHN WAYNE, PEDRO ARMENDARIZ
And Introducing HARRY CAREY, Jr
with Wurd Band, Mae Marsh
Jane Darwell, Ben Johnsan

ROBERT TAYLOR
AVA GARDNER
CHARLES LAUGHTON
VINCENT PRICE
JOHN HODIAK in
"THE BRIBE"

★ ★ ★

"LITTLE WOMEN" (Technicolor)
Starring
JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR with
Lucile Watson, C. Aubrey Smith

★ ★ ★

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hadiak
Edward Arnold in
"COMMAND DECISION"

★ ★ ★

"SUN IN THE MORNING"
(Technicolor) Starring
JEANETTE MACDONALD
LLOYD NOLAN, CLAUDE JARMAN, Jr
and LASSIE
with Lewis Stane, Percy Kilbride

"WORDS AND MUSIC" (Technicolor)
Starring
MICKEY ROONEY, JUDY GARLAND
GENE KELLY, JUNE ALLYSON
PERRY COMO, ANN SOTHERN
with Tam Drake, Cyd Charisse, Betty
Garrett, Lena Horne, Janet Leigh, Marshall
Thompson, Mel Torme, Vera-Ellen

★ ★ ★

SPENCER TRACY, DEBORAH KERR
in "EDWARD, MY SON" with Ian Hunter

★ ★ ★

JOHN GARFIELD in
The Roberts Production
"FORCE OF EVIL"
An Enterprise Picture
with Thomas Gomez and Marie Windsor
And Introducing BEATRICE PEARSON

★ ★ ★

FRED ASTAIRE, GINGER ROGERS in
"THE BARKLEYS OF BROADWAY"
(Technicolor)
with Oscar Levant, Billie Burke
Gail Rabbins, Jacques Francois

★ ★ ★

GENE KELLY, ESTHER WILLIAMS
FRANK SINATRA in
"TAKE ME OUT TO THE BALL GAME"
(Technicolor)
with Betty Garrett
Jules Munshin, Edward Arnold



WHEN LEO KISSES MISS BOX-OFFICE
SHE STAYS KISSED!

Help Promote
YOUTH MONTH—
Saluting Young America!

There was temptation
in her helpless silence



...and then torment

WHEREVER motion pictures are shown "Johnny Belinda" will be the most discussed drama this year . . .

Never has the screen been more fearlessly outspoken. Rarely, if ever, has there been a story of a young girl's betrayal to touch you as will this one. You certainly will want to see it — we urge you to watch for the opening date.

WARNER BROS.

present a daring and courageous new dramatic achievement

JANE WYMAN · LEW AYRES

With her performance Jane Wyman unquestionably establishes her talent as among the very foremost on the screen.


The doctor first to find her secret, first to share her shame.

"Johnny Belinda"

WITH
CHARLES BICKFORD

AGNES MOOREHEAD · STEPHEN McNALLY · JEAN NEGULESCO · PRODUCED BY JERRY WALD
Screen Play by IRMGARD VON CUBE and ALLEN VINCENT · From the Stage Play by Elmer Harris · Produced by Harry Wagstaff Gribble · Music by MAX STEINER





WHEREVER*
MOTION
PICTURES
ARE
SHOWN
THE
MOST
DISCUSSED
DRAMA
THIS YEAR
WILL BE

**“Johnny
Belinda”**

FROM
WARNER
BROS.

*** FLASH! ATLANTIC CITY PROVING IT IN DOLLARS. RIGHT NOW!**

8 months in a row with 'Jericho!'

M. P. HERALD BOXOFFICE
CHAMPION FOR AUGUST *



THE WALLS OF JERICHO

CORNEL WILDE, LINDA DARNELL, ANNE BAXTER, KIRK DOUGLAS in "THE WALLS OF JERICHO" with ANN DVORAK
Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy, Art Baker • Directed
by JOHN M. STAHL • Produced by LAMAR TROTTI • Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

*The record to date in '48! 20th leads the industry in box-office champions...more champions than any other company...the only company to make the list every month!

Boxoffice champions coming up!

THE LUCK OF
THE IRISH

First time first-run at regular prices!
FOREVER AMBER
TECHNICOLOR

APARTMENT
FOR PEGGY
TECHNICOLOR

CRY OF
THE CITY

September is LUCKY MONTH at



...YOUTH MONTH All Over America!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 172, No. 11



September 11, 1948

WHEREFROM THE STARS

THE world is ever being reborn and renewed from youth, and so it is with the motion picture, recorded this week here again in the annual report on "The Stars of Tomorrow" as chosen by the exhibitor judgment in our annual inquiry. The personalities continue to come, as they must, up out of the national potpourri of people. The stars of tomorrow are, like the stars of now and the stars of yesteryear, out of the multitudes. They come to bloom like flowers on the prairie, products of propinquity and natural selection.

In Mr. William R. Weaver's admirable exposition from Hollywood, discussing the promising personalities on the threshold of stardom, it is made clear that they come where-ever, when-ever, by destinies that are not to be charted.

Apparently, taking averages, the typical age is about 24 years. Five out of ten seem to be listed as unmarried. Nine out of ten are female. They have six children.

Additionally, in most of the careers examined there was indication in the direction of actorship in early years—four were on their way by the age of 6. The avenues of approach have been interestingly varied: two came from infant parts in radio, two from the ballet, two were photographic models, two from night club starts, one from a fan screen test competition, and there were incidental influences from one job at a perfume counter in a Los Angeles department store, and another as a waitress exposed to the straw-hat theatre.

Once again it may be observed that a screen career is apparently something that happens to one. That is natural selection at work under a free enterprise economy. It seems also to be important to be born a "type". The type is young and pretty.



THE SPEED CODE

WHERE ever there is a code, a rule, a law, there is a chiseler. It is perhaps a characteristic of the adventuring American. He tends to work at business as he plays at baseball, up to the limit of the rules—and then throw pop bottles, not expecting to win but always trying for the vantage.

So much of that is seen within our industry, pertaining to law and contracts and codes, it will be for the moment entertaining to look over into another great industry—the motor car, which despite its vast commercial implication is also considerably a purveyor of an order of entertainment.

Some years ago, perhaps about fifteen of them, what with the rising figures of highway accident and mortality there was an agitation about orders of control on speeds, including such proposals as a federal limit and various devices of law enforced installation of engine governors. It got less publicity than it rated as a movement, it would seem because the media of advertising were also the media of expression, and they were timid.

However, the motor companies, and their trade associations, got impressed, and got careful. All of a sudden the

Buick advertising about "the 100 mile an hour stock car is here" abruptly changed its theme. Also speed went out of all other motor advertising and literature.

That was about the time that the *Readers' Digest* with its ubiquitous millions of circulation had a piece entitled "And Sudden Death."

The motor car makers did not take any of the speed out of their mechanisms, and they took no power out of their engines. They did however take it all out of their copy.

Now for two years or more the speed boast has been seeping and creeping in. A lazy Sunday afternoon exploration of a single issue of a national magazine finds some samples:

Ford trucks—with drawing of a driver at a roadside restaurant. It says: "You get gallons of extra coffee time, hightailing the new 145 horsepower new Ford big jobs."

Buick Roadmaster—"...lively with 144 or 150 Fireball horsepower that is equally ready to tread in stately measure or pace the pack on the open road." Subtle, what?

Plymouth. This one opens with a headline and tells a story: "I was returning home yesterday from a trip with my wife and two boys and while traveling at a speed of 70 miles an hour I had a blowout on my front right tire..." The headline had a fancied safety twist: "A blowout at 70 miles an hour but 'Even a child could have held the Plymouth on the road.'"

Presumably this all pertains to a delicate approach to the freedom of the highway, and the right of the people to do and travel as they jolly well please—including fathers, who lovingly haul their kids home hell-bent at 70 miles an hour.

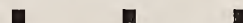
Those fathers are among those who want the schools and the movies, and the state, to raise their children for them. So we have a lot of laws, and some codes—because they seem to be the only reasonable substitute for what ought to be common sense and common decency. Neither unfortunately are as common as we like to think they are.



Q In the course of a sweeping discussion of the motion picture and its place in the world scene, the other day, Mr. Walter Wanger made one of the most penetrating observations of the period when he said:

"We don't need message pictures. Just a picture of well-dressed people walking down Fifth Avenue will show what Americanism can do."

That, obviously enough, is why unhappy politicians are so interested in raising various iron and brass curtains against the American film, around the world.



Q Despite the turmoils and confusions which sweep around the globe, there is a certain persistence in the farflung readership of *Motion Picture Herald*. This Monday's circulation report, for instance, records renewals and new subscriptions from: Ahmdebad, Patilala and Bombay in India, Curtyba in Brazil, Alicante in Spain, Beirut in Lebanon, Sudan, Cairo and Johannesburg in Africa, Cardiff in Wales, Curacao, B. W. I., and, yes, Paxtang, Pennsylvania. We get around.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Say Something

IT STARTED innocently enough. In last Tuesday's edition of the New York *Herald Tribune* there appeared a little ad which read as follows: "Wanted—Talking Dog, Bear or Horse to narrate animal film for well known documentary series. Must have good voice. No birds or cows." By Tuesday noon the operators at RKO Pathe were still kept busy relaying phone calls from people who prided themselves on the voices of their pets. The whole thing, of course, was a publicity gag, dreamed up by Ed Reis, RKO Pathe publicity head, for the This is America short "Friend of the Family." It paid off, with more than 600 phone calls, two radio spots, a United Press story and television coverage. At midweek, RKO Pathe expected an invasion of dogs, bears and horses for "audition time." Pets of every kind—a monkey included—were among the contestants. The only pets apparently not blessed with the gift of gab were cats. Only one kitten showed up for the contest.

TV Sets

Washington Bureau

SHIPMENTS of television receivers in the second quarter of 1948 exceeded all of 1947's shipments, the Radio Manufacturers Association announced here this week. The 1948 quarter figure was 153,455 sets, compared with 152,181 sets reported in 1947. During the first quarter of 1948, 106,136 sets were shipped. According to the association, "shipments continued to lag somewhat behind production figures . . . as some sets remained in manufacturers' inventories." Member companies reported production of 278,896 sets in the first half of 1948 as compared with the total shipments of 259,591 during the same period.

Hollywood Grows Up

WITH less din and glare than marks the inauguration of a new hot-dog parlor, Hollywood last week became a town. Circum-spect ceremonies conducted during lunch hour by the Hollywood Chamber of Commerce, with Los Angeles' Mayor Fletcher Bowron as guest speaker, noted quietly the awarding of a postmark to Hollywood by the Post Office Department of these United States, most of which had believed for years that Hollywood was a city and Los Angeles its suburb. The reverse had been embarrassingly true. Embarrassing, too, from the film colony's point of view, was the knowledge that, although motion pictures had made Hollywood, it took radio to put it on the postal

MOTION PICTURE HERALD

for September 11, 1948

NATION'S showmen select the annual Stars of Tomorrow Page 11

CLARK calls second trust suit decree just a lot of talk Page 15

WANGER says Hollywood is being sold short by the industry Page 18

GENERAL McCQUIRE calls screen important to U. S. foreign relations Page 20

NED E. DEPINET is elected new president of RKO Page 20

BRITISH exhibitors reject Rank's peace plan, declare war Page 21

LONDON TIMES urges British and American interests settle differences Page 21

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 25

SCREEN important factor in "cold war" going on in Germany Page 32

SERVICE DEPARTMENTS

Hollywood Scene Page 31

In the Newsreels Page 34

Lafe Review Page 24

Letters from Readers Page 33

Managers' Round Table Page 37

Picture Grosses Page 55

Short Product at First Runs Page 42

What the Picture Did for Me Page 35

THEATRE SALES Pages 43-53

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4309

Reissue Reviews Page 4310

Advance Synopses Page 4310

Company Release Chart Page 4311

The Release Chart Page 4312

map. To Ralph Edwards, ebullient master of ceremonies of the "Truth or Consequences" program, belongs credit for getting the necessary million signatures on the nationwide petition required to move the Postal Department to give Hollywood its own post office and postmark.

Lichtman Leaves

Hollywood Bureau

AL LICHTMAN announced Monday that he had made a settlement of his contract with MGM and was leaving the company, effective immediately. Mr. Lichtman joined MGM in an executive position in 1935, shortly after relinquishing his post as president of United Artists. At first he was assistant to Nicholas Schenck, president of Loew's, Inc., in New York and then, in 1937, transferred to the studio where he has been liaison for Mr. Schenck. Mr. Lichtman did not disclose the terms of his contract settlement. A few weeks ago Sam Katz, another MGM executive, announced settlement of his contract.

Big Minimum

THE MASSACHUSETTS Wage Commission last week approved the highest minimum wage schedule ever established in the Commonwealth. That minimum goes to more than 10,000 employees in the theatre, amusement and recreation fields. Effective as a directive on October 1 and mandatory January 1, the schedule gives a minimum of 62½ cents an hour to regular employees and 55 cents an hour to "casual" employees. Because of protests from theatre owners that ushers are a "special and transitory" worker, the Commission ruled that ushers will be considered "casual."

China's Price

CHINA has increased its customs duty on the importation of films from \$250 to approximately \$1,200 for each feature and as a result the distributors have suspended further shipments to China pending clarification of the situation. John G. McCarthy, associate managing director of the International Division of the Motion Picture Association, advised that a protest had been lodged with the State Department, asking the American ambassador to confer with Chinese authorities for reconsideration of the increased tariff. The increase was without notice.

Profit in Color

Hollywood Bureau

CINECOLOR told its stockholders this week that there was an unaudited consolidated net profit of \$130,030 in the till for the 32 weeks ended last June 5. That profit is before taxes. Cinecolor's interim report also disclosed that gross sales increased more than 25 per cent over the first nine months of 1947.

MARTIN QUIGLEY'S

THIRD of A CENTURY

Q MOTION PICTURE HERALD with its issue of September 25 will present anniversary attentions to the art and industry for the period of 1915-1948.

Q It marks the third of a century in which Martin Quigley as editor and publisher has been engaged in the service of the whole industry from studio through distribution to presentation on the screen—a developing career in print, with a basic policy, continuously applied.

Q This anniversary issue will take measure of the dynamic, swiftly moving period, the most significant in the whole field of expression, with special articles, special pictures and significant documentation. While it discusses the yesterdays, it is in the light of today and today's problems. THE EDITOR

Booking

RKO's "Rachel and the Stranger" at mid-week was scheduled for early opening at Broadway's Mayfair theatre. It was to follow the current "Race Street." "Rachel" stars Loretta Young and Robert Mitchum, who is currently receiving much attention in the public print.

Opera Films

TECHNICOLOR films of the Metropolitan Opera in action are a definite possibility, it was learned this week. Three producing companies have been negotiating with the Met to put such productions as "Aida," "Carmen," and "La Traviata" on film. Ac-

cording to Charles M. Spofford, president of the Metropolitan Opera Association, "We have talked with the motion picture companies. We are now negotiating with one. We have not yet concluded any negotiations," although they "are coming along pretty well." Mr. Spofford wouldn't go any further, except to say that revenue from the producers would be "helpful" to the opera. Not so many weeks ago the Met was all set to shut its doors because of a salary dispute with various unions. That argument was settled, and now the diamond tiaras are being dusted off in anticipation of opening night.

Phonovision

THROW AWAY your 16mm projector and that reel of film that needs rewinding all the time—there's a new gadget on the market—a gadget that projects films off a phonograph record, or something that looks like a phonograph record. The Phonovision Co., headed by Phil Goldstone, is going to have this gadget, rightly called a Visa Tone, on view in the department stores next month. The thing looks like a small phonograph or a large television set—depending on how much you want to spend for it—and it plays a grooved plastic record that's about half an inch thick and is covered with metal on the bottom and sides. In those grooves are pictures, color on 8 mm film. The sound is on the disc—synchronized. Direct the Visa Tone at a blank wall, put the record on the turntable, press the little button, and stand back.

BBC's Year

London Bureau

MAGNITUDE of the British Government's trading stake in radio broadcasts is disclosed in the just released report of the British Broadcasting Corporation for the year ending March 31, 1948.

Including government grants-in-aid for overseas services, the Corporation's income from all sources reached £14,000,000 (\$56,000,000).

For the period of the war, BBC was heavily financed by the Government both on its domestic and foreign broadcasts. The home service now resumes its pre-war practice of meeting its expenditure out of wireless license revenue. That is abundant. Britons pay £1 annually for a sound broadcast license; £2 for the combined sound and television license.

In the year under review, the BBC collected no less than £8,927,363 as its share of license payments.

PEOPLE

SAM WOOD, film director, accompanied by his production staff, will leave in mid-November for Rome, where he will begin selecting sites and players for the filming of "Quo Vadis," an Arthur Hornblow, Jr., production, which Mr. Wood will direct for MGM.

TOM DONALDSON, Eagle Lion district manager for the New England area, has been assigned to oversee the Buffalo and Albany offices in addition to his present supervision of Boston and New Haven.

MONROE GREENTHAL, president of Monroe Greenthal Co., film advertising agency, was married last Friday to RUTH BARTON DAVEY, radio actress, at the home of MATTHEW FOX in the Universal home office penthouse in New York.

DAVID O. SELZNICK has been awarded a gold medal by President Aleman of Mexico as a "testimony of gratitude" for the producer's contributions to that nation's anti-tuberculosis fund.

CHARLES SCHLAIFER, director of advertising and publicity for Twentieth Century-Fox, will deliver a series of lectures at the New School for Social Research in New York during the new session under the general title, "Motion Picture Publicity and Public Relations."

HAROLD MARSHALL, MGM exploitation representative in the Indianapolis territory, has resigned. His activities will be absorbed by J. E. WATSON in Cincinnati.

JAMES L. SHANAHAN has been appointed advertising and publicity director of Loew's Boston theatres by CHARLES E. KURTZMAN, Loew's northeastern division manager. Mr. Shanahan succeeds the late JOE A. DI PESA.

J. P. LANNAN, an exhibitor of West Point, Neb., has been appointed chairman of the Allied Independent Theatre Owners of Iowa and Nebraska screening committee by A. C. MYRICK, president of the AITO.

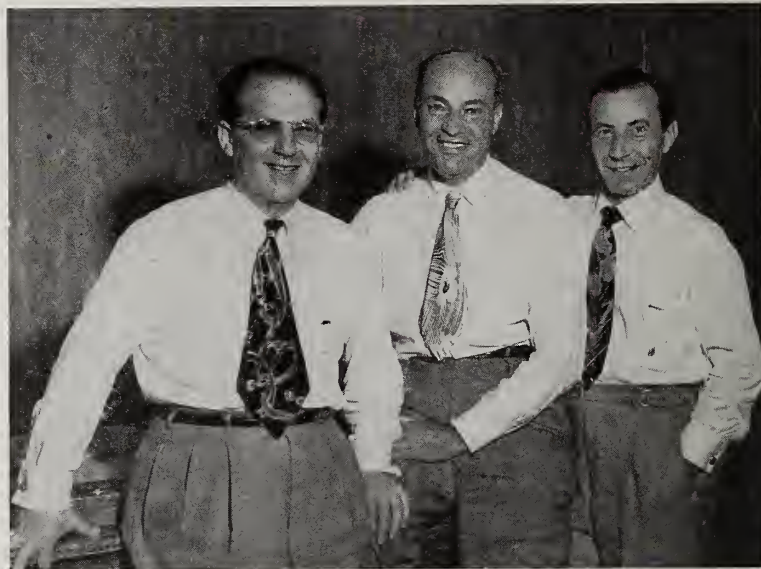
A. C. BROMHEAD, a pioneer of distribution and production in England and a founder of the Gaumont company in 1898, is to be guest of honor at a luncheon celebrating his 50th anniversary in the industry, Monday at Athenaeum Court, Piccadilly.

MORRIS LEFKO was honored by Pittsburgh Variety Tent No. 1 with a testimonial banquet on Monday, August 30, on the occasion of his promotion from RKO branch manager to manager of the east central district.

GEORGE L. BEST, vice-president in charge of patent licensing activities of Western Electric Company, has been named vice-president in charge of finances. He succeeds T. KENNEDY STEVENSON, who will retire November 30.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsey, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gallagher, Advertising Manager; David Morris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449, Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



STAMPS FOR STARS? The idea, if adopted, would lead off with Rita Hayworth as Carmen. It was proposed the other day to Postmaster General Jesse Donaldson by the Cinema Stamp Collectors Club of New York which declared in its petition that such stamps "will be more typical of living American culture".

"GET BACK TO SHOW-MANSHIP" will be the motto of National Screen Service salesmen, beginning September 13, as part of the George Dembow Tribute. The N. S. S. vice-president in charge of sales is shown, center, above, with Drive Captains Ben Ashe, left, and William Bein.



VACATION IN NEW YORK, for George Sidney, left, MGM producer, and his wife, Lillian. They were greeted by Marvin Schenck, right, vice-president and eastern studio representative. Mr. Sidney recently produced "The Three Musketeers".

SUNSHINE AND SCENERY greeted David Horne, foreign sales manager of Film Classics, in Switzerland. He is seen on the right, at Geneva, with Casmir Ballmer of Royal Films. Mr. Horne has been touring Europe.



ALL FOR CHARITY: The scene at the charity baseball game at Sawtelle, Calif., Bob Hope Stars vs. Bob Hope Writers. Funds went toward building a veterans' bleachers at Sawtelle Hospital. Left to right, Barry Sullivan, Forest Tucker, Harry Sherman, Vernon Clark, Pep Lee and Preston Foster.



NATION'S SHOWMEN SELECT THE STARS OF TOMORROW

by WILLIAM R. WEAVER

Hollywood Editor

JANE POWELL, the Judy of "A Date With Judy" and the captain's madcap daughter in the forthcoming "Luxury Liner", is the Number One Star-of-Tomorrow, according to MOTION PICTURE HERALD's eighth annual poll of exhibitors.

The Stars-of-Tomorrow poll, established in 1941, is MOTION PICTURE HERALD's mid-year companion canvass to its 15-year-old Money-Making Stars poll, the trade's oldest and universally accepted yardstick of talent values. Both polls are conducted by mail ballot and reflect the findings of theatre operators, both independent and circuit, in direct and constant touch with the public that speaks its mind in unmistakable dollar language.

Only One Male Star

This year the poll installs the gentler sex in nine of its Top Ten placements, and names as its sole selection from the sterner division the able but decidedly unglamorous Robert Ryan. This apportionment of honors indubitably denotes a unique and probably very important characteristic of taste and preference in this third year of peace, but precisely what that characteristic is remains a matter for individual interpretation, for MOTION PICTURE HERALD polls deal only in the indisputable facts. One of these seems to be, beyond question, that the distaff side has the box office situation well in hand.

In the seven preceding years the ratio ran as indicated in the following list of winners:

Last year's poll elected Evelyn Keyes, Billy De Wolfe, Peter Lawford, Janis Paige, Elizabeth Taylor, Claude Jarman, Jr., Janet Blair, Macdonald Carey, Gail Russell and Richard Conte.

The Top Ten of the 1946 poll were Joan Leslie, Butch Jenkins, Zachary Scott, Don DeFore, Mark Stevens, Eve Arden, Elizabeth Scott, Dan Duryea, Yvonne DeCarlo and Robert Mitchum.

Winners of the 1945 voting were Dane Clark, Jeanne Crain, Keenan Wynn, Peggy Ann Garner, Cornel Wilde, Tom Drake, Lon McCallister, Diana Lynne, Marilyn Maxwell and William Eythe.

Exhibitors' Elections

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. Jane Powell	1. Cyd Charisse	1. Jane Powell
2. Cyd Charisse	2. Angela Lansbury	2. Mona Freeman
3. Ann Blyth	3. Celeste Holm	3. Ann Blyth
4. Celeste Holm	4. Jane Powell	4. Cyd Charisse
5. Robert Ryan	5. Robert Ryan	5. Robert Ryan
6. Angela Lansbury	6. Ann Blyth	6. Eleanor Parker
7. Jean Peters	7. Doris Day	7. Celeste Holm
8. Mona Freeman	8. Jean Peters	8. Angela Lansbury
9. Eleanor Parker	9. Eleanor Parker	9. Dean Stockwell
10. Doris Day	10. Richard Widmark	10. Jean Peters

The 1944 leaders were Sonny Tufts, James Craig, Gloria DeHaven, Roddy McDowell, June Allyson, Barry Fitzgerald, Marsha Hunt, Sydney Greenstreet, Turhan Bey and Helmut Dantine.

The 1943 poll was led by William Bendix, Philip Dorn, Susan Peters, Donald O'Connor, Anne Baxter, Van Johnson, Gene Kelly, Diana Barrymore, Gig Young and Alexis Smith.

Van Heflin, Bracken in 1942

In 1942 Van Heflin, Eddie Bracken, Jane Wyman, John Carroll, Alan Ladd, Lynn Bari, Nancy Kelly, Donna Reed, Betty Hutton and Teresa Wright took top honours.

The winners of the initial poll, 1941, were Laraine Day, Rita Hayworth, Ruth Hussey, Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn, Ann Rutherford, Dennis Morgan and Jackie Cooper.

Miss Powell, this year's Number One, was born Suzanne Burce in Portland, Oregon, and first exercised her soprano voice at the age of 7 as star of a children's radio program. At 11 she started taking singing lessons, and at 12 she had

her own program, broadcast locally. A year later her parents brought her to Hollywood to see the sights, and one of these was a radio station where Janet Gaynor, as mistress of ceremonies on the Hollywood Showcase program, selected her as one of six contestants chosen from the audience.

She won the contest, was signed next day for the Chase & Sanborn airshow, and a week later was screen tested by MGM, which gave her a term contract and promptly loaned her out to play the lead in "Song of the Open Road", a film also featuring Edgar Bergen and Charlie McCarthy, her radio companions, and the late W. C. Fields.

First Was "Holiday"

Miss Powell's first film for MGM was "Holiday in Mexico", a Technicolor comedy starring Walter Pidgeon, which played widely and well in the 1945-46 season. Her next was "Three Daring Daughters", and this was followed by the currently showing "A Date With Judy" and the impending "Luxury Liner". She is five feet tall, weighs 95 pounds, has dark brown hair

(Continued on following page)



1. JANE POWELL, MGM

THE WINNERS

(Continued from preceding page)

and blue eyes and plays handball for fun.

Cyd Charisse, runner-up to Miss Powell in this year's poll, danced her way to that eminence in eight pictures, and has two more completed ones awaiting release. But she was a star of ballet, here and abroad, before she faced her first camera, in 1942, as a dancer in "Something to Shout About". Like Miss Powell, who began singing at 7, Miss Charisse started early, taking dancing lessons at 8 in her native Amarillo, Texas, where she was born and christened Tula Ellice Finklea. When she was 12, her father brought her to Hollywood to study at the Nico Charisse school, and two years later she toured the nation with the Ballet Russe. She married her instructor in France, when she was 17, and a son born of this union survives their divorce. She is now Mrs. Tony Martin.

After a brief dancing sequence in "Mission to Moscow", MGM gave Miss Charisse a contract and cast her in the all-star "Ziegfeld Follies". Adding acting to her dancing talent, she went on into "The Harvey Girls", "Three Wise Fools", "Fiesta", "Till the Clouds Roll By", "The Unfinished Dance" and the current "On an Island With You", and will be seen in "Words and Music" and "The Kissing Bandit", major Technicolor musicals now

Top Ten Stars of Tomorrow

CANADA SHOWMEN AGREE ON EIGHT

Canadian exhibitors agreed with U. S. exhibitors on eight out of ten Stars of Tomorrow, although considerably scrambling the U. S.'s one - two - three order. The Canadians placed Ann Blyth in first position, Celeste Holm in second, and Jean Peters in third position. On the U. S. side of the border, these ladies placed third, fourth and seventh, respectively. Others on the Canadian list were Cyd Charisse, Barbara Bel Geddes, Robert Ryan, Angela Lansbury, Jane Powell, June Havoc and Mona Freeman, fourth to tenth place, respectively. The two areas of disagreement between the exhibitors were over Miss Bel Geddes and Miss Havoc. U. S. exhibitors placed them eleventh and eighteenth, respectively. During the history of the poll there has seldom been any major differences between Canada and the U. S. over their choices for Stars of Tomorrow.

completed and awaiting release. She is 5 feet 5½ inches tall, weighs 115 pounds, has dark brown hair and blue eyes.

Ann Blyth wears her real name into third position in the poll, and started her career even earlier in life than the Misses Powell and Charisse. She is 20 years old. At 5 she was performing professionally at radio station WJZ, New York, and by the time Herman Shumlin was ready to cast "The Watch on the Rhine" for the New York stage she had been singing three years with the San Carlos opera company at the Center theatre.

Eleven months in the Shumlin hit on Broadway and nine on the road brought her to Los Angeles, where Universal detained her with a contract and started her off in "Bowery to Broadway", "Babes On Swing Street", the Donald O'Connor-Peggy Ryan comedies, and so on, lending her to Warner Brothers to play Joan Crawford's brattish daughter in "Mildred Pierce", which marked the beginning of a swift rise in popularity.

After important castings in "Swell Guy",

"Brute Force" and "Killer McCoy", she came to the demanding role of the decadent daughter in "Another Part of the Forest" and then to the unprecedented portrayal of the mermaid in "Mr. Peabody and the Mermaid". She is 5 feet 2 inches tall, weighs 103 pounds, has brown hair and blue eyes, and has not married.

Ballet at Three

Celeste Holm's parents, the New York representative of Lloyds of London and an internationally known painter, pointed her for an entertainment career by giving her ballet lessons when she was three—unproductively—and building her a private theatre on their New Jersey estate when she was 6 years old. But it was not until she had finished schooling, in Paris, Chicago and Hackettstown, N. J., that she rewarded their efforts by working a season in summer stock.

Stage-experienced in musicals, she was introduced to film audiences in "Three Little Girls in Blue" and "Carnival in Costa Rica", but she hit her stride in the non-musical, "Gentlemen's Agreement", for her performance in which she was voted an Academy award. Her next three pictures for the company are the completed but unreleased "The Snake Pit", "Road House" and "Chicken Every Sunday". She is 5 feet 6 inches tall, weighs 125 pounds, has blonde hair, blue eyes and, as Mrs. Alexander Schuyler Dunning, has a two-year-old son named Daniel.

Was Dramatic Coach

Robert Ryan, sole representative of his sex in this year's poll, got around to acting after weathering the Depression by working as sandhog, seaman, salesman, miner, WPA laborer, photographer's model and bootleggers' bodyguard, winding up that sequence as dramatic coach at a girls' school and afflicted with ambitions for the stage which got him a spot in Tallulah Bankhead's "Clash By Night" and an RKO Radio contract.

That was in 1941, and the war took him away for awhile, but he appeared under that trademark in "Golden Gloves", "Behind the Rising Sun", "Tender Comrade",

(Continued on page 14)



II. CYD CHARISSE, MGM



III. ANN BLYTH, *Universal*



IV. CELESTE HOLM, *20th Century-Fox*



V. ROBERT RYAN, *RKO Radio*



VI. ANGELA LANSBURY, MGM



VII. JEAN PETERS, *20th Century-Fox*



VIII. MONA FREEMAN, *Paramount*



IX. ELEANOR PARKER, *Warner Bros.*



X. DORIS DAY, *Michael Curtiz*

HOW THE SHOWMEN VOTED

(Continued from page 12)

"Bombadier", "The Woman on the Beach", "The Sky's the Limit" and several others before hitting the bull's-eye in "Crossfire". He will be seen shortly in the completed, but unreleased "The Boy With Green Hair" and "The Best Things in Life Are Free", and is now working in "The Setup".

He was born in Chicago on November 11, 1913, educated at Loyola University, where he played football, boxed and edited the college paper, moving on to Dartmouth and winning the heavyweight title. He is 6 feet 3 inches tall, weighs 194 pounds, has black hair, brown eyes, is married and has two children.

Angela Lansbury, whose first picture, "Gaslight", won her an Academy Award nomination, learned acting and the alphabet simultaneously from her actress mother, Moyna MacGill Lansbury, the British stage star, and under the inspiration of her great-uncle, Robert B. Mantell. After a year at dramatic school, she took honors at the Royal Academy of Music and made her way, via a night club performance in Montreal and a job behind the cosmetics counter in a Los Angeles department store, to the attention of M-G-M.

These castings included the dance hall queen in "The Harvey Girls", the torch singer in "Hoodlum Saint", a singer in "Till the Clouds Roll By", the demure school teacher in "Tenth Avenue Angel", the wide-eyed victim in "The Picture of Dorian Gray", the embittered wife in "If Winter Comes" and—completed but unreleased—"The Three Musketeers". She is 5 feet 7 inches tall, weighs 130 pounds, has blonde hair and blue eyes.

Jean Peters' career is proof of the rule that exceptions prove rules. Everybody knows that "movie contest" winners get nowhere. Elizabeth Jean Peters was studying for a teacher's degree at Ohio State University when her pals entered her, with four hundred others, in a popularity contest carrying a prize of \$200 and a fortnight in Hollywood, complete with Twentieth Century-Fox screen test. She won the contest, passed the test, got the contract, went back to finish the school term, and reported to the studio, which put her to work as Tyrone Power's sweetheart in "Captain from Castile" and opposite Dana Andrews in "Deep Waters".

These, her only film appearances, earned her seventh place in this year's poll, and she is to be seen shortly in "Mr. Belvedere Goes to College", which is what she is doing—in her off time—to get that teacher's degree, possibly just in case. She is 5 feet 5 inches tall, weighs 124 pounds, and has brown hair, green eyes. Unmarried.

Mona (Monica Elizabeth) Freeman was modeling at 14, and her face on a magazine cover got her a Howard Hughes acting contract, never implemented by production, which Paramount bought in 1943 to get her for a role in "Double Indemnity", which they didn't give her after all. So she devoted herself to the studio's study courses until they got around to making "Our Hearts Were Growing Up", in which she spoke one line, and after that she was a busy young actress, trouping in "Together Again", "Junior Miss", "Danger Signal", "Black Beauty", "That Brennan Girl", "Dear Ruth", "Variety Girl", "Mother Wore Tights" and the unreleased "Isn't It

Romantic?", "The Heiress" and "Streets of Laredo".

She was born in Baltimore, June 6, 1926, and married in Beverly Hills, Cal., September 15, 1945, to Pat Nerney; their daughter, Mona Freeman Nerney, arriving October 25, 1947. She is five feet, three inches tall, weighs 110 pounds, has ash-blond hair, hazel eyes, 33 bust, 23 waist and 33 hips.

Fascinated by Stock

Eleanor Parker acquired acting ambitions by waiting table on the summer stock players at Marthas Vineyard, Mass., who dined at her school's commissary, and went to work at learning how. The learning how continued at Warner Brothers studio for two years after a talent scout located her at the Pasadena Playhouse, with never a screen performance until "Mission to Moscow" came along, in which she played Ambassador Davies' daughter.

Then she got a principal role in "The Very Thought of You", a wifely stint in "Pride of the Marines", a feminine heavy in "Of Human Bondage", a snob in "Escape Me Never" and a dual role in "Women in White" before running away with "The Voice of the Turtle". She was born at Cedarville, O., June 26, 1922, is five feet, six inches tall, weighs 120 pounds, has light brown hair and gray-green eyes, and as Mrs. Bert Friedlob is mother of a five-month-old baby.

Doris Day's election to Top Ten position on the strength of only one picture, "Romance on the High Seas", crosses up poll tradition, which usually ordains that a ranking Star-of-Tomorrow be seen and remembered in several widely played pictures. But producer-director Michael Curtiz, to whom she's under contract, designed that Technicolor musical with the declared purpose of show-casing his new contractee to utmost advantage, which it seems to have done.

Started as Dancer

Miss Day, born Doris Kapplehoff in Cincinnati April 3, 1924, set out to be a dancer and was doing well at it until she sustained a broken leg in an automobile accident at Hamilton, O., while on tour with a Fanchon & Marco unit. While undergoing hospitalization for that, she turned her attention to song, and sang her way through engagements with the Bob Crosby, Fred Waring and Les Brown bands to a stand at New York's Little Club, which preceded her discovery by Curtiz. She's five feet, six inches tall, weighs 120 pounds, has blonde hair, blue eyes, and is working now with Jack Carson and Dennis Morgan in the Warner production of "Two Guys and a Gal".

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Barbara Bel Geddes	11. Barbara Bel Geddes	11. Doris Day
12. Richard Widmark	12. Kirk Douglas	12. Barbara Bel Geddes
13. Kirk Douglas	13. Wendell Corey	13. June Havoc
14. Dean Stockwell	14. Mona Freeman	14. Robert Hutton
15. Wendell Corey	15. Wanda Hendrix	15. Wanda Hendrix
16. Wanda Hendrix	16. Audrey Totter	16. Wendell Corey
17. Audrey Totter	17. June Havoc	17. Audrey Totter
18. June Havoc	18. Dean Stockwell	18. Richard Hart
19. Howard Duff	19. Howard Duff	19. Olga San Juan
20. Robert Hutton	20. Pedro Armendariz	20. Kirk Douglas
21. Olga San Juan	21. John Agar	21. Howard Duff
22. John Agar	22. Olga San Juan	22. Richard Widmark
23. Coleen Gray	23. Coleen Gray	23. John Agar
24. Richard Hart	24. Robert Hutton	24. Coleen Gray
25. Pedro Armendariz	25. Richard Hunt	25. Pedro Armendariz

Clearance Gets Worse, Charges Iowa ITO Head

Washington Bureau

Clearances are "getting worse instead of better" since the Supreme Court decision in the U. S. vs. Paramount anti-trust suit.

That's the charge of Leo Wolcott, chairman of the board of Allied Independent Theatre Owners of Iowa and Nebraska.

At Eldora, Iowa, last week, Mr. Wolcott informed the trade press: "In actual operation, as may have been planned, this availability or clearance is the most vicious of all methods for hiking film prices as one exhibitor is played against another for prices or dates."

With that complaint registered, Mr. Wolcott turned to the 16mm field and offered some advice. He recommends that exhibitors install 16mm equipment in their booths, that equipment and the theatre be made available for community activities. This practice, he believes, would keep the theatre the center of the community's entertainment activities. That position would be strengthened, he suggests, if the theatre operator or one of his staff would make 16mm productions of local events and then make a regular practice of screening such subjects.

Conciliation Plan To Go To Jersey Allied Board

The so-called Berger-Smith exhibitor-distributor conciliation plan will be presented to the board of directors at their next meeting by the film committee of Allied Theatre Owners of New Jersey, it was reported this week, following a meeting of the group with A. W. Smith, Jr., general sales manager for Twentieth Century-Fox, last week. The committee consists of Wilbur Snaper, Irving Dollinger and George Gold. The Allied of New Jersey board is to meet in two weeks. Should the board give its formal approval to the plan, Edward Lachman, New Jersey Allied president, would appoint a six-man grievances committee.

Nasser Plans Film Starring MacMurray

James Nasser, independent producer, has acquired "You Made Me Love You," an original by Lou Breslow and Joe Hoffman for production in December, it was announced this week. To star Fred MacMurray and Madeleine Carroll, it is scheduled for United Artists release. Mr. Nasser is selecting actors for secondary roles through an audience participation test.

Film Classics Exchange Moves

Film Classics Detroit exchange has moved to the Fox Theatre Building. The branch was formerly located on Cass Avenue. George Lefko is branch manager.

SECOND TRUST SUIT DECREE? CLARK CALLS IT ALL TALK

Washington Bureau

There's been talk, talk, talk of a second consent decree in the U. S. vs. Paramount anti-trust suit ever since the negotiations for that decree collapsed in 1943. While the talk right now is faster and louder than it has been for a long time, Tom Clark, Attorney General, is one man who believes that the talk about the decree will never stop long enough to get a decree fashioned.

He admitted Tuesday that he had told inquiring defense attorneys (one of them reportedly James F. Byrnes) that the Government was willing to discuss a consent decree. He added, however, that he did not think the defendants would ever get around to submitting a proposal.

"I think it's just talk," he declared. "We (meaning the Department of Justice) construe the Supreme Court's opinion directly opposite from the attorneys for the motion picture companies. They would have to re-

verse their entire thinking to make a proposal we would consider.

"I don't believe they're going to submit a proposal."

Mr. Clark, who personally opened the U. S. Government's case in the Supreme Court hearings, emphatically declared that no formal talks had been held with defense attorneys and that no proposal of any kind had as yet been submitted to the government.

"All they did was ask me if I'd talk consent decree," he stated. "I said 'yes'. If they want to talk, we'd be bull-headed to refuse. But I'm certainly not saying I'd agree to whatever they submit."

Meanwhile, Robert L. Wright, Government prosecutor, has disclosed he again will ask for an injunction restraining the defendants from acquiring or selling any theatres when the suit is reopened October 13 in the New York District Court.

Windsor and Walbrook Legal Wrangle Continues in Court

Washington Bureau

The legal war between the Windsor and Walbrook theatres, Baltimore, continued in the Federal District Court here last week. Last Wednesday the Walbrook asked the court for a preliminary injunction against Twentieth Century-Fox to keep that company from giving the Windsor half its films—as provided by an out-of-court settlement reached several weeks ago with 20th-Fox in the Windsor's anti-trust suit against six major distributors.

The Windsor, on February 15, filed a \$600,000 anti-trust suit against the distributors, charging a conspiracy to deprive it of neighborhood-run features. The recent settlement resulted in an agreement whereby 20th-Fox would split its product between the Walbrook and the Windsor on a first neighborhood run basis. Negotiations for similar settlements are underway with other defendants.

The agreement was to have gone into effect September 1. But then the Walbrook came to court to cite a contract made in July, 1945, with 20th-Fox whereby the Walbrook was promised the same films as the Durkee-owned Ambassador. The Walbrook claims the agreement between 20th-Fox and the Windsor violates this contract.

Organize Television Fund, Inc.

Organization of Television Fund, Inc., an investment company specializing in securities in the field of television, radio, and electronics, was announced in Chicago this week. Chester D. Tripp is president of the fund. He is also president of Consolidated Copper Mines.

Experiments in Sales Are Tried

With excursions into experimental selling the order of the day since the decisions in the Paramount anti-trust suit, a number of companies are now planning experiments with a new idea: by-passing the first run situations in the case of the smaller budget pictures.

This would be done in larger situations only, such as New York, Chicago and Los Angeles.

United Artists, for one, has found that by getting an earlier play-off for their smaller pictures in the neighborhoods—and doing this by eliminating first run engagements—the picture is more of a commercial success than it might have been. This situation holds true particularly in New York and Los Angeles.

First run rentals, for the smaller picture in a large situation, are often eaten up by advertising costs.

In New York the distributors are continuing their study of the complexities of selling in that area to see how they can answer requests for adjustments in clearances.

Although adjustments of the clearances held by the RKO and Loew's circuits in the New York area are now being discussed, few changes have been reported. RKO however, as previously reported, eliminated its seven-day clearance over several independent houses, one each in the Bronx, Brooklyn, Lynbrook and Long Beach, N. Y.

Although RKO has houses near the four locations, it is not easy to determine to what extent they are competitive, company officials said.

*There is
nothing wrong
with business
that a*

FIRST



can't cure!

Monterey Productions presents

HOWARD HAWKS' "RED RIVER" starring JOHN WAYNE • MONTGOMERY CLIFT • WALTER BRENNAN

JOANNE DRU • With HARRY CAREY, Sr. • COLEEN GRAY • JOHN IRELAND • NOAH BEERY, Jr. • HARRY CAREY, Jr. • PAUL FIX • From the Saturday Evening Post story, "The Chisholm Trail", by Borden Chase • Screenplay by Borden Chase and Charles Schnee • Executive Producer, CHARLES K. FELDMAN • DIRECTED AND PRODUCED BY HOWARD HAWKS

FIGURES SHOW A BOXOFFICE BONANZA!

On the Johnny Long Circuit
"Red River" broke every house record but one!

In all the Griffith Circuit's 15 Oklahoma
towns "Red River" smashed every
existent record!

Out of a total of 367 premiere
day-and-day engagements
293 house records were smashed
beyond belief by

HOWARD HAWKS' GREAT PRODUCTION

RED RIVER

RED **HOT** FROM **UA!**

HOLLYWOOD SOLD SHORT: WANGER

Calls It Mistake and Sees an "Injurious Breach" Between Coast and East

Walter Wanger was angry. Hollywood, he felt, was being sold short, was getting a kicking around, wasn't getting the industry cooperation and governmental attention that it deserved. He wanted to get a few things off his chest; knock a couple of chips off somebody's shoulder. He called the trade press into RKO's executive offices in New York last Thursday, threw a handful of notes down on the desk and, quietly, deliberately, stated his case.

"Pride in the industry is going by the board.

"It's a terrible mistake—this selling Hollywood short. All these stories to the effect that Hollywood is making only cheap pictures—that's hurting the industry.

Old Cooperation Gone

"A condition where only the budgets are being photographed is not my idea of showmanship."

The independent producer had a bill of particulars to reel off:

"There's not the old cooperation that used to exist between production, distribution and exhibition. There's an injurious breach between Hollywood and the east. We shouldn't have to be dependent upon agents and lawyers and bankers and statisticians to run the business. What we need is showmen.

"As Victor Fleming (his director) said, 'Everybody is concentrating on making a deal instead of a picture.'"

To correct this condition, Mr. Wanger suggests that leading exhibitors and distributors visit the coast to talk of their problems to producers and the guilds. "High-priced directors, producers and actors," he insisted, "need educating in the processes of show business."

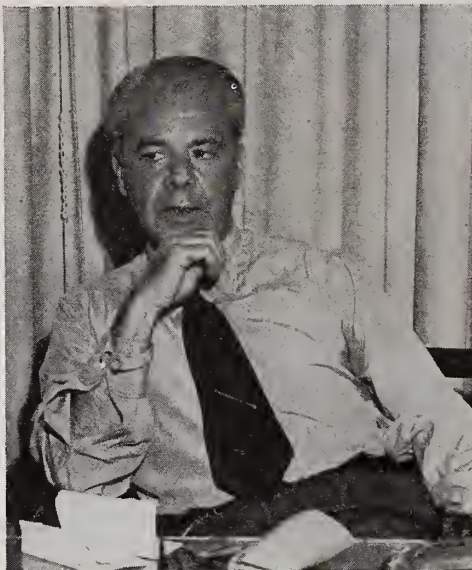
"An the exhibitor," he believes, "should realize that they're not just subscribing to a circulating library."

Need Washington Interest

When Mr. Wanger started discussing Hollywood and Washington he was just as quietly angry as he was at the beginning of the conference.

"In the interests of what Hollywood is trying to do—the industry is a tremendous asset to the U. S. and the rest of the world—there should be more interest in the industry in Washington. Hollywood has the medium which can do more in a cold war than anything else.

"I don't mean that the government should give us subsidies, but I do mean that the State Department should see that we have



WALTER WANGER

free access to every country where we have treaties."

As for the other countries, Mr. Wanger would like to see "the OSS drop 16 mm films and projectors behind the lines."

"Look," he said, "we don't need message pictures. Just a picture of well-dressed people walking down Fifth Avenue would show what Americanism can do."

Mr. Wanger suggested that "there ought to be someone in Washington to show pictures to the right people"; that Congressmen should be more often invited to visit Hollywood; that illustrated brochures on the industry should be circulated and he thinks perhaps a radio show utilizing Hollywood's talent would be a good idea.

Thinks "Joan" Is Great

His faith in the industry, he told reporters, was identified with his investments.

Principal among these is "Joan of Arc," a picture that has a negative cost of \$4,600,000 and a running time of two hours, 26 minutes. Ingrid Bergman is starred.

If anyone was expecting Mr. Wanger to be modest about "Joan," they were in for a jolt.

"It's more than a great motion picture," he said. "It's a great event. It's bound to break records and make the public proud of the industry."

"Joan" will open in New York in November. No theatre has been set.

The Technicolor picture will be offered at advanced admissions. RKO will distribute. Mr. Wanger admitted there were still some legalities to be studied on the advanced admissions, but he believes the Supreme Court decision banning such showing applies only to the defendants, and Mr. Wanger's Sierra Pictures wasn't a defendant.

The producer has two other Technicolor

pictures at hand: the \$2,200,000 "Tap Roots," which Universal is distributing, and the \$1,500,000 "Tulsa," for Eagle Lion release.

Now in production is "Reign of Terror" for Eagle Lion, and he'll start production in November on "Blank Wall," also for Eagle Lion.

He'll do a picture starring Greta Garbo in Paris or Rome next spring; is negotiating for Joan Crawford for "The Ballad and the Source," to be shot abroad, and has "two or three things" in mind for Susan Heywood.

Warner Theatres Shifts Washington Staff

George Crouch, recently appointed general zone manager for Warner Brothers Theatres in Washington, has announced the following changes in the duties of his staff: Frank La Falce, director of advertising and publicity, will supervise the Warner and Metropolitan theatres in addition to his other duties; Louis F. Ribnitzki has been named film buyer; George Werner has been appointed head booker; James W. Root will be assistant feature booker as well as short subjects booker; Charles Grimes will supervise the Stanley theatre in Baltimore as well as theatres in the Virginia district; Harry E. Lohmeyer retains the district managership of the Washington neighborhood houses, and Nat Glasser continues as district manager of the Warner theatre operations in the Maryland district.

MPAA Has 21 Shorts for School Use on U. N. Day

At least 21 short subjects, dealing with the United Nations, are available at the Motion Picture Association of America's Educational Services Department for use by schools and educational groups on October 24, United Nations Day, it was announced last week in Washington. According to Roger Albright, head of the section, nationwide observance of United Nations Day will take place in many schools and clubs throughout the country and will be stimulated through the use of motion pictures. Eric Johnston, MPAA president, is chairman of a film sub-committee of a National Citizens Committee, appointed by Secretary of State Marshall to assist in the observance of UN day.

Continues with Films

The board of directors of the Alexandria Amusement Corp., which had been considering "several offers" to convert its Virginia theatre, Washington, D. C., into a legitimate house, last week decided to continue to operate the Virginia theatre as a motion picture house.

Loew's Declares Dividend

Directors of Loew's, Incorporated, Sept. 1 declared a regular quarterly dividend of 37½ cents per share on the company's common stock, payable September 30 to stockholders of record September 10.

One
picture
is worth
a
million
words

when that
picture

DICK POWELL
LIZABETH SCOTT
"PITFALL"

... when that picture is playing to an all-time UA record
at the Capitol Theatre, New York...

... when that picture is doing the same record-breaking business
in San Francisco, Atlantic City, Philadelphia and Washington!

... when that picture's inaugural business portends one of
the greatest moneymakers of the year in every
situation across the country!

... when that picture is from UA

Regal Films presents DICK POWELL and LIZABETH SCOTT
in "PITFALL" with JANE WYATT and Raymond Burr • Byron Barr • John Litel
Ann Doran • Jimmy Hunt • Selmer Jackson • Based on the Novel "The Pitfall" by Jay Dratler
Directed by Andre de Toth • Produced by Samuel Bischoff

NED DEPINET NEW RKO PRESIDENT

Executive Head Succeeds Rathvon; Odlum Still Is Chairman of Board

Ned E. Depinet, who has been executive vice-president of Radio-Keith-Orpheum Corporation, was elected president of that company at a special meeting of RKO's board of directors held in New York Wednesday. Announcement was made by Floyd B. Odlum, chairman of the board, whose formal statement read that "inasmuch as Mr. Depinet was the choice of all parties concerned, it naturally follows he will be reelected president following the stockholders' meeting to be held soon"—probably the middle of October.

Mr. Depinet succeeds N. Peter Rathvon, who submitted his resignation as president on July 21. That resignation became effective Wednesday, September 8.

Last weekend there were rumors on both coasts that Mr. Odlum would resign Wednesday as chairman of the board and that he and Mr. Rathvon would join forces to produce independently. Mr. Odlum's Atlas Corporation once controlled RKO. The block of stock it owned was sold last May to Howard Hughes.

The announcement of Mr. Depinet's election read: "Floyd B. Odlum, chairman of the board of RKO. . . ."

Hollister Resigns as RKO National Publicity Head

Paul Hollister, national publicity director and eastern studio representative for RKO Radio Pictures, has resigned, according to an announcement Tuesday from Ned E. Depinet, then RKO executive vice-president. Neither of the positions vacated by Mr. Hollister will be filled. Perry Lieber is to continue as studio publicity director in Hollywood and Rutgers Neilson will continue to function as New York publicity manager.

Name Referee in 20th-Fox Stockholders' Suit

Jacob Demov, New York attorney, last week was named referee in the proposed settlement of 15 actions brought against Twentieth Century-Fox by a group of minority stockholders. Mr. Demov was named by Ferdinand Pecora, New York State Supreme Court Justice. He was instructed to examine all evidence in connection with the consolidated suit. Settlement will be held up pending Mr. Demov's report. Under terms of the proposed settlement, Charles P. Skouras, head of National Theatres, would relinquish claims of \$1,314,250; Elmer C. Rhoden and F. H. Ricketson claims of \$198,000 each, and Harold J. Fitzgerald claims of \$39,750.



NED E. DEPINET

To Sign French Deal This Week

With the independents apparently resigned to the drastic cuts in their French exports under the revised Blum-Byrnes accord, it was understood that the new agreement on the import and exhibition of motion pictures would be signed some time late this week.

Earlier there had been reports that the U.S. State Department, following a report from Roy Disney, president of Disney Productions, was holding up the signing of the accord to study the independents' grievances. Mr. Disney's protest was withdrawn by William Levy, eastern representative for Disney Productions, who declared U.S. government assistance in film trade matters abroad was indispensable.

Mr. Levy said his company felt the French deal was not the best that could be obtained, but that it was as good as could be hoped for at present. He stressed that the Disney protest had been directed only against the allocation of pictures. Under the pact, the majors would send in 110 films annually. The independents would be permitted only 11 films a year. The agreement frees some \$9,000,000 for the Americans.

Johnston Relative Dies

Mrs. George Hughes, 96-year-old mother-in-law of Eric Johnston, president of the Motion Picture Association of America, died Wednesday morning at her home in Spokane, Wash., following a long illness. Funeral services were held Thursday at Spokane.

McClure Lauds Films' Value in Foreign Policy

Washington Bureau

The importance of the motion picture as an instrument in U. S. foreign policy was emphasized by Brigadier General Robert A. McClure, chief of the New York field office of the Army's Civil Affairs Division, in a report released last Thursday.

Summarizing three years of Army activity using films in its orientation program in occupied areas, General McClure praised both the medium itself and the men in the industry supplying the Army with films.

The lengthy report stressed the huge audiences that turn out in Germany, Austria, Japan and Korea to see American films—both entertainment and documentary. General McClure said that more than 2,000,000 Japanese saw our documentary films the last week in July, and estimated this soon would increase to 3,500,000 weekly. In south Korea, one documentary alone, "The People Vote," drew 3,000,000 and close to 96,000,000 Germans saw U. S. documentaries in the first quarter of 1948.

Since the beginning of the occupation General McClure reported, the Motion Picture Export Association has supplied approximately 250 different feature films and about 40 documentary subjects. Nearly all have been shown in Japan, while about 100 have been shown in Austria and Korea.

Currently, about 100 features are being procured or processed by the MPEA for the Army, he reported.

The Army has just completed one original film—a two-reel subject on "The Rural Coop," and has a four-reel subject, "Japan and the World Today," in production. Other films on freedom of the press and American family life are planned.

General McClure said the Army's arrangement with the five major U. S. newsreel companies had provided occupied areas with more than 110,000 feet of selected new film. In return, newsreel and television companies have obtained news film photographed by the Army in the occupied areas overseas.

Navy Sponsoring Previews Of "Secret Land"

The U. S. Navy will sponsor 80 simultaneous previews of "The Secret Land," the Technicolor account of Admiral Richard E. Byrd's expedition to Antarctica, it was announced last week. The special screenings for members of the press and radio have been set up for September 13. The film will be released by MGM and will be shown at every naval base in the country. Theatre owners in adjacent cities will also be invited to attend. Some of the screenings will take place aboard battleships or destroyers anchored at the bases. "Secret Land" is set for release October 22.

BRITISH EXHIBITORS REJECT RANK PEACE; DECLARE WAR

CEA Recommends Refusal to Pay Higher Rentals; King Attacks Quota

by PETER BURNUP
in London

J. Arthur Rank has a fight on his hands. The Cinematograph Exhibitors Association made that clear Tuesday.

The CEA's General Purposes Committee, meeting Tuesday, recommended that the membership refuse to pay Mr. Rank's rental terms until further notice. The committee appointed a deputation of 10 to negotiate with Mr. Rank and to try to evolve a general basis for fair trading terms.

Committee Objecting to Suggested Booking Plan

The Committee expressed the strongest objections to Mr. Rank's suggested booking tribunal, with its implication that contract terms will be reviewed after screenings.

The Committee took the view that the trade practice hitherto prevailing, whereby respective parties to a contract are qualified to negotiate an assumedly equitable deal prior to screening, is entirely satisfactory.

These recommendations were approved Wednesday by the CEA general council.

Exhibitors at their local branch meetings have breathed much blood and fire over the tribunal. Clearly that suggestion, amiably made though it be by Mr. Rank, is scheduled for the discard.

Exhibitors, generally, have engaged in much debate about Eric Johnston's declaration that American first features will be booked with American "B" exhibits only.

There is one grain of comfort for them. W. R. Fuller, the CEA's general secretary, had an interview with Mr. Johnston before the latter made his announcement. Mr. Fuller was given the most complete assurances by Mr. Johnston that the new policy did not imply increased rentals. Mr. Johnston gave Mr. Fuller also a categorical pledge that there was no intention of withholding any American product and promised that every available Hollywood picture would be offered British exhibitors.

Exhibitors Laud Johnston Plan and Promises

Meeting informally Tuesday night, the Independent exhibitors applauded Mr. Johnston's playing plan and promises. Speakers saw his pledge as assuring them of ample programs with no rental increase. Others saw the American booking plan as settling once and for all which film makes the most money—American or British. They saw the plan, too, as potentially demonstrating the impracticability of the 45 per cent quota.

Although these sentiments go a long way

LONDON TIMES URGES BRITISH, AMERICANS GET TOGETHER

London Bureau

A suggestion that the Americans and British forget about the art and politics of the motion picture and settle their differences on the basis of entertaining each other was advanced Tuesday by the *London Times*.

The *Times*' entire leading article Tuesday was devoted to a lengthy examination of the film situation and the inferential demand that the two sides get together.

The American argument that the present disagreement prevents a free interchange of ideas puts the issue on too high a plane, the *Times* charged, and reflects the inveterate tendency to discuss the film industry on too highbrow a level.

The primary interests of the film companies, the paper stated, is to provide mass entertainment at a steady rate to increasing audiences. "Artistic impulses keep breaking

in, but they are not the mainspring of production."

The *Times* was of the opinion that the ad valorem tax was "precipitate," that the imposition of the duty was "probably a sound approach" but that the "rate was indefensibly high."

The settlement of the tax, said the *Times*, was "vague" and "ambiguous" and the agreement is thus an unsatisfactory way to save dollar expenditures since the Americans complain that the interpretation of the agreement is under the influence of the British who decide in favor of themselves.

The British Government's film policy, the newspaper concludes, was formed in installments; the various installments being added by the pressure of events or by sectional interests. The policy is incomplete, the article states, and in American eyes does not hang together.

towards appeasing anxious showmen, exhibitors still find cause for concern.

Sir Alexander King, vice-president of the CEA and a leading exhibitor in Scotland, thinks the new set-up will simply mean "more headaches and less revenue" to Scottish showmen.

He added: "This has all been caused by the stupid and ridiculously high British film quota of 45 per cent imposed on British exhibitors. The net result will be that the 90 British first feature films promised by the British film producers for the year beginning October 1 will all require to be box office attractions.

"We, the Scottish exhibitors, will consider that the British producers will do a magnificent job if they can supply 30 winners, let alone 90.

"Entertainment Not Made By Quota," Says King

"Entertainment," he concluded, "is not made by quota acts; entertainment is the creative work of the film producing organizations. The whole situation is now brimful of difficulties which could have been avoided but for the ridiculous quota imposed by Mr. Harold Wilson," president of the Board of Trade.

Many lesser showmen see their theatres being turned into an arena for battle between the major gladiators—despite Mr. Johnston's bland declaration that this is no occasion for a fight.

Rank Leases Studio to BBC For Television Filming

London Bureau

Bearing significant witness to the rigorously exercised economy program in production ordered by J. Arthur Rank was the disclosure last week that his Highbury studios, now closed, had been leased to the British Broadcasting Company for television productions. The Highbury studio hitherto had been used by Mr. Rank for production of "B" pictures. Also, it is widely reported, but unconfirmed, that Mr. Rank now contemplates production of 55 features in 1949 instead of the 60 promised earlier, this despite the new 45 per cent quota law's encouragement of increased production in England.

Warners Set Six Features For Release in England

Warner Brothers have set six features for release in England during the balance of 1948. They are: "Silver River," Errol Flynn and Ann Sheridan; "The Unsuspected," Joan Caulfield and Claude Rains; "Life with Father," Irene Dunne and William Powell; "The Voice of the Turtle," Ronald Regan and Eleanor Parker; "My Wild Irish Rose," Dennis Morgan, and Alfred Hitchcock's "Rope," starring James Stewart, John Dall and Joan Chandler and produced in Technicolor.



This line was

BUSY

all day long with more people —
19,000 of 'em — than have attended any N. Y. Paramount
Theatre opening since the New Year's Eve Premiere of
"Star Spangled Rhythm" 'way back in 1942 . . .

BUSIER

than the lines
that made history with "Welcome Stranger," "Road to Rio,"
outgrossing all Paramount hits since July, 1946 . . .

BUSIEST

of any opening in the past 26 months, with one of
the N. Y. Paramount's 6 Top Grossers of All Time that's
ready to put you right back in War-Boom

BUSINE

**AND THE CRITICS PUT
IN A HURRY-CALL
FOR NEW YORK'S
MILLIONS TO SEE IT—**

"One of the most gripping pictures of the year."
—*Life Magazine*

"Paramount audiences will be a fascinated and aghast crowd. The customers will avoid dark streets on the way home. It belongs among the very best of the season's thrillers. The excitement mounts to a frenzy."
—*Alton Cook, World-Telegram*

"A film for moviegoers with stout nerves. Does superbly what it sets out to do—to scare an audience into shivers. Suspense mounts to an almost unbearable pitch . . . leaves the spectator shaken."
—*Eileen Greelman, The Sun*

"The Paramount's cooling system is getting stiff competition from this chiller . . . a horror film of the hair-raising, spine-tingling, finger-nail-chewing variety. This one you won't soon forget. Top honors go to Miss Stanwyck."
—*Rose Pelswick, Journal-American*

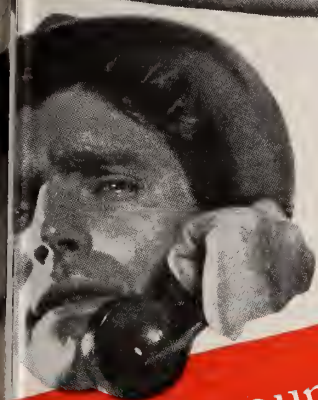
"Radio's murder classic . . . rendered more graphic by visual excellence. A leader and a very glossy piece of entertainment. Even in 'Double Indemnity' Stanwyck was not called upon for comparable emotional fireworks."
—*Archer Winsten, Post*

"An outstanding blood-curdler, a socko thriller. Stanwyck turns in a memorable performance. Expert direction by Anatole Litvak."
—*Lee Mortimer, Mirror*

"Tapestry of terror . . . calculated to scare the wits out of the spectator. The celebrated radio thriller . . . builds to staccato and brutal climax. No compromises have been made."
—*Howard Barnes, Herald Tribune*

"Will have Paramount patrons sitting on the edges of their seats. Wallis made an excellent choice in Stanwyck for the role of the woman who knows she is about to be murdered and can't do anything about it."
—*Kate Cameron, Daily News*

"A humdinger of a picture . . . a whizbang of a chiller. You'll find yourself gripping the arms of your seat, your teeth set on edge, with goose pimples playing tag up and down your spine."
—*Leo Mishkin, Morning Telegraph*



Paramount's
Biggest Hit In Years!

**BARBARA
Stanwyck**

**BURT
Lancaster**

in
**"SORRY,
WRONG
NUMBER"**

with **ANN RICHARDS** • **WENDELL COREY** • **HAROLD VERMILYEA**
Directed by **ANATOLE LITVAK** • Produced by **HAL WALLIS** • and **ANATOLE LITVAK**
Screenplay by **Lucille Fletcher** • Based on her famous radio play
A HAL WALLIS PRODUCTIONS, INC., PICTURE

SS



Eagle Lion Plans 17 'Top' Pictures In Eight Months

Predicting a spurt of good business ahead, William J. Heineman, vice-president in charge of distribution for Eagle Lion, last week said his company would release 17 top-grade pictures, in addition to a number of program pictures and more Rank productions, between the period of September 1, 1948, and May 1, 1949.

With the reorganization of the Eagle Lion sales staff now complete, the schedule calls for the release of a picture a week, he said. Of the 17 Grade A productions, representing a negative cost of from \$18,000,000 to \$20,000,000, six will be in Technicolor, one in Ansco Color and three in Cinecolor.

Stein Joins Sales Staff

Fred Stein has been brought into the Eagle Lion sales organization to handle four-wall deals for "Red Shoes," Mr. Heineman said. The picture will be shown at increased prices (\$1.20 to \$2.40) for a whole year. "The four-wall proposition is the only safe one under the law," the Eagle Lion sales chief said. Several theatres in New York are under consideration. The picture will open here October 15. Washington and Boston premieres will follow soon after.

Business in general has picked up somewhat over the past couple of weeks, Mr. Heineman thought, adding by way of explanation: "It's time that we get used to the idea of the recurring summer slump. We didn't have it over the war years and so now everyone is surprised. We won't reach the 1946 peak again, but we have a healthy business period ahead of us."

Exhibitors are learning to expect quality merchandise from Eagle Lion, he said. He underlined this statement by predicting that Eagle Lion revenue for the 1948-49 selling season would be increased "by a minimum of 50 per cent" over the 1947-48 season. He did not consider as a hindrance to business the picketing or boycott of British films in this country, and said: "We shall continue to distribute British pictures and they will be played. Whenever a picture has box office appeal, a boycott is ineffective." He also did not think that there was exhibitor resistance to British quality product.

Says Star Names Not Vital

Mr. Heineman praised the work of Arthur B. Krim, Eagle Lion president, on the coast, and said that star names were not absolutely necessary to bring in the patrons. The Stanley theatre, Jersey City, playing "Mickey" and "Canon City," both pictures without an outstanding star name, did exceedingly well, he pointed out.

Among the pictures to be released by Eagle Lion during the next eight months are "Northwest Stampede" (Cinecolor), "Hollow Triumph," "Adventures of Gallant

LATE REVIEW

Apartment for Peggy Twentieth Century - Fox — The G. I. Education

From the story by Faith Baldwin, "Apartment for Peggy" has combined a heart-warming and amusing story of a veteran and his wife on a college campus; a study of the philosophy of life, and a preaching against the intolerances and hatreds, the fears and suspicions that breed wars. In less skilled hands than those of George Seaton, who has written the screenplay and directed the picture, it might have become a confused hodge-podge of unrelated themes, but Mr. Seaton's writing and direction have resulted in a well-knit story into which each element fits snugly.

Heading the cast are Jeanne Crain and William Holden as the husband-wife combination seeking a college education under the limited provisions of the G.I. Bill of Rights and confronted with the seemingly insurmountable obstacles of housing and pregnancy.

Miss Crain, employing all her charm, meets and befriends Edmund Gwenn, a retired philosophy professor living on the campus who, quite unemotionally, is planning to end what he considers his now useless life. Taking over the professor's attic for a home and later dominating his life she finally unwittingly convinces him that his days of usefulness to society are just beginning.

Produced by William Perlberg, it is a picture designed primarily for adults because of its numerous outspoken references to pregnancy. However, it is a picture in which mature audiences will find no offense, but rather will sit back and enjoy for it is colored with all the laughter and tears, all the trials and tribulations of everyday life. The addition of Technicolor and the musical direction of Lionel Newman do much to convey the various moods of the picture.

In supporting roles are Gene Lockhart and Griff Barnett as two professors, and Randy Stuart and Marion Marshall as campus wives.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, October, 1948. Running time, 96 minutes. PCA No. 12959. Adult audience classification.

Peggy Jeanne Crain
Jason William Holden
Professor Henry Barnes Edmund Gwenn
Gene Lockhart, Griff Barnett, Randy Stuart, Marion Marshall, Pati Behrs, Henri Letondal, Houseley Stevenson, Helen Ford, Almira Sessions, Charles Lane, Ray Walker

Bess," Cinecolor; "The Red Shoes," Technicolor, from J. Arthur Rank; "He Walked By Night"; "Reign of Terror," "Tulsa," in Technicolor, and "Alice in Wonderland."

Mr. Heineman said Eagle Lion, U. S. distributor of the J. Arthur Rank picture, "Oliver Twist," was holding up release of the picture here. This week, the New York Board of Rabbis cabled Eric Johnston, president of the Motion Picture Association of America, asking that the film be barred from showing in this country because of its allegedly anti-Semitic characterization of Fagin.

CBS Starts Hollywood Station

Advance construction work on the offices and studios of KTTV, the Columbia Broadcasting Company's new television station in Los Angeles, was started last week. The construction of the station should be completed by October. It will be operated by the Times-Mirror Company of Los Angeles. CBS has applied to the FCC for a 49 per cent interest in the station.

Ascap Collection Allowed in State Of Washington

Seattle Bureau

The American Society of Composers, Authors and Publishers can begin collecting fees in the state of Washington immediately, following compliance with certain specifications which earlier had placed a legal obstacle in the path of its operation. This opinion was expressed last week by Jesse Rosenberg, state assistant attorney general.

It is not clear, however, whether the Society will seek to collect music fees immediately or whether it will try for a declaratory judgment from the State Supreme Court before trying to collect.

In any case, Ascap's methods of collection as well as the whole structure of its operation now hang in the balance since a Federal Court in New York has held the Society in violation of the anti-trust laws and has enjoined it from collecting a music tax. This decree has not yet been signed, however, and may be subject to modification.

In the State of Washington, Ascap has been trying since 1937 for a declaratory judgment, showing that it had complied with the law. Last January it suffered a setback when the State Supreme Court ruled that the organization had not complied with the law. It was held that the list offered by Ascap contained musical compositions in the public domain.

Recently, State Attorney General Smith Troy has held that the Ascap material, filed with the Secretary of State April 20, 1948, was in reasonable compliance with state laws. The Attorney General said past defects had been satisfactorily cured. The new material filed by Ascap included a list of copyright works, forms of licensing agreements and its rate structure.

Lists Elliott Releases

Beginning with the October 1 release of "The Law Comes to Texas," Astor Pictures will release one "Wild Bill" Elliott subject every four weeks. The company has eight such subjects for world distribution. Other titles include: "Return of Daniel Boone," "Lone Star Pioneers," "Frontiers of '49," "Man from Tumbleweeds," "In Early Arizona" and "Pioneers of the Frontier."

Leases Connecticut Theatres

The Community Amusement Corp., a newly formed company at Hartford, Conn., has leased and will operate the Daily theatre in Hartford and the Plainfield, in Plainfield, Conn. Dimitris Petrou is president.

Cassidy Heads Chester Local

Elmer L. Cassidy, chief projectionist at the Warner, West Chester, Pa., has been elected president of the IATSE Local No. 516 at Chester, Pa.

ALBANY

The Palace presented "Good Sam" and "Gentleman from Nowhere." The Strand, after a rousing week with "Tap Roots," screened "Two Guys from Texas" and "The Cobra Strikes." The Ritz played "Canon City" and "Lady at Midnight." The Grand showed "So Evil My Love" and "Under California Stars." . . . The chilly weather that followed four day of 90-plus temperatures was a boon to box offices. . . . Fifty members of the Warner Club from Albany and Troy attended an outing at Crooked Lake Hotel last week. . . . Harry Hellman, Albany exhibitor for 40 years, is recovering in an Albany hospital from an operation. . . . Maurice Wolf, of MGM's public relations department, is speaking this month on "Motion Pictures Are My Business," before Kiwanis Clubs in Albany, Utica, Binghamton, Amsterdam, Glens Falls and Schenectady. . . . M. E. Marlow is reopening the Family in Watervliet and the Regent in Cohoes. . . . Mrs. Helen Hadley has taken over the Playhouse in Manchester, Vt. The house had been operated by the A. H. Nanton estate.

ATLANTA

Mitchell Wolfson back on the job after a trip to Latin America. . . . The Crescent Amusement Co., Nashville, Tenn., has filed a petition with Federal Judge Elmer Davies, of the U. S. Circuit Court in Nashville, for the right to build other theatres in Tennessee and Alabama. . . . Back on the job is William Richardson, after a spell of illness. . . . On the sick list is Jack Barrett, sales representative for Monogram, with a heart attack in Fort Myers, Fla. . . . R. P. Higginbottom, owner of a circuit in Alabama, died recently at his home in Pell City, Ala. . . . The Rialto theatre starts its sixth week holdover for "Fuller Brush Man," playing to extra good business. The Roxy is playing the third week holdover of "Tap Roots." "The Babe Ruth Story" opened to SRO business at the Fox. . . . R. H. Brannon, Dahlonaga, Ga.; W. R. Boswell, Greensboro, Ga.; Ellis Attyale, Théo Baldwin, and John Stillman were all in the city booking for their theatres. . . . Appointed as special sales representative for Republic is Sid Reans. . . . The Pal theatre, Vidalia, is being refitted with new seats. . . . Frank Harris, former owner of the Harris drive-in, was on the Row. . . . K. M. Fether hopes to have his Kent theatre in Immokalee, Fla., open about October 1. . . . F. C. Croom has returned to the Ware theatre in Raleigh, N. C., after looking after the Tower theatre here while Harvey Smith made a trip to New York. . . . Thomas E. Rogers is building a new theatre in Pisgah, Ala.

BALTIMORE

Business held up well over Labor Day weekend. Five new pictures at first runs. "A Date with Judy," good at the Century. "The Black Arrow," with vaudeville, good at the Hippodrome. "One Touch of Venus," good at Keith's. "Two Guys from Texas," good at the Stanley. "Good Sam," okay at the Town. "That Lady in Ermine," good second week at the New theatre. Little brought back "The Mikado" to very good patronage. Mayfair brought back "Four Feathers" to excellent business. Roslyn and



Times offered "Road to the Big House," with "Three Faces West," and did nicely. . . . Gem theatre, Emmitsburg, Md., taken over by John G. Miller, of Baltimore, who will operate it. . . . Check up being given Paul Hornig, Horn theatre, at Bon Secours Hospital. . . . Lincoln theatre, Rockville, Md., new house opened by H. Ricks, assisted by R. R. Lee, Eden and Fremont, Baltimore.

WHEN AND WHERE

September 14-15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 14-16: Pacific Coast Conference of Independent Theatre Owners annual trustee meeting at the Ambassador Hotel, Hollywood.

September 16-18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24-25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28-29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28-30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans.

. . . Parlet Productions, Inc., opened in Baltimore to produce commercial films. Moses Ottenheimer is president; Dave Parlet, vice-president in charge of production. . . . O. D. Weems, chief barker, Baltimore Variety Club, Tent No. 19, with Rodney Collier and Spalding Albert, other members, working on plan to have 3,000 Police Boys Club members attend big charity football game at Baltimore stadium September 19. . . . The Jean theatre, now being renovated, will reopen about October 1. . . . Fred E. Weisgal has not his Morgan, as stated last week, but is continuing in full operation.

CHARLOTTE

The Stanley theatre in Albemarle reopened recently after having been completely remodeled. The theatre is one of the Everett houses. . . . Star Theatres Corp., Greenville, S. C., operators of the Jefferson theatre in Pickens and the Clemson in Clemson, have announced plans to build a theatre costing \$125,000 in Greenville. . . . The drive-in theatres in the two Carolinas have organized an association headed by R. O. Jeffress, Charlotte.

CHICAGO

The seventh drive-in in this territory, the Starlite, operated by Essaness, opened September 3. The new outdoor accommodates 1,250 cars, with space for an additional 1,250 awaiting the next show. Off to a good start downtown are "The Babe Ruth Story," despite poor press notices; Gene Autrey in person at the Oriental, and the Danny Thomas-Marie McDonald combination at the Chicago. . . . "Rope" was banned by the Police Censor Board here on "moral grounds." . . . The Elm theatre and the Montclare, owned by M. Charuhas, have joined Allied. . . . Harold Pearlman, formerly advertising director for RKO Theatres in New Orleans, rejoined Filmack Trailers as advertising manager in Chicago. . . . The Chicago Sun-Times, daily tabloid paper, has increased amusement advertising rates 10 cents a line, while the Chicago Daily News tilted its local ad rate five cents a line. . . . The Melrose theatre, closed for remodeling, reopened Thursday. . . . The local Variety Club was given 200 free tickets to servicemen for the "Mr. Roberts" benefit show which the club is taking over September 10, proceeds of which will be given to La Rabida Sanitarium.

CINCINNATI

Evidence of the fact that this situation is not FM-minded, is the closing of FM station WVAW, operated by the Suburban Broadcasting Co. in nearby Cheviot, Ohio, which George Waslo, president, said was done "because of the lack of interest in FM programs in Cincinnati." This leaves but two FM stations here, WLWA, operated by the Crosley Broadcasting Co., and WCTS, an affiliate of Columbia station WKRC, operated by the Cincinnati Times-Star. . . . The suburban Imperial theatre, located in nearby Northside, unit of Associated Theatres, has closed for improvements. . . . Murray Baker, booker at Schine's home office, has replaced Robert Stern, as booker of Schine's local office. . . . Mark Cummins, who covered Columbus for

(Continued on following page)

(Continued from preceding page)

RKO-Radio, has been transferred to Dayton as salesman for that area. He has been replaced in Columbus by Lloyd Krause, formerly associated with United Artists. . . . John A. Schwalm, manager of the Northio Rialto theatre, in Hamilton, Ohio, has returned home from Christ Hospital, Cincinnati, considerably improved following an eye operation.

CLEVELAND

Exhibitors here are having trouble meeting the heavy competition of night baseball and the National Air Races, with both drawing record breaking attendance. Less than half a dozen top pictures have been able to combat this competition. . . . Mrs. William Shertin has sold her home and joined her husband in Seattle where he is Film Classics branch manager. . . . Union Square theatre, 1,600-seat Associated Circuit house, has been entirely remodeled for an approximate \$70,000. . . . Henry Greenberger, president of Community Theatres Circuit, has announced signing of a 10-year lease with the Gund Wynn Realty Co. on the Lake theatre, 714-seat downtown house, operated by Warners for the past 18 years. . . . Theatre will be closed pending completion of a \$50,000 remodeling program. . . . Edward Salzberg, who recently acquired an interest in the Cleveland office of Screen Guild, was here to consult with branch manager Edwin Bergman. . . . Ed Wise has resigned as manager of the Fairview theatre with which he has been connected for the past 21 years. Sid Holland succeeds. . . . Gilbert Lefton, president of Academy Film Service has named Wayne Hartman, sales manager, in charge of the industrial film department.

COLUMBUS

Fall season opened in first runs with increased box office returns in all situations. The Ohio and Broad splashed with special fall pages in the dailies on "A Date With Judy" at the Ohio and "Summer Holiday" and "The Search" at the Broad with the Palace bringing in "Good Sam". Cooler weather helped boost grosses. The Grand had a moveover week to fair returns of "Return of the Bad Men." . . . Bert Charles has been named program and sports director of the new WVKO-FM station to start operations in October. . . . Lazarus department store went all out in exploiting the March of Time subject, "White Collar Girls," during its showing at the World here. Window displays, ads, two style shows and other promotion was given the subject.

DENVER

Claude Newell, MGM booker, and Walt Ibold, Comet owner, Denver, took first and second in the golf tournament at the annual Rocky Mountain Screen club picnic. More than 300 were there, and Fred Brown rode home in the Chrysler door prize. . . . Don Tibbs, Salt Lake City Monogram branch manager, here conferring with Lon Fidler, franchise owner, who is at home recovering from illness. . . . Hugh Rennie, Monogram salesman, continues to improve after operation. . . . Al Hoffman, MGM salesman, has resigned to enter another business. Jerry Banta, booker, going on road, suc-

ceeded by Claude Newell, assistant booker. John Roberts, checking supervisor, now assistant booker.

DES MOINES

"The Babe Ruth Story" went over big at two Tri-States houses last week, the Des Moines and Roosevelt. It was held over for a second week at the Ingersoll. Pressing it hard was "Sign of the Ram" at the Orpheum, a picture which was widely attended by women. . . . Tri-States held its annual golf and stag party at Hyperion with Film Rowers as its special guests. . . . Independent houses in the Quad-Cities are putting in "bar-ettes," featuring root beer and colas. . . . Mayo Beatty, Monogram branch manager, has resigned his position there and V. M. Fennelly, salesman for the company, has replaced him. . . . A new drive-in, the Lakeland, has been completed near Milford. . . . A half-interest in the Majestic, De Witt, has been sold the Iowa United Theatres by G. L. DeNune, who has been in the theatre business there for 32 years. . . . Frank Lilly, former owner and manager of the Strand, Edgewood, died in a Chicago hospital. . . . Central States has been denied a permit for a drive-in theatre in Burlington by the city zoning board. . . . A new theatre will be opened September 12 in Thompson. . . . The Singer-Davenport Corp., an RKO subsidiary, has purchased the Mississippi hotel building, Davenport, for \$1,232,000. The building was sold at auction. Among unsuccessful bidders was A. H. Blank, of Tri-States. The hotel building houses the Orpheum Theatre, operated by RKO.

HARTFORD

Business continues poor because of weather factors. . . . Walter Silverman, branch manager for Columbia in New Haven, is chairman of the Connecticut committee for the Will Rogers Memorial Hospital Campaign. . . . The Warner Theatres' New England zone held its annual managers' meeting at the Racebrook Country Club, Orange, Conn., last week. . . . The Connecticut "trade rumor factory" is now talking about proposed new standard theatre operations for the Hartford area. . . . Hartford visitors: Tom Grasso, New Colony theatre, Sound View; Harry Shaw, division manager, Loew's Poli-New England theatres.

INDIANAPOLIS

Richard Lochry, a war veteran new to film business, has asked a variance permit for a \$200,000 theatre to seat 1,100 at Tenth and Arlington on Indianapolis' growing East Side. Plans include a 500-car parking lot, construction to begin in the spring, if approved. . . . Trueman Rembusch expects to have his new radio station, WWNI (FM) at Wabash on the air about December 1. Studios will be in the Eagles Theatre Building. With his stations at Columbus and Wabash, Rembusch will cover the state. . . . Edmund H. Bingham, 79, veteran film man who operated the Colonial and other downtown theatres in the 1920's, died here August 24. . . . Walter D. Hickman, motion picture and drama editor of the Indianapolis Times from 1919 to 1942, died September 3 at Clinton, Ill. He was 58. . . . Tom Baker and Earl Herndon of Af-

filiated Theatres made the rounds in Kentucky this week. . . . Laddie Hancock has taken a six-month leave of absence from the 20th-Fox sales staff. . . . Heat took the starch out of grosses at the first run houses last week, average being the best. "Street With No Name" got \$12,000 at the Indiana, and "The Paradine Case," \$11,000 at Loew's. . . . William Weil, son of Mr. and Mrs. Walter Weil, Weil theatre, Greenfield, Ind., has received notification of his appointment as Captain of Company D at the Kentucky Military Institute.

KANSAS CITY

Youth Month got under way here with radio talks by M. D. Cohn, manager of the Paramount, and Senn Lawler, of Fox Midwest. Extensive displays on education, prepared with the cooperation of the Board of Education by Howard Burkhardt, manager of the Midland, were featured in the Midland's foyer. . . . Vernon Smith, head booker at MGM's branch here before he entered the armed forces and office manager since he left the service, has been appointed to the sales force. Roger Leeton, once head booker, is now office manager, and Woodrow Walker is head booker. . . . Visitors to Film Row: Lewis Stern, Parsons; Ray Miner, Blue Mound; Lloyd Mahan, Burlingame; Audrey Flynn, Great Bend; Jess DeLong, Mankato; Mr. and Mrs. Albert Orear, Bonner Springs; C. L. Fisk, Butler; Mr. and Mrs. George Crooks, Browning; Francis Myers, Brookfield; J. Leo Hayob, Marshal; Mr. and Mrs. Edward Wilson, Buffalo; L. E. Courter, Gallatin.

LOS ANGELES

Fred Stein, Southern Amusement Company film buyer, has announced his resignation and has joined Eagle Lion in an executive position. . . . The Music Hall office has moved out of the Film Building on Film Row to the Orpheum theatre building in the downtown area. . . . Ralph Dostal, formerly of San Francisco, was seen on the Row. . . . Alex Schreiber, theatre operator in Detroit, flew in for a conference with his architects and to start construction of three new theatres. . . . Auriel MacFie has resigned her post as publicist for the four Music Halls. . . . The New Helix theatre, in La Mesa, was to open September 7. . . . Sid Weider, manager for the Rogers circuit, was on the Row booking. . . . W. P. Wickersham reports that his new drive-in theatre in Yuma, Ariz., will open about October 29. . . . Dode Samuels, owner of the Carlsbad theatre in Carlsbad, was a visitor on the Row.

LOUISVILLE

Joe Marshall and Terry Griffin, Danville, Ky., have acquired property near Danville on which they plan to build a drive-in. . . . The new Melody theatre now under construction for C. D. Arnold and Pope Sisco of Bardstown is rapidly taking shape. . . . Exhibitors seen on Film Row: Roland Foster, Bloomfield; G. M. May, Corydon; J. B. Dale, Celina; C. K. Arnold, Bardstown; Louis Chowning, New Washington; Jack Lewis, Hodgenville; L. R. Smith, Pekin; George Peyton, LaGrange, and Mr. and Mrs. Clyde Marshall, Columbia. . . . Hold-

(Continued on opposite page)

(Continued from preceding page)

overs and reissues again dominated the scene at Louisville's first run theatres. Holding for a second week at the National were "Abbott and Costello Meet Frankenstein" and "Close Up," with "Melody Time" and "Mystery in Mexico," another double going into its second Louisville week at the Brown. "Life With Father," in a return engagement, continued at the Mary Anderson at regular prices. The Strand revived "The Crusades." In with the new programs were the Rialto with "Beyond Glory" and "Shaggy" and Loew's with "The Pirate" and "Big City." The Scoop had the French feature, "Not Guilty."

MEMPHIS

First run attendance is back to normal in Memphis. Cool weather and the first week of school brought an end to an attendance lull of several weeks. Loew's State showed "A Southern Yankee." Loew's Palace played "The Luck of the Irish." Malco had "Beyond Glory." Warner opened "Two Guys from Texas." Strand and Ritz showed double features. All reported normal business, a slight shade on the optimistic side. . . . Howard Waugh, former manager of Warner's theatre, Memphis, and later manager of the Mid-South Fairgrounds, was back in Memphis on a visit from his home in Miami, where he is now with United Artists. . . . C. E. Hilgers, district manager, Eagle Lion, Dallas, was a Memphis visitor. . . . Fred Myers, salesman, Eagle Lion, resigned to go to New Orleans for a new position with Screen Guild. . . . Leon Roundtree, Water Valley, Miss., this week completed purchase of Strand and Star theatres at Lexington, Miss. This brings Roundtree's holdings to four. He also owns and operates Grand at Water Valley and Holly at Holly Springs. . . . Mid-south exhibitors shopping on Film Row: C. J. Collier, Shaw; Mrs. Vallery Burke, Benoit; Mrs. C. H. Collier, Drew; W. A. Rush, Houston; Ben Jackson, Rulesville; R. B. Gooch, Selmer; M. E. Rice, Brownsville; Amelia Ellis, Mason; W. F. Ruffin, Covington; Guy B. Amis, Lexington; Roy Bolick, Kaiser; J. E. Singleton, Tyronza; K. H. Kinney, Hughes; Mr. and Mrs. Roy Cochran, North Little Rock; W. L. Moxley, Turrell; Gordon Hutchins, Corning; Mrs. J. D. Lowry, Russellville; E. H. Sanders, Marshall, and Emma Cox, Osceola.

MIAMI

Claughton Theatres of Miami had a very successful opening of the Trail theatre in Coral Gables, Fla., September 1, with a "Salute to Youth" matinee showing for the youngsters, and the formal opening in the evening with "Green Grass of Wyoming." A capacity crowd filled the 960 seats. . . . The Variety has a new manager: Jim Hahn. . . . Flamingo continues a successful showing of foreign films with "They Were Five" and "The Little Martyr" showing currently. . . . The midnight offerings for the week-end were "Feudin', Fussin' and Fightin'" at the Town, and "A Foreign Affair" at the Paramount. . . . "Tap Roots" going strong at the Miami and Lincoln. "Beyond Glory" the attraction at the Paramount and Beach. Capitol played "Man-Eater of Kumaon," and "Dream Girl" was at the Florida and Sheridan. "River Lady" played the Cameo, Town and Surf.



MONTREAL

Business perked up considerably over Labor Day. . . . Good run of pictures also on tap. . . . Palace has "The Big Clock"; Capitol, "Green Grass of Wyoming"; Imperial, "Dream Girl"; Loew's, "On An Island with You" for repeat session; Princess, "The Lady from Shanghai," and Orpheum, "Shaggy." Kent theatre showing "Nicholas Nickleby." Avenue theatre has "Henry V" in its first return to Montreal at popular prices. . . . Regional sales meeting of Empire-Universal Films for Quebec and Maritimes branches held in Montreal and attended by A. W. Perry, president. It was announced at the conference that \$40,000,000 worth of films would be distributed in Canada during the coming season. . . . Variety tent rumored for Montreal. . . . Rank films of Olympic games opened at His Majesty's September 8. . . . Promoters are trying to get the Provincial Government to lift its ban on the showing of outdoor pictures. . . . That's what's preventing the opening of drive-ins in Quebec.

NEW ORLEANS

Heading last week's theatre lineup was the Saenger with "That Lady in Ermine." Loew's State showed "A Date With Judy." "Lulu Belle" was at the Joy. The Orpheum featured "Good Sam." "Coroner Creek" was moved from the Orpheum to the Liberty for a second week. The Center showed "Green Hell." "Key Largo" was at the Tudor, and "The Emperor Waltz" at the Globe. . . . The \$200,000, 1,325-seat Park theatre, Houma, La., a Pittman operation, will open September 29. . . . Pittman's 1,200-seat Fox theatre, Sulphur, La., is scheduled for early opening. . . . A. L. Royal is closing his recently acquired Grand theatre, Waynesboro, Miss., and will operate only the Royal in that town, which house he is remodeling. . . . The theatre at St. Mary of Pines, Chatawa, Miss., has reopened. . . . John Jarvis, Jr., has reassumed the position of manager of the local Kay Films office which he vacated several months ago upon being transferred to the Atlanta branch. . . . Herbert Hargroder, operator of the Beverly drive-in, Hattisburg, Miss., underwent a minor operation last week. . . . Visting the Row last week were A. M. Riley, Logansport; Mr. and Mrs. A. M. Randall, Woodville and Centreville; E. Boehring,

Roy Pfeiffer, Gordon Ogden and Joseph Barcelona, all of Baton Rouge, and Ira Phillips, Bodelonville and Moreauville. . . . The TU theatre, Jeanerette, has been purchased by Charles Lamantia of NSS.

NEW YORK

Despite the exodus of thousands of New Yorkers during the Labor Day weekend, Broadway theatre business held up well. Several theatres reported that business was better than anticipated. . . . Only two new films had Broadway openings this week. They were Sacha Guitry's first post-war picture, "Private Life of an Actor," which opened Monday at the Elysee. The second picture was MGM's Technicolor "Luxury Liner," starring Jane Powell, Lauritz Melchior, George Brent and Francis Gifford, at the Capitol. . . . The Motion Picture Film Handlers' Association has announced that film carrier deliveries will continue uninterrupted in the New York area despite the recent walkout of thousands of truck-driver members of Local 807 of the International Brotherhood of Teamsters, AFL. . . . More than 5,000 children participated in a parade Tuesday celebrating Youth Month. The parade was sponsored by the National Youth Month Committee and the New York Youth Board.

OKLAHOMA CITY

Oklahoma City youngsters lined up at the Ritz theatre last week to attend the "Curt Gowdy Knot Hole Gang" radio show. The show moves to the Capitol theatre, here, next week. . . . Burglars ransacked the Agnew theatre, Oklahoma City, last week and escaped with 700 candy bars and \$75 worth of projector tools. They were stopped from further thefts by a sturdy safe.

OMAHA

Exhibitors out of the major cities are bucking the county fair season. . . . The Hebron theatre, Hebron, Neb., has been sold by Clarence Wright to E. H. Kassebaum, formerly of Hebron. . . . Ken Weldon, former MGM head booker at Des Moines, is now a Monogram salesman here. . . . Manager Leroy Miller has returned the Stella, Neb., theatre to a Saturday schedule after a summer in which the merchants offered free Wednesday shows. . . . L. R. Howarth, who recently sold the Manilla, Iowa, theatre to M. H. Noragon, has repurchased the house. . . . Elmer Huhnke closed down his Minne Lusa here for reseating and some redecorating. It reopens September 18. . . . Irene Burger is new at Modern Sound Service, Agnes Keller at 20th-Fox, and Barbara Rasmussen at MGM.

PHILADELPHIA

With the summer vacation season over and the children returned to schools, there are definite spurts of box office activity at the local theatres, with the neighborhoods in particular showing signs of renewed interest. . . . Lionel Keene, who originally left Philadelphia to become division manager for Loew's Theatres in Atlanta, has resumed his residency here and will start a children's program over a local radio station. . . .

(Continued on page 30)

COMING YOUR WAY.. **'Kaye DAY'**...



*...they've got the
hottest men in
music beating
out the rhythm
with'm...!*

'Kaye DAY' & PAY DAY!

PRE-SOLD by Full Page,
Full Color National Magazine and
Newspaper Campaign Reaching
Over 150,000,000 Readers!

THE NATIONAL LAUGH HOLIDAY !



Samuel Goldwyn

PRESENTS

DANNY KAYE · VIRGINIA MAYO

"A Song Is Born"

COLOR BY **TECHNICOLOR**

WITH **HUGH HERBERT**



BENNY GOODMAN
TOMMY DORSEY
LOUIS ARMSTRONG
LIONEL HAMPTON
CHARLIE BARNET
MEL POWELL
BUCK & BUBBLES
THE GOLDEN GATE QUARTET
THE PAGE CAVANAUGH TRIO
RUSSO & THE SAMBA KINGS

Directed by
HOWARD HAWKS
Released thru RKO RADIO PICTURES, INC.

(Continued from page 27)

Elmer Risley, assistant manager of Warners' Midway, has been promoted to manager of the Grange, with Abe Zayon transferred to the Ogontz as manager. . . . The Rialto, West Chester, Pa., undergoing a general face lifting for an early reopening. Last winter's fire caused considerable damage. . . . Eugene Minier has opened his new Vestal, Vestal, N. Y. . . . The Wyoming, Wyoming, Pa., installed a new projector and sound system, and new seats were installed at the Neptune, Richland, Pa. . . . Gunther Kay setting up the Kidipix theatre in the Northeast section of the city, the first of its kind in the city catering to children. . . . City fathers in Reading, Pa., frankly admit that the income from the March ordinance levying an admissions tax on amusements has been sadly disappointing, but hope for better returns with cooler weather. For the first two summer months, theatres turned in \$15,014, which was the biggest share of the collections.

PITTSBURGH

The excessive heat during the past three weeks brought terrific business to the many drive-ins that have opened up here, the operators being forced to turn away hundreds of would-be patrons. . . . Margaret Meisner, formerly assistant manager at the Shady Side theatre, now has a berth in Warners booking office. . . . "Canon City" got off to a good start in the Stanley, but was removed after one week to make way for "Two Guys from Texas." "The Paradine Case" went from the Penn into the Ritz for a third week to push out "Easter Parade," which had survived a five-week run in the two Loew houses. "Larceny" picked up better than \$14,000 for its initial seven days in the J. P. Harris and then moved over to the Senator. The Fulton did lots of business with "Abbott and Costello Meets Frankenstein" for two weeks and then the comedy moved out for "That Lady in Ermine."

SAN ANTONIO

"Romance on the High Seas" was the attraction at the Aztec. "Beyond Glory" opened at the Majestic. "Always Together" was at the Empire. . . . In San Antonio to book Latin-American product were Lew Bray, Interstate Valley manager, Harlingen; Debbe Reynolds, Interstate's new Spanish picture booker, Dallas, and W. F. Armstrong, Interstate warehouse chief, Dallas; . . . The Dodd Field theatre No. 2, Fort Sam Houston, Texas, has reopened for military personnel. . . . "Life with Father" booked for a stand at the Texas theatre. . . . "Guns of Hate" had a weekend showing at the Empire.

SAN FRANCISCO

Youth Month was heralded by a large luncheon-preview given at the Fox theatre by Fox West Coast. A committee of 100 civic leaders were invited by Mayor Robinson, and outlining of the master plan for youth was explained. Heading the northern California campaign for the theatres is George Nasser, and city chairman is Irving M. Levin. . . . Attending the opening of the new Fox West Coast Crest theatre at Reno



were Charles Skouras, Richard Spier, division manager, and Fay Reeder. . . . The Hippodrome, Sacramento, has been closed for complete remodeling, according to John Phillips, Fox West Coast manager. The house will reopen in December. . . . Kenneth Mean is the new manager of the United Artists theatre here. . . . The house, which was recently acquired by Sherrill Corwin, will maintain the same policy as under the Blumenfeld circuit management. . . . George Mann, co-owner of Redwood Theatres, has purchased a newspaper in Fort Bragg, and writes a column.

SEATTLE

"Easter Parade" at the Liberty, and "Die Fledermaus," at the Uptown, were the biggest crowd-drawers, each film in its fourth week. . . . Evergreen Theatres announced the following changes among its assistant managers: Scott Morris resigned as assistant manager at the Fifth Avenue and was succeeded by James Kendall, who moves from the Coliseum. Kendall was replaced by Robert Turner from the Music Box, and Robert Tulis moved in at the Music Box. . . . Warren Butz was appointed manager of the State theatre in Spokane. . . . The completely redecorated and modernized Green Lake theatre reopened after being closed for several days.

ST. LOUIS

"Date with Judy" was dated up for a second week at Loew's State. Fanchon and Marco are all ready for "The Babe Ruth Story" at the Ambassador. . . . Drive-in advertising is now second to first run theatre advertising in the newspapers. . . . Gael Sullivan, executive director, and Herman M. Levy, general counsel of Theatre Owners of America, will be the out-of-town headliners at the annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois on September 27. . . . The St. Louis Municipal Opera closed a not-too-happy season with new attendance and box office records which were not quite up to the hike in admission prices and expansion of seating last spring.

TORONTO

It was true what they said about "Millie," at the Toronto Biltmore theatre, because the

prolonged engagement of "The Mating of Millie" actually extended over Labor Day as predicted, making a Canadian record run of 14 weeks. There was only one other holdover for the week, this being the six-day extension for "Tap Roots" at the Uptown theatre. "The Emperor Waltz" had a big opening at Shea's theatre, while "Forever Amber" came back to the big Imperial, this time at regular prices, and did better than at last season's higher scale. . . . Loew's had "A Date With Judy," which pleased large crowds, while the Tivoli and Eglinton theatres broke out with "Escape" for the Labor Day business. . . . Business was quite a bit firmer for the theatres despite the competition of Canada's great annual fair, August 27-September 11 at Toronto, which was expected to register a record 2,500,000 attendance. . . . Outstanding feature of the week was the opening of the \$2,000,000 Odeon Toronto theatre on September 9 after more than two years in the making and still unfinished insofar as the upper offices are concerned, these suites to be occupied by the head office of Odeon.

VANCOUVER

Don Coltman and Wally Hamilton of Steffens-Colmer Studios, Ltd., of Vancouver have purchased a controlling interest in Trans-Canada Films and report a program of expansion is planned. The concern will produce advertising, educational, training and feature films. Lou Perry, former owner of Trans-Canada Films, will stay in the film business, making independent pictures mostly for the 16mm market. . . . Construction of a second theatre in Kimberley, B. C., is planned by Cranbrook Theatres, Ltd., which operate theatres in Cranbrook and Kimberley. The company will also reopen the Star theatre at Cranbrook House, which has been closed for the past 15 years. . . . Frank Gow, Famous Player head, is back in town from a trip to Prince Rupert in Northern B. C., and announces that the circuit is planning a second theatre in Prince Rupert which will be called the Paramount. It will cost \$125,000 and seat 630.

WASHINGTON

Business was good despite a record heat wave. The only place to keep cool in Washington was an air-conditioned theatre, and that's where beachless, overheated Washingtonians flocked. The only holdover reported was "Velvet Touch" at RKO Keith's for an additional five days. "Good Sam" opened at RKO Keith's on Labor Day. Other new openings included: "Two Guys from Texas" at the Warner; "Black Arrow" at the Metropolitan; "A Foreign Affair" at Loew's Palace; "Mr. Peabody and the Mermaid" at Loew's Capitol; and carry-over for the week was "A Date with Judy" at Loew's Columbia. . . . Variety Club Tent No. 11 held its annual golf tournament and dinner dance at the Manor Country Club September 3. . . . Carter Barron held a meeting of his Mid-Year Conference and Humanitarian Award Dinner Committee on August 31, in the Variety Club. . . . Newest officers of the MGM Pep Club are: Vivian Kelly, president; Ida Barezofsky, vice-president; Betty Moore, secretary, and Peggy LeCompte, treasurer. . . . New resident member of the Variety Club is Marshall R. Worcester, television executive.

THE HOLLYWOOD SCENE

Production Slightly Off; Pictures Started Are Few But Important

by WILLIAM R. WEAVER
Hollywood Editor

The production index, which had displayed some signs of recovery the fortnight previously, sagged from 29 to 26 during the pre-holiday week with only three pictures going into production and six to the cutting rooms. And the California Bureau of Labor Statistics chose the final day of the week to release one of its regular monthly reports, showing a sharp drop of production employment in July from June.

The Bureau, which reports on all industries, and employs the 1940 level of employment as a base figure (100) in its compilations, reveals that studio employment declined to 77.2 in July from 86.4 in June. These figures compare with 102.6 for July of 1947, a statistic which may be regarded as about par for the course as of the set of conditions prevailing prior to the adoption of that 75 per cent *ad valorem* tax on films by the United Kingdom last August.

Studio employment began declining last September, and next month's report is expected to reveal an August recession from the July level. The current report shows the average weekly earnings of workers in the studios came down to \$97.85 in July from \$98.21 in June.

New Productions All Substantial Properties

Although the list of new undertakings is short, it is to be noted that all of them are substantial properties. And the absence of quickies from the list is due, no doubt, to the manifest unwisdom of starting an eight- or ten-day picture on the eve of a three-day holiday. Doubtless a rash of them

will be breaking out a week or fortnight hence.

Warner Brothers put a Technicolor production into work. It is "Montana," produced by William Jacobs and directed by Ray Enright, with Errol Flynn, Alexis Smith and S. Z. Sakall in principal roles. The studio's success with this type of offering is a matter of box office record.

Paramount, which has maintained production headway a little more consistently than any other studio over the year, launched "A Mask for Lucretia," with Paulette Goddard, John Lund, Macdonald Carey, John Sutton and Fritz Lieber as principals. Richard Maibaum is producing and Mitchell Leisen directing.

Horizon, producing for Columbia release, started "Rough Sketch," in which Jennifer Jones returns to the screen after a protracted absence, with John Garfield and Pedro Armendariz alongside. Sam Spiegel is the producer. John Huston directs.

Metro-Goldwyn-Mayer Sets Six Films in Technicolor

Announcing six pictures for production in Technicolor in the near future, the MGM studio points out that it now has three others in that medium in shooting stage and eight others completed and unreleased, for a total of 17. The announcement mentions the recent increase in Technicolor plant capacity as a contributing reason for the decision to expand Leo the Lion's use of the process. The MGM announcement coincides with a weekend statement to stockholders by the Cinecolor corporation which says in part, "Processing of color film products is at the highest level in our history," to suggest that coloration may have started at long last its

frequently predicted spread across the flow of screen product.

Throughout the war years it was a firmly held belief that the peace, freeing restricted materials for use of the color companies in expanding their plant facilities, would witness a swift transition of product in general from black-and-white to pigmentation. It was generally overlooked by the holders of this belief, in spite of reiterated statements by Technicolor's Dr. Herbert T. Kalmus and Trucolor's Herbert J. Yates, that the creation of laboratory equipment for color processing is not merely a matter of acquiring the essential materials but is much more importantly a matter of precision procedure and training of personnel, a dual necessity calling for steady expenditure of time, time and more time. All the principal color companies have been making that expenditure, and the current MGM announcement is but one of several recent indications that the expenditure is beginning to pay off in terms of product.

Conversion to Color Process Occurred First in Shorts

It has been generally overlooked, too, that the all-out conversion from black-and-white to color predicted by many for the feature division of product occurred in the short subject division, to the extent of 90 per cent or thereabouts, quite some time ago and almost imperceptibly. Probably exhibitors know better than anyone else the extent and nature of the effect the transition to color had upon the audience attitude toward shorts.

Doubtless, therefore, exhibitors are better qualified than anyone else to forecast accurately the effect of conversion to color upon the audience attitude toward features, and to judge whether it may turn out to be, as Hollywood at large fervently hopes, the thing that is going to reverse the present downward trend of national grosses.

Thorpe to Do "Harpe"

Richard Thorpe, who directed "A Date With Judy" for MGM, has been assigned to direct "Big Harpe," which Gottfried Reinhardt will produce for MGM. Wallace Beery and Marjorie Main head the cast.

STARTED

COLUMBIA

Rough Sketch (Horizon)

PARAMOUNT

A Mask for Lucretia

WARNER BROTHERS

Montana

COMPLETED

COLUMBIA

The Crime Doctor's Diary

ENTERPRISE

Caught

MONOGRAM

Gunning for Justice

SCREEN GUILD

Last of the Wild Horses (Lippert)

20TH CENTURY-FOX

Belle Starr's Daughter (Alson) (formerly "Rose of Cimarron")

WARNER BROTHERS

The House Across the Street

SHOOTING

COLUMBIA

Mr. Soft Touch
Knock on Any Door

EAGLE LION

Reign of Terror (Wanger)

M-G-M

Little Women

Take Me Out to the

Ball Game
The Barkleys of Broadway

MONOGRAM

Joe Palooka in the Big Fight

PARAMOUNT

One Woman
The Heiress (Wyler)
Streets of Laredo

REPUBLIC

Wake of the Red Witch
The Missourians
Daughter of the Jungle

RKO RADIO

The Green Promise (McCarthy)
Follow Me Quietly

20TH CENTURY-FOX

Mother Is a Freshman

Down to the Sea in Ships

Canadian Pacific (Nat Holt)

UNITED ARTISTS

Outpost in Morocco (Moroccan)

WARNER BROTHERS

The Fountainhead
Somewhere in the City

Happy Times
Two Guys and a Gal

SCREEN IMPORTANT IN "COLD WAR"

by HUBERTUS ZU LOEWENSTEIN
in Berlin

In the "cold war" between the East and West the motion picture is assuming increased importance.

Ilja Trauberg, the Russian director, has been elected to the board of the Soviet-licensed DEFA, producing in the Soviet zone. Although the title of the feature he will produce for the company has not yet been announced, it is known that it will deal with some aspect of the current political situation here.

"A Town Helps Itself" is the title of the latest DEFA documentary. It deals with the reconstruction of Chemnitz in Saxony, in the Soviet zone. The DEFA documentary, "Warning and Obligation," is dedicated to the "victims of fascism." Again, another propaganda picture, "Bridges to the Future," emphasizes the "unity of Germany" from the Soviet angle. Other documentaries exalt: "With us goes the new times."

DEFA's new feature, "Grube Morgenrot," is pure and not too subtle communist propaganda. It deals with the life of a coal miner and advocates socialism as the cure for all evils.

Latest figures show that 13 production companies have been licensed in the U. S. zone; 10 in the British; five in the French and two in the Russian.

Thus far in 1948, 24 new German pictures have had their premiere.

BELGIUM

by ARMAND BACHELIER
in Brussels

"Passeurs d'Or" (Gold Smugglers), the only feature produced in Belgium this year is to have its world premiere at the Venice Film Festival. Directed by E. G. de Meyst, it stars Ginette Leclerc and Pierre Larquey. The production was financed jointly by French Pathe and M. Jauniaux of the Brussels Sonart Studios. A documentary film, "Rubens," produced by Henri Stork, will also be shown in Venice. The script is by the art expert, Luc Haesaerts.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The building of new theatres and the reconditioning of old ones continues here despite a deepening depression aggravated by the devaluation of the pesos and a political crisis centered around the rumored resignation of the cabinet.

The Operadora de Teatros circuit, Manuel Espinosa Iglesias, president, is completing

six houses, each seating 3,500. These are expected to be opened in February.

The latest reconditioned theatre here is the Cine Isabel, an old-time second run house seating 1,500. Its capacity has been increased to 2,000 and it is now a subsequent run.

▽
Oscars for 1947 were to have been presented by the Mexican Academy of Cinematographic Arts and Sciences at a party on September 3 at the El Patio club here.

TURKEY

by PHEDON NAZLOGLOU
in Istanbul

The central government has relinquished the collection of cinema taxes to the municipal governments. By an August 1 decision of the government, all such taxes now pass to the cities.

▽
Prospects for the new season, which begins at the end of this month, are not bright. Contrary to previous seasons, very few films are being advertised by the importers. The industry has slowed down considerably. Cinema owners do not make half of what they made a year ago and that condition has frightened off the importers.

▽
The Turkish producers were the sponsors of a large banquet held September 8, at which prizes were distributed to the best actors, directors, authors and pictures of the past two years. These "bests" were selected by popular vote in a recent contest. "The Forgotten Secret," Ar-Film; "A Mountain Story," And-Film, and "Darkness Road," Ceylan Films, were the one-two-three selections for "best production."

NORWAY

by SVEN G. WINQUIST
in Oslo

A new Norwegian distribution office opened here during the summer. The name of the organization is A/S norsk Opplysningsfilm (Norwegian Information Film Co.) The company will handle preferably documentaries. The first picture to be distributed is a Norwegian documentary entitled "Where the Ships Are Sailing," a subject on the Norwegian commercial Navy during the war. The new firm also will introduce 16mm films on the Norwegian markets. Negotiations along this line already have been carried on with a number of Norwegian producers.

▽
The Norwegian Congress has accepted lower taxes for cinemas in Norway. The five per cent drop lowered taxes from 40 per cent to 35 per cent (on foreign films).

This means an extra income of nearly 2,500,000 kroner for Norwegian theatres annually.

HOLLAND

by PHILIP DE SCHAAP
in Amsterdam

The status of American films here has been improved under the new quota. Under the new rules, covering the period from August 28, 1948, to August 27, 1949, exhibitors must devote eight weeks to non-American product for the first six months of the year. For the second half of the year, February to August, six weeks must be given to European films. This means a raise for the number of American weeks. Last year the U. S. quota was 32 weeks a year. Special arrangements have been made for locally-produced pictures.

▽
The situation regarding the position of the American companies here is confused and somewhat embarrassing at the moment. Some time ago, the majors decided to split up and to open their own offices. This effort, however, was thwarted by the Court of Appeal of the Committee for New Business, a trade organization of the Nederlandse Bioscoop Bond.

As of this moment, Paramount has announced that its product will be released here by Hans S. Boekman, manager of Filmtrust, Amsterdam, an independent distributor. United Artists has signed with N. V. Filmverhuurkantoor Nederland. Columbia has made a deal with the independent Europa Film N. V. Until the question of Universal International's membership in the Bioscoop Bond is settled (it still is under consideration), the other majors, MGM, 20th-Fox, Warners and RKO will continue to release under the MPEA banner. As of September 3, however, they have started to sell their product separately and under their own, individual management. This situation is provisional and a definite solution is expected soon. MPEA still is handling shipping and accounting.

AUSTRIA

by HUBERTUS ZU LOEWENSTEIN
in Vienna

Statistics indicate that Austrian producers have been rather lavish in spending in recent years. It is estimated that the 41 pictures released since the end of the war have cost at least 70,000,000 schillings to produce. This is in contrast to the 30,000,000 schillings that can safely be expected to come in from rentals. A higher income can be achieved only if the foreign market proves to be a big success.

Austrians are putting their hopes especially on the German market, but, at best, it will take a lot of time until that hope

A good deal of the blame for this large discrepancy between expenditures and probable returns can be charged to the liberal, if not reckless, financing by Austrian creditors who are still thinking in terms of the much larger pre-war market.

Extend Greek Import Control

Washington Bureau

The Greek import control plan for motion pictures has been extended to cover the current fiscal year, with another \$500,000 allocated for U. S. film imports between July 1, 1948, and June 30, 1949, the Commerce Department reports.

As during the previous fiscal year, the amount will be divided into four equal parts of \$125,000 each, with remittances for printing costs and shipping charges effected at the time of importation and with royalty payments on a pro rata basis as promptly after the close of each quarter as permitted by the checking of the distributors' accounts.

Feature films and short subjects will continue to be imported only on the basis of individual licenses from the Ministry of National Economy. The importation of newsreels will continue to be free of import licensing requirements up to four prints per edition.

U. S. Army Film Branch In Germany Moved

Washington Bureau

The film branch of the U. S. Military Government in Germany transferred on July 31 from Berlin to Geiselsberg, in Bavaria, the Department of the Army announced.

Policy and administration of the branch will continue to be directed from Berlin and documentary films will continue to be produced in the Berlin-Tempelhof studios, but actual editing, writing, distributing and other film activities are now concentrated in Bavaria.

Allocation of sufficient electric current enabled the documentary unit to continue full production, the Army said. Special films dealing with the Berlin crisis were produced, including "Berlin Talks Back," "The Crisis Continues" and "Berlin Waits."

Telenews Sells Stock Footage

Telenews Productions, which now services 24 television stations with newsreel material, has opened its stock library for use of the broadcasters, it was learned this week. The other newsreels so far have not permitted the sale of stock shots to the television stations. Telenews sells the material at \$2 a foot. The company also is considering distribution of specialized film programs, involving a part "live" script, to the stations.

Air Base Theatre Opened

The Air Base drive-in theatre, one mile south of the Naval Air Station at Jacksonville, Fla., was opened September 5. The theatre has a capacity of 500 automobiles and is operated by Florida Drive-In Theatres, Inc., of which R. S. Rogers, Jr., Cherraw, S. C., is president.

FROM READERS

AGREES THAT PUBLIC IS SOLE JUDGE OF SUCCESS

DEAR MR. RAMSAYE:

I particularly enjoyed your editorial comment regarding critic Edith Lindeman of the *Richmond Times-Dispatch*.

If she deserves an Academy medal, so do the National Council of Teachers of English and the NEA Department of Secondary Teachers.

While we antedate Miss Lindeman by sixteen years, Dr. Johnson antedates us all by nearly 200 years. He pointed out that:

"The drama's laws, the drama's patrons give,

For we that live to please, must please to live."

Johnson was willing to bow to the sovereignty of public taste in the theatre, but he did not know how. His failure was due to inability to follow his own dictum. The test of success for any producer of stage plays or of photoplays must be a measure of the producer's ability to please a sufficiently large public. The decisive factor is the reaction of the audience in terms of the box office.—*WILLIAM LEWIN, Chairman, Audio-Visual Committee, Newark, New Jersey.*

REVIVALS SUCCESSFUL, HANCOCK FINDS

TO THE EDITOR OF THE HERALD:

I note the revivals of the better pictures of the past year, as indicated in the current *HERALD*.

No one is going to get hurt by these. They will help bring back this business.

We have been playing the better of the reissues, as I have reported in the "What the Picture Did For Me," and they are doing some 20 to 30 per cent better than the new product. Is there anyone that would not go for "Rio Rita," "Rose Marie," etc., better than anything that has come to us on the programs the producers are putting out? There is a new generation that has come up during this interim.

Further, I am convinced that pictures that the older folks remember will bring them back in. That has been proved on the reissues. They seem to go in for a known quantity, rather than take a chance on what they do not know. Screwy, yes, but true.—*A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.*

Canadian Admission Price Off in June and July

Theatre admission prices in Canada dropped slightly between June and July, according to figures released by the prices branch of the Canadian Government. The drop is believed to stem from the fact that Quebec, Alberta, Saskatchewan, Nova Scotia and New Brunswick so far have not added any provincial tax to replace the removal of the Federal admission tax.

Warners Sells 2 in Milwaukee

Warner Brothers have sold their Tower and Oriental theatres, Milwaukee neighborhood houses, to the St. Cloud Amusement Corp., of New Jersey and Washington, D. C., it was revealed in Milwaukee Tuesday.

Earlier, conforming to a slowly emerging pattern, Warner Theatres relinquished operation of the 1,276-seat Lincoln theatre, Kearney, N. J. A 21-year lease on the house was taken by Skouras Theatres in partnership with Murray Stahl. The new lessors also operate the 1,500-seat Regent, Kearny, and the Rivoli and Rex, Rutherford, N. J.

Warner Brothers recently gave up a lease on the Lake, Cleveland, and has proposed to withdraw from operation of the Allen in that city. It had shared the house with RKO. Before that, the company disposed of its Warner theatre, New York, and it also has been interested in giving up several of its Philadelphia houses.

There have been insistent reports, centering on the possibility that Ted R. Gamble might be identified with the purchasers of the Milwaukee houses. Mr. Gamble recently was said to have been in negotiation with James Coston, Warner division head for the Chicago area, which includes the circuit's Milwaukee operations.

A spokesman for Mr. Gamble said Tuesday that he had no connection with the purchase of the Tower and Oriental theatres, nor is he planning to dispose of his Pacific Northwest theatre holdings.

National Screen Service "Dembow Drive" to Open

The George Dembow Tribute drive, honoring George F. Dembow, National Screen Service vice-president in charge of sales, will get under way Monday, with all salesmen in the company's 31 exchanges geared to deliver a message to the exhibitors in the interest of better showmanship. Prior to the opening of the drive, William Bein, central division manager, and eastern captain of the drive, and Ben Ashe, Los Angeles branch manager and captain of the western section, met in regional sessions with salesmen to instruct them on their "mission of showmanship."

Stahl Assigned "Waltz"

John Stahl, who directed "The Foxes of Harrow" and "The Walls of Jericho" for Twentieth Century-Fox, has been assigned to direct the company's "Waltz Into Darkness" to be produced by George Jessel Productions. Cornel Wilde and Linda Darnell are scheduled for the starring roles.

Reitano Buys Theatre

Arthur Reitano, formerly owner and operator of the Hudson theatre at Cold Springs, N. Y., has purchased the New Paltz theatre and theatre building at New Paltz, N. Y., from Lou Rolling.

Admission Price Drop in Quarter Reported by U. S.

Washington Bureau

The Bureau of Labor Statistics admission price index showed a sharp drop in adult admission prices, the first in more than a year, and a continuing slow drop in children's admission prices, during the second quarter of 1948.

The Bureau's figures are collected quarterly in 18 large cities, and adjusted to represent the average price trends in 34 large cities in which the Bureau collects retail price data.

At the end of June, the index of adult admission prices was 66.4 per cent above the 1935-39 average, compared with the all-time high of 67.7 per cent at the end of March. The last drop in adult prices was during the second quarter of 1947.

Children's prices were 59.4 per cent above the 1935-39 average at the end of June, compared with 60 per cent at the end of March and 61 per cent at the end of 1947. A high of 62.8 per cent above the 1935-39 level was set in February, 1947.

As a result of the drop in both adult and children's indices, the combined adult and children index showed a drop from 166.8 in March to 165.4 in June. This was the sharpest drop since the March-June period of 1947.

Legion Approves Five; Objects to Two Films

The National Legion of Decency has reviewed seven new productions, approving five, objecting to two. In Class A-I, unobjectionable for general patronage, were: "For the Love of Mary," "The Luck of the Irish" and "Quiet Weekend." In Class A-II, unobjectionable for adults, were: "Larency" and "Two Guys from Texas." The following were placed in Class B, objectionable in part: "An Act of Murder," because "although some indictment is made against the evils portrayed in this film, nevertheless, the picture tends to justify suicide and mercy killing in some instances," and "Code of Scotland Yard," because of "suicide in the plot situation."

Screen Guild Concludes Regional Sales Meetings

Screen Guild Productions held its fifth and last weekend regional sales meeting August 27-29 at the St. Francis Hotel, San Francisco. Frances A. Bateman, general sales manager, and Arthur Greenblatt, eastern sales manager, were the principal speakers. The company's new product includes 30 features and 18 reissues, 12 of which are Hopalong Cassidy features. "Harpoon," "The Mozart Story" and "I Shot Jesse James" are the new season's three exploitation specials.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 71—Queen Wilhelmina ends 50-year reign. . . . Chief Communist in U. S. identified by former Reds. . . . World events: Greek war; Berlin plane crash; Lourdes pilgrimage. . . . Governor Green hails national youth month. . . . Sports: Navy, Notre Dame football training. . . . Gen. Eisenhower fishing.

MOVIETONE NEWS—Vol. 31, No. 72—Mr. Kravchenko tells about teacher case. . . . World's smallest republic run by boys and girls. . . . Automatic garage. . . . New Chinese money. . . . National AAU long distance swim meet.

NEWS OF THE DAY—Vol. 20, No. 201—Ex-Communist puts finger on mysterious spy chief. . . . Greek rebels routed in Mt. Gramos battle Navy's Hawaii-to-Chicago flight sets record. . . . Sports: tennis, football.

NEWS OF THE DAY—Vol. 20, No. 202—Report from China. . . . Israel builds as truce quiets Palestine. . . . Good news for car owners. . . . Sedan soccer. . . . Something new in head gear.

PARAMOUNT NEWS—No. 4—Ship news: celebrities sail aboard the *Queen Mary*. . . . Tribute to Queen Wilhelmina. . . . Football.

PARAMOUNT NEWS—No. 5—UN moves to France. . . . School daze—twirlers learn tricks with the sticks. . . . Aid for Greece. . . . The novel in fashion. . . . China fights inflation.

UNIVERSAL NEWS—No. 175—Shanghai fights inflation. . . . Canadian national exposition. . . . Gen. Eisenhower dedicates hospital. . . . Gala Belgium festival. . . . Asbury Park baby parade. . . . Spanish ax-chopping contest. . . . Tiny swimmer takes bow.

UNIVERSAL NEWS—No. 176—China: Inflation rampant. . . . News in Brief: Eisenhower; historical parade; baby parade; ax championship; three-year-old swimmer. . . . Mountbatten opens Canadian exposition.

WARNER PATHE NEWS—No. 6—Chambers identifies Red spy boss. . . . Latest news from Berlin. . . . Queen Wilhelmina golden jubilee. . . . Tennis. . . . Coats in the news. . . . Great Americans: Washington's farewell address.

WARNER PATHE NEWS—No. 7—China's worst inflation. . . . French crisis. . . . Mountbatten in Canada. . . . Belgium Congo volcano. . . . Railroad news junior grade. . . . Fall evening gowns. . . . Vienna wrestling.

TELENEWS DIGEST—Vol. 11, No. 36—Wallace invades South. . . . Trucking strike hits New York. . . . Colorado: Drive-in church. . . . Life begins—at 84. . . . *Queen Mary* sails. . . . Wilhelmina ends reign. . . . Red army demobilizes. . . . Refueling in flight. . . . Representatives confer on No Man's Land. . . . *Tiptop* scrapped. . . . German women turn to industrial and professional careers. . . . South-of-the-border styles. . . . Russia: Circus shows miracle bears. . . . Poland: Mechanized soccer.

Reade Opens Drive-In In Woodbridge, N. J.

Walter Reade's Drive-In theatre No. 1, situated on U. S. Highway 1 in Woodbridge, N. J., opened last Saturday with a double bill and free refreshments. The open-air theatre, covering 20 acres and with a capacity of 950 cars, is the first of 27 planned by the Reade circuit and is one of the largest in the east.

The opening had been delayed because of heavy rain. Landscaping and completion of the play area in front of the screen will not be completed until next spring. Julius Daniels, city manager for Walter Reade Theatres in nearby Perth Amboy, is general supervisor for the theatre. Samuel Shumar, formerly of the Strand theatre, Perth Amboy, is manager.

The drive-in held two complete shows opening night. More than 3,000 cars wanting to get into the theatre had to be turned away.

Open Philadelphia Drive-In

A new drive-in, called the Theatre of Tomorrow, opened last Friday in Philadelphia on the Ridge Pike. It is operated by the Wintner Brothers of Cleveland. The theatre occupies 40 acres and accommodates about 1,100 cars. Jay Hickey is the manager.

ParamountBlock In DuMont Big, F.C.C. Is Told

Washington Bureau

Paramount Pictures' ownership of class A common stock in Allen B. DuMont Laboratories is second only to that of Allen B. DuMont himself and, in addition, the company owns all of the DuMont class B common, a DuMont report to the Federal Communications Commission disclosed last week.

The DuMont statement listed the firm's 10 largest class A common holders as of August 31 as required in connection with the FCC hearings on whether or not Paramount holds a controlling interest in DuMont.

According to the report, Paramount's class A common holdings amount to 42,000 shares, 38,200 of which are held by Clarence W. Alexander, Paramount nominee. This is second only to the personal holdings of Dr. DuMont, which total 81,800 shares of class A stock. Paramount ownership of all the 560,000 outstanding class B common shares was disclosed at a hearing here last May.

The other eight largest DuMont stockholders were listed as Wellington and Company, 25,500; Merrill, Lynch, Pierce, Fenner and Beane, 28,666; Leo Spitz, 16,310; Bache and Co., 12,988; Abe Lastfogel, 11,886; Laurence Industrial Corp., 11,500; Cobb & Co., 11,000, and Atwell & Co., 10,310.

Meanwhile it has been revealed that a final decision in the FCC proceedings on San Francisco television applications may be delayed by a lawsuit, filed by Ed Pauley's Television of California. Mr. Pauley is one of the San Francisco applicants. He has gone to court to stop the FCC from setting aside automatically one of the three available San Francisco channels for Don Lee Broadcasting System.

FCC Chairman to Speak At TOA Convention

Wayne Coy, chairman of the Federal Communications Commission, has been invited to discuss television before the annual convention of Theatre Owners of America, scheduled for Chicago September 24 and 25, Robert Coyne, retiring executive director of TOA, said in New York this week. Television will take up a great deal of attention at the meeting, he said. There will be a large-screen demonstration, but whether the intermediate Paramount method of the direct-projection RCA machine will be used has not as yet been decided. TOA executives now are discussing whether to invite a network executive to the convention. Mr. Coyne said he had not yet made up his mind regarding his future activity, but disclosed that it probably will be within the theatre operations end of the industry.

//WHAT THE PICTURE DID FOR ME//

Columbia

BOSTON BLACKIE'S RENDEZVOUS: Chester Morris—My bread and butter nights, Friday and Saturday, had really dropped off, so I gave my patrons two drawing cards. Business was good. The only trouble now is where am I going to get some more good features. Played Friday, Saturday, Aug. 13, 14. Ralph Raspa, State Theatre, Riversville, W. Va.

FULLER BRUSH MAN, THE: Red Skelton, Janet Blair—The picture was funny enough to lay 'em in the aisles, but we had no room for them there. Folks were practically packed in the aisles, foyer and lobby, too, with seats at a premium at all shows. Need we say more? Played Sunday-Tuesday, July 11-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—Too silly, several remarked. Too bad Ginger Rogers doesn't get parts worthy of her fine talents. She is one of our favorites. Picture not worth top allocation to me. Played Tuesday-Thursday, Aug. 3-5.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

SIGN OF THE RAM, THE: Susan Peters, Alexander Knox—Seemed to please our patrons who like this type of picture. Average dueler. Played Wednesday, Thursday, Aug. 18, 19.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

SWORDSMAN, THE: Larry Parks, Ellen Drew—A very good picture. I didn't do well on it. Weather was fine. Played Friday, Saturday, Aug. 20, 21.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—Clicked nicely at the turnstile and pleased the payees no end. Glad we played it and wish there were more like it. Played Sunday-Tuesday, Aug. 8-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

Eagle Lion

A PLACE OF ONE'S OWN: Margaret Lockwood, James Mason—Our fans don't go for the supernatural or anything dealing with that subject. However, even at that this drew fairly well. Those who came were interested. Very well done. Played Monday, Aug. 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LINDA, BE GOOD: Elyse Knox, Marie Wilson—Lost dough on this Eagle Lion feature. This picture failed to please. Business should have been good, although the advertisement consisted of nothing but cheesecake stuff. Played Friday, Saturday, Aug. 6, 7.—Ralph Raspa, State Theatre, Riversville, W. Va.

T-MEN: Dennis O'Keefe, Mary Meade—We looked for big things with this picture. It didn't go over and business was only normal. Played Thursday, Friday, July 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOUTH OF PAGO PAGO: Victor McLaglen, Jon Hall, Frances Farmer—This reissue is O.K. Gave it my best playing time and it did as well or better than the high rental pictures I've played all summer. Story, acting and sound are good. Played Sunday, Monday, Aug. 8, 9.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Film Classics

SPIRIT OF WEST POINT, THE: Felix Blanchard, Glenn Davis—Here is a picture just made for a small town. It is all about football and the season is coming up soon. If one can get a date on it during September and October one should do very well. Played Friday, Saturday, Aug. 27, 28.—Albert Hefferan, Crown Theatre, Marne, Mich.

Metro-Goldwyn-Mayer

ALIAS A GENTLEMAN: Wallace Beery, Tom Drake—In spite of stiff competition this one, coupled with RKO's "Western Heritage," accounted for itself very nicely. Typical Beery role, and that's what our folks like in this situation. He has certainly had better pictures, but if it pleased the patrons that's all that matters. Played Friday, Saturday, Aug. 20, 21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

BRIDE GOES WILD, THE: June Allyson, Van

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Johnson—One of those lightweight comedy affairs that come along once in a while to tickle the funny-bone of patrons. This one did with telling effect and folks told us they hadn't laughed so long and loud for ages. We were tickled, too, financially speaking. All in all, would say this added up to a howling success for all concerned. Played Sunday-Tuesday, Aug. 22-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

FIESTA: Esther Williams, John Carroll—Drew the best of any Metro picture for some time. Color wasn't of the best and the story itself inclined to the ridiculous. Miss Williams can't act and it depended on the supporting cost to uphold that end of the picture. She is decorative but our fans demand a little more. Played Friday, Aug. 7.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

I REMEMBER MAMA: Irene Dunne, Barbara Bel Geddes—Excellent. Irene Dunne's characterization is marvelous, as were the performances of all the rest of the cast. The story is very unusual but highly entertaining. Played to better than average business against stiff competition, with a house of well satisfied customers for every show. Played Tuesday, Wednesday, Aug. 17, 18.—William R. Miller, Russell Theatre, East Point, Ga.

KILLER MCCOY: Mickey Rooney, Ann Blyth—What a picture. Comedy, excitement and plenty of action. In spite of the attached note on the trailer, our ad in the paper, and word-of-mouth that it was not a gangster picture, we did not do the business that the picture should have done. Everyone who did see it was over-enthusiastic but they were in the minority. If Metro had only changed the title it would have been a wow. Played Friday, Saturday, Aug. 20, 21.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SONG OF LOVE: Katharine Hepburn, Paul Henreid—An excellent picture, superbly acted and with wonderful music. Sorry to say, however, that it did not do average business. Perhaps the "Love" in the title was at fault, and I am sure the trailer and the lobby material didn't help. Not one mention of Schumann and Brahms music, which would have drawn in the music lovers. Just love, which our patrons apparently have enough of. Played Tuesday, Wednesday, Aug. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—Personal opinion counts for little when the cashier is kept busy and so many patrons express favorable comments when they leave the theatre. Coupled with a reissue, "Badlands of Dakota," this bill accounted for itself most satisfactorily. But, and I can't resist this, I hope Leo does better by our little Margaret in the future. Played Friday, Saturday, Aug. 20, 21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—This was a different picture from the regular pictures that this little lady has played. It pleased everyone. Box office was good. Played Sunday, Monday, Aug. 22, 23.—Albert Hefferan, Crown Theatre, Marne, Mich.

Monogram

BLACK GOLD: Anthony Quinn, Katherine DeMille—Don't let this one fool you. It is a good picture. We played it midweek and did very well. Book it and enjoy it. Played Tuesday, Wednesday.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GINGER: Frank Albertson, Barbara Reed—The story of a dog that should do well in small and rural situations. Played Saturday, Aug. 14.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—The name is as well known as the U. S. A. We did extra business, and no regrets. Worth playing. Played Thursday, Friday, July 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BIG TOWN AFTER DARK: Philip Reed, Hillary

Brooke—Just a fair picture that is made for the lower half of a double bill. Played Wednesday, Aug. 11.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

GREAT VICTOR HERBERT, THE: Allen Jones, Mary Martin—Reissues are not for small towns. Good picture, but too much class, I guess, for our farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I WALK ALONE: Elizabeth Scott, Burt Lancaster—This, I thought, was good film fare, but it didn't take. First night fair and the second night was poor. This is the test.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ROAD TO RIO: Bob Hope, Bing Crosby, Dorothy Lamour—This series isn't as popular as it used to be. Nevertheless, it is still worth playing. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAIGON: Alan Ladd, Veronica Lake—Poor title. They came out the first night but the second night was no good. War stories aren't popular now. They have had their day.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VARIETY GIRL: Mary Hatcher, Deforest Kelley—This did not do average business for me. Picture is O.K. but I just can't get them in my theatre these nice fair days. They are spending their money on gasoline. Played Sunday, Monday, Aug. 1, 2.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Shirley Temple—Bring on more of this type. Did good with it. Played Tuesday, Aug. 17.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

BADMEN'S TERRITORY: Randolph Scott, Ann Richards—A picture that we repeated and did just as well on it the second time as we did the first. These super Westerns will never die. Better than these poor new ones. Played Friday, Saturday, Aug. 27, 28.—Albert Hefferan, Crown Theatre, Marne, Mich.

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—This only did average midweek business. Loretta Young is one of our favorites but this does not compare with "The Farmer's Daughter." A bit over the heads of some of our customers. Played Tuesday, Thursday, Aug. 10-12.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

FORT APACHE: Henry Fonda, John Wayne, Shirley Temple—One of the season's outstanding productions from every angle. We gave it an extra day and it did fine business and we had nothing but laudatory comments from our patrons. It's a pleasure to present such a truly fine picture as this which can be played in any type of operation with genuine satisfaction to all concerned. Played Sunday-Wednesday, Aug. 22-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis—As Motion Picture Herald reviewed it. . . Excellent. Business was way off but it really was a picture for the whole family. Plenty of laughs. Played Sunday, Monday, Aug. 8, 9.—Ralph Raspa, State Theatre, Riversville, W. Va.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis—Very entertaining little comedy without much Cantor. Joan Davis reassures her place among the top comedienne with plenty of help from Cantor. Songs good and tied in well with a hilarious slapstick story. Business was off but all patrons seemed well pleased. Played Tuesday, Wednesday, Aug. 24, 25.—William R. Miller, Russell Theatre, East Point, Ga.

I REMEMBER MAMMA: Irene Dunne, Barbara Bel Geddes—This picture pleased everyone. It is a picture that will click in a small town. Played Tuesday-Thursday, Aug. 24-26.—Albert Hefferan, Crown Theatre, Marne, Mich.

ISLE OF THE DEAD: Boris Karloff, Ellen Drew—Good double bill material. Very scary for the kids and the adults, too. Business below average as usual.

(Continued on following page)

(Continued from preceding page)

Played Tuesday, Wednesday, Aug. 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—An interesting story rather well done. The angel business has been done a little too frequently. Stewart is as good as ever. Some threads of the story were left in mid-air and not explained. A little shorter playing time would help. Played Friday, July 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—Not so good. I think it was the wrong part for Henry Fonda to play. Fonda is usually a good box office attraction. Played Monday, Aug. 16.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

MAGIC TOWN: James Stewart, Jane Wyman—No good for a small town. It is too long drawn out and we had too many walkouts. Beware. Played Saturday, Sunday, Aug. 21, 22.—Ben Brinck, West Point Theatre, West Point, Iowa.

OUT OF THE PAST: Robert Mitchum, Jane Greer—Did nicely on a single bill, mid-week change. Held the interest every minute and on the whole registered with the patrons to a much higher degree than pictures of this type usually do. Played Wednesday, Thursday, Aug. 4, 5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

SECRET LIFE OF WALTER MITTY, THE: Danny Kaye, Virginia Mayo—Yes, they liked it. They turned out well and it stood up the second night. Lots of laughs and box office very gratifying.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—The best weekend business since May. Tarzan always brings in the business and this averages up to his other shows. Played Friday, Saturday, Aug. 6, 7.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

TARZAN AND THE MERMAIDS: Johnny Weissmuller, Brenda Joyce—Pulled the best business for this change we've enjoyed for some time. Seemed to please most everyone. Too busy to find out if it did or not but at any rate no one hung around to crab about the show. Coupled with RKO's "Timber Stampede." The combination proved a winner for this situation. Played Friday, Saturday, Sunday, Aug. 30, 31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

TYCOON: John Wayne, Laraine Day—Sold big but missed being a big picture. We thought they missed the boat not seeing it but it was their money.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

TYCOON: John Wayne, Laraine Day—Grah it quickly for it's really a swell picture. It has plenty in it to please all. Tell your men patrons that it has action and your women patrons that there is a swell love story too. Build it up big and here's hoping you don't have to buck a carnival like I did. Even then, I just barely made expenses which is very good in this town even when you haven't got a carnival to buck. Played Sunday, Monday, Aug. 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

PUBLIC COWBOY No. 1: Gene Autry, Ann Ruth-erford—Business was good. I gave Autry a strong co-feature to make sure. Time was when this wasn't necessary but I'm finding it hard to get them in. Played Friday, Saturday, Aug. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—Roy Rogers always packs them in for me. Played Wednesday, Thursday, Aug. 18, 19.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

SPRINGTIME IN THE SIERRAS: Roy Rogers, Jane Frazee—Didn't do as well as other Rogers features but pleased our action fans. Strange to see Rogers without Dale Evans. A cut of about five minutes in playing time would improve these features. Played Monday, Aug. 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Screen Guild

MY DOG SHEP: Tom Neal, Helen Chapman—A nice little boy and dog story which failed to overcome the co-feature "Killer McCoy." Business below average but distinctly not the fault of either feature. Played Friday, Saturday, Aug. 20, 21.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Twentieth Century-Fox

AN IDEAL HUSBAND: Paulette Goddard, Michael Wilding—The opening shots of this feature are the best Technicolor ever seen by this exhibitor. The color was magnificent. The story was well done, but it tends to drag. Definitely short on action which limits its appeal. Played Monday, July 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

CALL NORTHSIDE 777: James Stewart, Helen Walker—We played this very late but it pleased all who came. Stewart seemed to ham all the way through. The story held up the picture. Played

Tuesday, Aug. 24.—W. S. Funk, Star Theatre, St. Stephen, S. C.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—Any small town that misses out on this one will miss a good show. It has beautiful color, good acting, good horse racing by Charles Coburn and Robert Arthur and you don't mind Peggy Cummins' English brogue. She is good in this one. Our patrons said if you play them like this, we will be back. Played Monday, Tuesday, Aug. 16, 17.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Not for small towns. Strictly class "A." Good acting. Everyone wanted to know what the story was about. Plenty of walkouts. Played Monday, Tuesday, Aug. 9, 10.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—This failed miserably on all counts. Our patrons have never taken to Dan Dailey, and despite other players of marquee strength in the cast the fact that the color was by Technicolor and the trailer was appealing, it still slumped. Truthfully did not care for it myself and our patrons hacked my judgment this time. Played Sunday-Tuesday, Aug. 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

HOMESTRETCH: Cornel Wilde, Maureen O'Hara—This didn't draw a large crowd but it made us some money. Color was good. Our harvest season is here now so our proceeds suffer for a while. Our patrons liked this. Worth best playing time. Played Friday, Aug. 20.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—The title sounded O.K. We thought it should have brought them in but it didn't do the business anticipated. Business a little better than average.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

MOSS ROSE: Peggy Cummins, Victor Mature—This plus the fight pictures only drew a fair crowd. The crowd seemed pretty well satisfied with this effort. The previous fight pictures were such a disappointment that everyone seemed to stay away from this one. Played Friday, July 30.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey—Our biggest draw for some time. Miss Grable redeemed herself after "Miss Pilgrim." Everyone seemed well pleased with this feature. Played Friday, Aug. 13.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey—This type of down-to-earth family appeal is what we want more of. Everyone liked it, both the young and old. Give this extra playing time.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—This picture was very well liked. Should do well in small towns and rural spots. Played Sunday-Tuesday, Aug. 15-17.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—Failed to register with much success either at the box office or with the patrons though Walter Brennan has always been a favorite here. Personally was a little disappointed in it too. McCallister sadly miscast to the point of being laughable in places. Hope you have better luck with this one. Played Sunday-Tuesday, July 25-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

Universal

NAKED CITY: Barry Fitzgerald, Dorothy Hart—This does it. No more. Seems like we just can't say no to a film salesman. The picture itself is swell, great, full of suspense and exciting action, but not what the small town theatregoers want. Our Sunday business was below average and Monday we really folded. Played Sunday, Monday, Aug. 15, 16.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

TIME OUT OF MIND: Phyllis Calvert, Robert Hutton—Our lowest gross with two exceptions this year. As far as this point is concerned this studio's pictures just don't draw. They are too high priced for both the pictures and the stars in them. Played Monday, Aug. 16.—Fred J. Hutchings, Community Theatre, Sask., Can.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello, Marjorie Main—This pair is tops with us. This is a Western, but it is a comedy that is plenty funny. By all means play it and hear the crowd roar. This is the kind of entertainment we need these days. Played during Polio han on children under 16 years. Played Monday, Tuesday, Aug. 23, 24.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.

Warner Bros.

ADVENTURES OF ROBIN HOOD: Errol Flynn, Olivia DeHavilland—Was really fooled on this picture. After very good business on the "Prince of Thieves" several months ago, expected to go to town on this but the patrons didn't show up. Have been

badly disappointed on nearly every reissue I've played in the past few months. Patrons seem to be tired of the rehashed product. Played Thursday, Friday, Aug. 19, 20.—William R. Miller, Russell Theatre, East Point, Ga.

ALWAYS TOGETHER: Joyce Reynolds, Robert Hutton—This was a fair comedy. Got its share of laughs but not patrons.—W. S. Funk, Star Theatre, St. Stephen, S. C.

APRIL SHOWERS: Jack Carson, Ann Sothern—Here is a picture that will please the entire family. It is free of sex and murder. A light comedy full of tuneful music. Play this by all means. It will give you satisfaction. Also has a nice box office lift. Played Sunday, Monday, Aug. 22, 23.—Albert Hefferan, Crown Theatre, Marne, Mich.

NORA PRENTISS: Ann Sheridan, Kent Smith—This drew a fair crowd. Miss Sheridan is not a big draw here. Played it late but it was the first it played in this territory. Plenty of suspense. Not a children's show. Worth playing. Played Monday, Aug. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—Brother, don't bother to play this. Dennis Morgan should stay in musicals.—W. S. Funk, Star Theatre, St. Stephen, S. C.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—This did it. An outdoor action picture that the customers want to see. A reissue but tops many of the present day masterpieces. Doubled with "I Became a Criminal" which rounded out a dandy program and did a swell business. Played Thursday, Aug. 19.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

WALL FLOWER: Robert Hutton, Joyce Reynolds—This feature was bought for a small picture hut turned out to be a real good picture and enjoyed by all. Play this and I am sure you will be pleased and satisfied. All favorable comments. Played Wednesday, Thursday, Aug. 18, 19.—O. Fomby, Paula Theatre, Homer, La.

WOMAN IN WHITE: Eleanor Parker, Alexis Smith—A mystery picture but a good one. Business above average. Wonderful acting. Business better the second night than the first night. Played Wednesday, Thursday, Aug. 25, 26.—A. Fomby, Paula Theatre, Homer, La.

Short Features

Columbia

AREN'T WE ALL?: Film Novelties—We placed this hack in the can where it belonged, never to play it again.—Ben J. Brinck, West Point Theatre, West Point, Iowa.

RKO Radio

LITTLE HIAWATHA: Walt Disney Cartoons—This is the type of stuff that made Disney—Disney. It was really swell and 10 minutes long.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THEY'RE OFF: Walt Disney Cartoons—When Disney makes a cartoon with Goofy as all the characters it is always above average and brings out the laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

MOVIETONE NEWS: Just a word about the best news that was ever made. It is still getting the finest comments from my patrons and I think that it is the best edited news also full of life and never dull. The music used in this news is one of the high points of it. It gives a theatre a sort of distinction. I always get a thrill when it comes on the screen.—Albert Hefferan, Crown Theatre, Marne, Mich.

Serials

Columbia

JACK ARMSTRONG: 15 Episodes—This is a better than average serial. Should help get them in.—W. S. Funk, Star Theatre, St. Stephen, S. C.

Republic

JESSE JAMES RIDES AGAIN: 13 Episodes—Republic makes the best serials on the market for action. The fans ate this up. However, Republic has one fault, about the eighth or ninth chapter they will repeat the part that has already been shown. You have to pay for one chapter you have already played.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

WALTER BROOKS, Director



HARRY WIENER, manager of Smalley's theatre, Johnstown, N. Y., is one who observes "Youth Month" the year around. He is known to practically every child in Johnstown as "Uncle Harry," and this relationship has been a great benefit to the theatre, as well as the box office. It pays to meet the youngsters on a common ground, for they treat you with a respect for your job and for the theatre.

Harry says that since he made friends this way with his young audience, there's been no willfull destruction of theatre property, not a single seat has been cut or damaged in any way. And another bothersome prank that used to be a nuisance has been eliminated. The kids no longer work the exit door stunt, letting in their friends from the inside when nobody is looking. Harry says it is simply because he and the kids are pals and it wouldn't be fair to cheat.

Every week at the Saturday morning show Harry makes a point of praising them for their nice cooperation, and it is surprising, he says, to observe how much they appreciate this gesture of friendship and the indication of trust that is equally regarded, by the children and their parents.



The race is on for the best showmanship in "Youth Month"—and may the best man win the special Quigley Award for the best campaign submitted by November 1st.

The month of September is "Youth Month" and should be observed as such by every motion picture theatre in the country. If you are a late starter, you still have a chance to get in good looks between now and the end of the month, and you will have another 30 days in which to prepare and submit your campaign book.

The above editorial cartoon is from your "Youth Month" pressbook, and may be used in your local newspapers. It tells a story of how your Uncle Sam depends on the youth of America to carry him over rough spots ahead. It may also tell you that youth is the part of your audience that will carry you through the future.

Q The League of New York Theatres, comprising all the legitimate houses along Broadway, have been collecting a fund for "public relations" to explain and sell the theatre to the hinterlands, making them feel that everything is getting better and better. Now they have \$20,000 saved up, and Bob Sylvester, writing in the New York Daily News, says they're in trouble with the press agents' union, who demand this job as one of their own.

Which reflects back to the difference between press agency and public relations, as previously discussed on this page. There is a distinction and a difference, in favor of public relations as being something slightly upper-shelf from ordinary press agency. As Bob puts it, "the only kind of press agent the union offers is the kind who thinks that a promotional campaign is the announcement of a soft ball game in Central Park between the choruses of two sell-out musical shows." Which about sums up our opinion of the kind of press agency usually found in the so called "legitimate" theatre.

Q We were looking at an article about Paris, in the magazine *Holiday*, with many color illustrations of street scenes and a caption which referred to the use of one-sheet posters to advertise film attractions. The Parisians are accustomed to many posters, sometimes six or eight copies of one 1-sheet posted to fill a larger space, but plastered plentifully, everywhere. The story went on to say that they like it that way, it's Paris, and this is part of the color of a colorful city. How long has it been since you increased your order for posters? It might be a good idea to order a few extra one-sheets and inject a little Parisian atmosphere, as well as additional showmanship, in observing "Greater Movie Season."

Q Ivan (the terrible) Ackery has been found alive! The long missing member of the Round Table has been located, just where we might have suspected, on a quest for beauty. Bathing beauty, that is. An airmail letter, just received, says he has been rounding up the winners in a contest to determine "Miss PNE," which is short for Pacific National Exhibitions, and then our Mr. Ackery was to escort the lovely lady to Hollywood last Monday and Tuesday to visit the studios and meet Mr. Louis B. Mayer. We are waiting for photographs, which he says are on the way, to prove his extravagant statements. And he writes in red, underlined, all caps, this warning: "I am going to win that Award again!" So look out for oncoming showmanship, from an old master.

—Walter Brooks

"Super-Duper" Showmanship

MAYBE IT'S THE HEAT but, somehow, exploitation this week looks more midsummer than usual, if such could be the case. Showmen, everywhere, reflect public taste—but it it gets the shekels at the box office, who cares in terms of modern art?



When better mermaids are found, both Mr. Peabody and manager Harry Wallace of the United Artists theatre, Los Angeles, would like to know. This lady-fish in her seashell chaise longue was planted right in front of the theatre, to attract plenty of piscatorial patronage, as bait for "Mr. Peabody and the Mermaid".



This, friends, is the rear view of a fee-rocious lion, parading the downtown streets of Toledo, Ohio, exploitation for Loew's Esquire theatre, where Frank Manente is head lionkeeper. But Leo better not find it out, or there will be scandal in Loew's advertising department.



Pierce McCoy's contest for the Junior "Superman" and "Superwoman" at the Imperial theatre, Augusta, Ga., wound up with these top winners, in the arms of John Watkins, master of ceremonies from station WBBQ, and backed up with a huge "Superman" poster, to further encourage the finalists.



Elliott Johnson, advertising manager, used this well-lighted and animated lobby display at the Malco theatre, Memphis, with figures of Bud and Lou and Frank popping in and out and moving as though running, as exploitation for "Abbott and Costello Meet Frankenstein".

QUIGLEY AWARDS CONTENDERS

ALFRED A. ALLEN Radion, Lincoln, Eng.	AL JENKINS Plaza, Vancouver, Can.	H. W. REISINGER Loew's, Dayton, O.
C. APLIN Savoy, Leicester, Eng.	TED KIRKMEYER Egyptian, Ogden, Utah	JOHN T. RUDDY Rodgers Caruthersville, Mo.
JOHN BALMER Strand, Freehold, N. J.	GENE KISTNER State, Elkhart, Ind.	WILLIAM RUSH Virginia, Champaign, Ill.
GEORGE BERNARD Odeon, Bury, Eng.	HARRY KLOTZ Loew's, Canton, O.	J. V. SANDERS Odeon Morecamb, Eng.
HUGH S. BORLAND Louis, Chicago, Ill.	WILLIAM H. KNAUSS Park, Morristown, N. J.	MATT SANDERS Poli, Bridgeport, Conn.
JOSEPH BOYLE Poli-Broadway Norwich, Conn.	LEON W. KORR Earle, Allentown, Pa.	J. G. SAMARTANO State, Providence, R. I.
A. J. BROWN Empire, Cardiff, Wales	RUDY KOUTNIK Palace, Milwaukee, Wis.	J. M. SHELLMAN Stanley, Baltimore, Md.
BILL BROWN Poli-Bijou New Haven, Conn.	GEO. E. LARRISON Fox, Hackensack, N. J.	SAM SHUMER Strand Perth Amboy, N. J.
ERIC BROWN Plymouth Plymouth, Wis.	G. LEOPOLD Ritz, Market Har- borough, Eng.	ROBERT SIDMAN Senate, Harrisburg, Pa.
C. T. CAPPER Odeon Birmingham, Eng.	NORMAN W. LOFTHUS Mission Santa Barbara, Calif.	JACK SIDNEY Century, Baltimore, Md.
M. G. CAUDILL Spartan, Sparta, N. C.	JOHN LONGBOTTOM Odeon Middlesborough, Eng.	BOYD SPARROW Loew's, Indianapolis
TIFF COOK Capitol, Toronto, Can.	ABE LUDACER Valentine, Toledo, O.	JOHN C. SPERDAKOS Avenue, Montreal, Can.
JACK DEMOS Lex, Chicago, Ill.	P. E. MCCOY Miller Augusta, Ga.	W. F. STEPHENSON New Bohemia Finchley, Eng.
J. DRAYCOTT- SIMPSON Odeon, Southend, Eng.	D. McPHAIL Picture House Bellshill, Scotland	W. A. STEWART Paramount Plainfield, N. J.
JOHN DI BENEDETTO Poli, Bridgeport, Conn.	FRANK MANENTE Esquire, Toledo, O.	F. STOKES Ritz, Market Harbor- ough, Eng.
GULLERMO ECHAZU Metro, Santiago, Chile	ED MAY Lincoln Miami Beach, Fla.	REG STREETER Forum, Los Angeles, Cal.
RICHARD FELDMAN Paramount Syracuse, N. Y.	LOUIS E. MAYER Palace, Chicago, Ill.	WESLEY L. TEFFT Smalley's Stamford, N. Y.
LOU FOLEY Majestic Perth Amboy, N. J.	JOHN MISAVICE Forest, Forest Park, Ill.	S. TENSER Central Cambridge, Eng.
W. F. FOSTER Dalston, London, Eng.	W. T. MOFFAT Plaza, Southsea, Eng.	SAM TORGAN Keith's, Lowell, Mass.
HOLT GEWINNER Fox, Atlanta, Ga.	CHARLES PENLEY Empire, London, Eng.	LEN UTECHT Lake, Oak Pk., Ill.
F. P. GLORIOD Varsity, Carbondale, Ill.	MIKE PICCIRILLO Center, Hartford, Conn.	HARRY WALLACE United Artists Los Angeles, Cal.
ALICE GORHAM United Theatres Detroit, Mich.	ELMER PICKARD Stanton, Philadelphia, Pa.	JACK WAXMAN Hollywood Atlantic City, N. J.
ARTHUR GROOM Loew's Evansville, Ind.	LESTER POLLOCK Loew's, Rochester, N. Y.	HARRY A. WIENER Smalley's Johnstown, N. Y.
HANK HAROLD Palace, Cleveland, O.	ROBERT R. PORTLE Poli, Worcester, Mass.	NATHAN WISE Palace, Cincinnati, O.
ELMER HECHT Park, Tampa, Fla.	JIM PREDDY Telenews, Dallas, Tex.	TED WYNN Orpheum Kansas City, Mo.
WALT HENDERSON Odeon, Morecambe, Eng.	D. A. PRESTO Opera House Jersey, Eng.	
	G. E. RATHMAN New Marion Marion, Iowa	

Round Table

Q With the temperature hovering around 100, MIKE PICCIRILLO had a heat wave of his own, so he dressed up a poor guy in fur coat, muffler and mittens and had him parading Hartford streets with a sign: "I'm headed for the Center theatre, where it's SO much cooler." . . . DOUGLAS AMOS, manager of the Playhouse theatre, Wethersfield, Conn., has been cooperating with the local Police Department in a weekly bicycle inspection, with a cup awarded to the safest bicycle rider in town. . . . FRED GREENWAY, manager of Loew's Poli theatre, Hartford, Conn., ran a contest with a local dog shop to find the dog who most resembles "Daisy," with dog biscuits as consolation prizes for the runners-up. . . . Hot, isn't it, in Connecticut? . . . DELMAR SHERRILL visiting New York on his vacation, from the Playhouse theatre, Statesville, N. C., took in Radio City Music Hall and called at the home office of Metro-Goldwyn-Mayer, on Broadway. . . . ROBERT SIDMAN, manager of the Senate theatre, Harrisburg, a new member of the Round Table, sends a picture with VAN HEFLIN that shows two good looking guys. . . . RUDY KOUTNIK submitting a complete campaign book on his handling of "Going To Blazes" at the Palace theatre, Milwaukee. . . . BUD HECK, manager of Walter Reade's Mayfair theatre in Asbury Park, N. J., dressed an usher as "Good Sam" and had him passing out several thousand lolly-pops to moppets on the Boardwalk in that resort city.

Q CLARENCE "FOOTS" MOSES, manager of the Pix theatre, Evergreen, Ala., takes the Martin theatres' monthly prize for the best piece of promotion, this time planting a weekly column of movie news in the Evergreen *Courant* over his own by-line. . . . JERRY SAGER, publicist for Loew's Criterion theatre, had hoop-skirted damsels parading Broadway for the exploitation of "Tap Roots". . . . GEO. E. LARRISON, manager of the Fox theatre, Hackensack, N. J., helped raise the sum of \$1,310 for the Ambulance Fund through activity at the theatre and exploitation out front. . . . J. G. SAMARTANO, manager of Loew's State theatre, Providence, R. I., staged a "Teen-Age" Fashion Show for "A Date With Judy," with sponsorship of local dress shop. . . . MONTY SALMON has a couple of contests in mind at all times, and now it's to find a successor to the famous Gard, cartoonist who supplied the caricatures in Sardi's Restaurant, with Rosalind Russell as subject for a new drawing to be added to that collection. . . . FRANK BICKERSTAFF, Quigley Award winner in 1941, who has been in charge of concessions for Georgia Theatres, goes back to the managerial field with the opening of the new Rexview Drive-In theatre, at Columbus, Ga.

Q MATT SAUNDERS cooperating with local department store to select "Teen-Age" star of Bridgeport at Loew's Poli theatre, with sponsorship of "Calling All Girls" Club. . . . While JULIUS DANIELS, city manager for Walter Reade theatres in Perth Amboy, N. J., was on vacation, LOUIS FOLEY, student manager, carried on exploitation. . . . LESTER POLLOCK's advance lobby display for "Time Of Your Life" at Loew's Rochester, introduced "all the people down at Nick's place" in a blow-up scene with 12 characters identified. . . . ROBERT WHALEN, manager and JULES SERKOVICH, exploiteer, had the Minneapolis Archery Club in a special "Black Arrow" tournament, to advertise the attraction at the RKO Orpheum theatre. . . . F. P. GLORIOD, manager of the Varsity and Rodgers theatres, Carbondale, Ill., had unusual cooperation for "Mr. Blandings" and says merchants were so satisfied with "Dream House" campaign, they ask for more like it. . . . NATE WISE had a dandy promotional contest for "Velvet Touch" in RKO Cincinnati theatres, with prize winner getting a diamond ring for best amateur review of the picture. . . . REG STREETER, manager of Warner's Forum theatre, Los Angeles, submitting an early campaign on "Key Largo."

Q JOHN LONGBOTTOM getting settled in his new location, the Odeon theatre, Middlebrough, says moving house and home is a major headache in England today. . . . A. H. STOBIE, manager of the Gaumont, Chadwell Heath, getting good window tieups for "Gentleman's Agreement." . . . JACK EDMUNDSON, manager of the Regal Cinema, Grimsby, covered the town with a comprehensive campaign for "Green Dolphin Street." . . . C. H. DRACOTT, manager of the Odeon, Liverpool, had two "Indian" braves carrying a canoe with the sign—"Just paddled over to see Fort Apache." . . . GEORGE FREWIN posted a huge puzzle in the lobby of the Majestic theatre, Rochester, Kent, with the slogan, "there can be no cross words about our August programs." . . . W. F. FOSTER, manager of the Dalston Picture House, London, could qualify as a contender for a "Youth Month" award overseas. . . . CHARLES PENLEY sends a picture of the magnificent lobby of Loew's Empire theatre, in Leicester Square, London. . . . ALFRED A. ALLEN, manager of the Radion Cinema, Lincoln, sends a new campaign book on the return of "Mrs. Miniver." . . . C. APLIN, manager of the Savoy Cinema, Belgrave Gate, and his assistant, R. CROCKETT, sending in some effective tieups. . . . A. M. BURTON, manager of St. George's Hall, Bradford, used a concealed metronome, amplifier and microphone to make "The Big Clock" tick. . . . J. DRAYCOTT-SIMPSON, manager of the Odeon, Southend, had a cute cowngirl and bad "Injun" as street ballyhoo for "Fort Apache."

Kansas Citian Boosts "Movies A Civic Asset"

August issue of *Kansas Citian*, monthly publication of the Kansas City Chamber of Commerce, features a lead article with the caption, "Movies a Civic Asset," in anticipation of the reopening of the Mainstreet theatre. The Downtown Committee plan for the further improvement and modernization of the 14th and Main street neighborhood and the cooperation of all merchants and property owners in the area will be sought as part of a program of improvement.

It has been announced that the Mainstreet will be taken over by RKO-Orpheum interests, and that Fox Midwest will move to the present RKO Orpheum theatre building. Reopening of the Mainstreet will mean that downtown Kansas City will have nine motion picture houses, a development which the *Kansas Citian* says, "will add to the happiness and prosperity of the entire downtown section of the city."

Theatres Lead in the City's Business Index

The Chamber of Commerce states that the theatres contribute the largest percentage of the city's bright lights, and that the attendance of motion picture theatres is an accurate index of economic conditions reflected by the city. The box office, they say, is not only a measure of the quality of entertainment offered, but is also a barometer by which stormy weather or fair weather is indicated for dozens of allied industries, businesses and professions. So long as movie business continues "colossal," then all Kansas City is in good shape, according to the planners of the city's business future.

History of downtown theatres is traced in the article, with praise for managers who in past and present situations have added to Kansas City's wealth and glamour through aggressive showmanship, in theatre opera-

tions that have been notable throughout the midwest. At a round table meeting, managers of local theatres met with Chamber of Commerce representatives to discuss and plan the new selling approach that is to become the Kansas City accent on movies as the best entertainment, and towards a Greater Movie Season this fall.

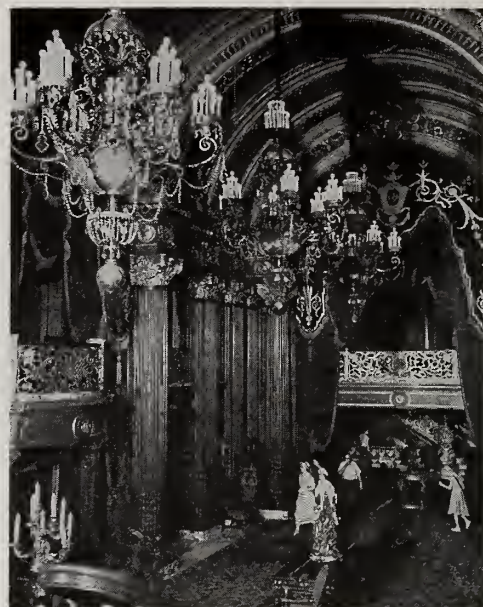
Local Managers Welcome Cooperative Program

Present at the luncheon meeting were Joseph K. Redmond, Jr., manager of the Esquire theatre; Leon Robertson, district manager for Fox Midwest; Laurence Lehman, manager of the RKO Orpheum; Howard C. Burkhardt, manager of Loew's Midland theatre; M. D. Cohn, manager of the Paramount theatre; H. D. Carroll, manager of the Fairway, and Barney Joffee, manager of the Tower theatre, most of whom are known to readers of the Round Table for contributions of showmanship.

Benefit of such strong support as has been extended to the city's theatres by the Kansas City Chamber of Commerce is self-evident, and constitutes an example that could be developed elsewhere for both local and national advantages, as this procedure was copied in other towns and cities, for an equally newsworthy result.

Theatre's Advertising Includes Candy Bar

Dick Wareing, manager of the Trent theatre, Trenton, Ontario, is the first in our knowledge to include the advertising of his candy counter in his regular newspaper space. Tear sheets which he sends in for "The Hucksters" show underlined ads with the added copy devoted to "our candy refreshment bar" at the theatre.



Characteristic of glamour of motion pictures is this lobby of Loew's Midland theatre in downtown Kansas City, one of the finest in the Midwest, with a seating capacity of 3,573. Howard C. Burkhardt is manager.

Smaller Edition Of 'Dream House'

Grant A. Martin, city manager for the RKO theatres in Champaign, Ill., sends a report on his campaign for "Mr. Blandings Builds His Dream House," and we note some differences in technique, in favor of Mr. Martin and his assistant, William Rush. They didn't have a real "Dream House," but they did all right with some smaller editions, the smallest of all right in the window of the cashier's booth, where tickets are sold.

Inside the theatre, they had a practical doorway built, and an usher dressed in carpenter's clothes handing out keys which, if you were lucky, opened the door and entitled you to a variety of prizes of a substantial nature. Placard read, "We're waiting to see Mr. Blandings Build His Dream House"—which constituted advance advertising with keen interest on the part of patrons. Another display included a miniature house, with the "Dream Kitchen" accented, tied in with a merchant sponsor.

Jim Preddy Always Sells A Good Show

Jim Preddy, one of the most consistent workers in the Round Table, sends tear sheets of his recent advertising of the Tele-news theatre, Dallas, where the policy is generally confined to out of the usual films. His current campaigns, for "To the Victor," "Secret Beyond the Door," "Anna Karenina" and "The Fugitive," show what can be done with single picture attractions of imported or little theatre quality in downtown Dallas. House plays up newsreel footage in strong lobby display and with good newspaper support.



Round table meeting of Kansas City theatre men: Left to right — Joseph K. Redmond, Jr., manager of the Esquire theatre; Leon Robertson, district manager of Fox Midwest theatres; Laurence Lehman, manager of RKO Orpheum theatre; Howard C. Burkhardt, manager of Loew's Midland theatre; M. D. Cohn, manager of the Paramount theatre; H. D. Carroll, manager of the Fairway theatre, and Barney Joffee, manager of the Tower.

"Youth Month" Gets Off To a Flying Start

From the opening day, the "Youth Month" calendar promises to remain crowded throughout September, with steadily increasing activity reported from all sections of the country.

In Philadelphia, next Tuesday, a citizens' committee of 300 representing civic and welfare groups will meet with Mayor Bernard Samuel in City Hall to discuss plans for the campaign. The meeting is being sparked by Lewen Pizor, regional vice-president of TOA, Sydney Samuelson, of Allied, Everett Callow of Warner's theatre, and Harry Freeman of the Fox theatre. In Hackensack, N. J., a "Youth Clinic for Parents" will be held at the Bergen County YMCA as a novel get-together of teen-agers and their parents, during which the youngsters will offer their own suggestions for improvement.

Negro Lad Wins Award

In Benton Harbor, Michigan, sheriff Kubath, of Berrien County, gave a special award to Walter Fox, Jr., 11-year old Negro lad for his alertness as a "deputy junior sheriff." Boys from 8 to 14 were sworn in to combat juvenile delinquency, and more than 2000 now do school patrol work. Young Fox particularly distinguished himself by identifying from the "wanted" posters in the Benton Harbor postoffice, a criminal wanted in Mississippi. The presentation of the award took place in the Bütterfield theatre in Benton Harbor.

Last Thursday, at Hudson, N. Y., Governor Thomas E. Dewey referred to national "Youth Month" in his dedication of a new playground there. Secretary of Agriculture Charles F. Brannan has called on all 4-H Club members to devise appropriate "Youth Month" programs during September. M. D. Cohn, manager of the Paramount theatre in Kansas City, and Mrs. Harold Marshall, of the community service division of the city welfare department, head Kansas City's sustained "Youth Month" program. Radio support continues at a high level, with salutes to youth on the Hit Parade, the Gene Autry show and the Voice of Firestone program.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

MR. PEABODY AND THE MERMAID—Universal International. So very Wonderfully Wonderful—She Should Have Happened to You! William Powell and Ann Blyth in Nunnally Johnson's unusual comedy of life with a lady-fish. Four teaser ads are out of the ordinary, and can build up laughs in advance, so use 'em. Larger ads are all good and in the spirit of the picture. It takes some display to sell the idea of the mermaid, but it will be worth it. Not often you get such a completely different comedy idea, so it's to your advantage to use a completely different selling approach. 24-sheet and 6-sheet will both provide cut-out mermaids for your lobby or marquee. Some first runs have had the benefit of a practical 'tail' for exploitation, but you can settle for a mermaid contest, which will still be in season. You can be sure that the idea of Mr. Peabody's Mermaid will offend no one and will afford plenty of laughs. Pocketbook edition of film story should sell at 25c in lobby sales. Advertising stills and especially No. 158AD ought to attract lots of attention in any cooperative window display. Merchants should go for mermaids, anyway. Advertising line "Mr. Peabody has switched to—mermaids" contains plenty of build-up possibilities. Utility mat No. 1 can give you a variety of bits and pieces for advertising purposes. Three special radio transcription records are available free from the Universal home office. Fishing contest suggested in the pressbook may appeal to fishermen who would go for mermaids. You can dabble a bit with the fanciful in selling this attraction.

A FOREIGN AFFAIR—Paramount. Unanimously Acclaimed the Year's Top Laugh Hit! The Foreign Affair is a Funny Affair! The International Comedy Smash that Makes Laughing a National Pastime. Marlene Dietrich may be welcomed back in another of the pictures in which she is amusing as well as glamorous. Two sets of teaser ads, one series 1-column, the other 2-column; pick what you want as all are sold separately. Larger newspaper advertising is well filled with type, but try No. 401 or 216 for interesting layouts. There's a composite mat, No. 503, which should cost you 75 cents and contains everything. Your composing room foreman can break it up for you. 24-sheet and 6-sheet posters, as usual, contain best material for lobby cut-outs or marquee display. The 3-sheet, also, has good style for general posting. Herald combines well for campaign use. Picture in New York first runs had the benefit of a series of full page newspaper ads in one of the biggest campaigns ever used and it may be well to study them in the pressbook. There are four "special art" drawings on one mat that may prove different for a publicity break with your newspaper man. Free novelty trailer is offered at your Paramount exchange, and a spot announcement radio transcription from New York. "Cigarette giveaway" and "key teaser" described in pressbook can be used by street ballyhoo. Jeep tieups are in line with picture theme. Music tieups should be a natural, for Dietrich sings. You can build on the pressbook slogan of "Operation Candy Bar" which ties in with action of the film.

Chinese Laundry Goes For Exploitation

Tony Hunting, manager of Walter Reade's Carlton theatre, Red Bank, N. J., made a new friend for his theatre and found a new cooperative window display with Mr. Ah Lung, local laundry proprietor, who liked the idea of posting display for "Give My Regards To Broadway," and says he will arrange windows for coming attractions in the future. Fact that long time resident of Red Bank was also old time friend of Broadway has much to do with the promotion.

Hugh Borland's Last Run

Hugh S. Borland, manager of the Louis theatre, Chicago, who specializes in "last-run pictures" in "the heart of the colored district," built a practical doghouse with fire plug, as street display for "Courage of Lassie."

Scale Model of "Dream House" Makes Cooperative Display

John J. Ruddy, manager of the Rodgers theatre, Caruthersville, Mo., joins the Round Table this week with a fine "Dream House" exhibit for his lobby, built to scale by a local lumber and supply company, and supplied at no cost, as part of the cooperative advertising for "Mr. Blandings' Dream House." The miniature house had everything that made the big house attractive to patrons, and was used in addition to two full pages of cooperative newspaper advertising from press book suggestions.

Filmack

GIVES YOU THE
BEST VALUE IN
**SPECIAL
TRAILERS**

CHICAGO
1327 S. WABASH AVE.

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1374 W. WASHINGTON

SEND US YOUR
NEXT ORDER!

**OUTDOOR
REFRESHMENT
CONCESSIONAIRES**
from Coast to Coast
over 1/4 Century

**Now Specializing
in Refreshment
SERVICE for
DRIVE-IN THEATRES**

SPORTSERVICE, Inc.
HURST BLDG.

JACOBS BROS.
BUFFALO, N. Y.

Harry Hellman Dies in Albany

Harry Hellman, prominent Albany theatre owner, died at an Albany hospital Tuesday, September 7, following a brief illness. He was 65.

Mr. Hellman, who opened his first motion picture theatre in Albany in 1908, this year was celebrating his 40th year in show business. He was a pioneer in the drive-in theatre field and was interested, with the Fabian theatres, in four open-air theatres. Two are located in Albany, one in Binghampton and one in Philadelphia.

He also owned the Paramount and Royal theatres, Albany, and the Palace, Troy. Funeral services for Mr. Hellman were held Wednesday at Mount Hebron cemetery, Long Island. Mr. Hellman is survived by his wife, Nettie Brower Hellman; a son, Neil, and two grandchildren.

Harry A. McClure

Funeral services for Harry A. McClure, 58, former district manager of Fox Midwest Theatres, and a long-time resident of Emporia, Kan., were held in Topeka September 4. Mr. McClure had been in ill-health for some time. He operated a theatre in Emporia until the early 1930's when he became a district manager for Fox Midwest. From 1936 to 1944 he was manager of the company's eastern Kansas district. He retired in 1944. He is survived by his wife, Beatrice; his father, two sons; a brother; two sisters, and two grandsons.

Walter J. Kunz

Walter J. Kunz, Sr., 51, a projectionist for the Metropolitan theatre, Houston, Texas, died August 31 of a heart attack. He was a charter member of the Motion Picture Operators Local No. 279 and at the time of his death was secretary-treasurer of the local.

Sack Acquires Television Rights to "Woman Speaks"

Sack Television Enterprises has acquired national television distribution rights to "The Woman Speaks," a series of 12 10-minute newsreels featuring women in the news. The deal was concluded last week in Chicago by H. A. Spanuth, general manager of Film Studios of Chicago, the producers, and Julius M. Sack, sales manager for Sack.

JOLLY TIME

POP CORN

— ENORMOUS VOLUME —
— AMERICA'S FAVORITE —
— MORE PROFITS FOR YOU! —

AMERICAN POP CORN CO., SIOUX CITY, IOWA



Short Product in First Run Houses

NEW YORK—Week of September 6

ASTOR: *Haredevil Hare*..... Warner Bros.
Feature: The Babe Ruth Story..... Monogram

CAPITOL: *Half-Pint Pygmy*..... MGM

Fabulous Fraud..... MGM

Feature: *Luxury Liner*..... MGM

CRITERION: *Woody Woodpecker*..... Universal

Feature: *Tap Roots*..... Universal

GLOBE: *Foghorn, Leghorn*..... Warner Bros.

Mysterious Ceylon..... Warner Bros.

Feature: *The Rope*..... Warner Bros.

PARAMOUNT: *Gypsy Holiday*..... Paramount

Her Favorite Pools..... Paramount

Land of the Lost..... Paramount

Feature: *Sorry, Wrong Number*..... Paramount

RIVOLI: *Athletic Varieties*..... RKO

Winter Draws On..... Paramount

Feature: *The Velvet Touch*..... RKO

ROXY: *Desert Lights*..... 20th Cent.-Fox

A Sleepless Night..... 20th Cent.-Fox

White Collar Girl..... 20th Cent.-Fox

Feature: *That Lady in Ermine*..... 20th Cent.-Fox

STRAND: *Hot Cross Bunny*..... Warner Bros.

Playtime in Rio..... Warner Bros.

The Man from New Orleans..... Warner Bros.

Feature: *Two Guys from Texas*..... Warner Bros.

WINTER GARDEN: *Charlie Barnet and*

His Orchestra..... Columbia

Rockets of the Future..... Universal

Feature: *Larceny*..... Universal

CHICAGO—Week of September 6

APOLLO: *Aqua Zanies*..... Columbia

A Hick, A Slick and A Chick..... Warner Bros.

Feature: *Bad Sister*..... Univ.-Intl.

GRAND: *Doggone Clever*..... RKO

Musical Miracle..... Paramount

Feature: *Return of the Bad Men*..... RKO

PALACE: *Superman*..... Columbia

Pluto's Housewarming..... RKO

Feature: *Tap Roots*..... Univ.-Intl.

ROOSEVELT: *Chicago the Beautiful*..... MGM

Feature: *Two Guys from Texas*..... Warner Bros.

STATE LAKE: *Hare Devil Hare*..... Warner Bros.

Feature: *The Babe Ruth Story*..... Allied Artists

UNITED ARTISTS: *Aerial Hotrods*..... Paramount

Mystery in the Moonlight..... 20th Cent.-Fox

Feature: *Hollow Triumph*..... Eagle-Lion

Paris Theatre To Open in New York Monday

The opening of the Paris theatre, a swank 571-seat house built by Pathe Cinema at Fifth Avenue and 58th Street in New York, is planned for September 13 with the French "Symphonie Pastorale" featured as the first attraction, it was announced this week. The theatre, first to be built in the city in 10 years, will be under the supervision of Jacques Chabrier, president of Pathe Cinema of America. It will serve as a showcase for French and other foreign productions.

A new 16-story office building is above the theatre. The lounge of the house will feature a special miniature exposition of French arts, products and services in built-in, illuminated glass cases. Coffee and bouillon also will be served there. Recessed, incandescent lighting, is used throughout.

The opening, proceeds of which will go to five leading French charities, will be sponsored by a number of French organization. Mrs. Eleanor Roosevelt, Mrs. Marshall Field, the French Ambassador, and other socially-prominent personalities will attend.

Famous Players Buying Drive-In Interests

Toronto Bureau

Famous Players Canadian Corporation has bought into the drive-in field in the Dominion. The circuit has acquired control of the three units in Ontario of Skyway Drive-In Theatres, Ltd., at Hamilton, Windsor and London. The first rumor of the drive-in deal had the circuit buying the two drive-ins near Toronto, but these still belong to Herbert Ochs of Triangle Drive-In Theatre Corp. of Cleveland.

Announce Plans For 6 Theatres

Plans for the construction of six new theatres in Northern California, Georgia and Louisiana were announced this week.

In Los Altos, Cal., the Menlo-Mayfield Amusement Company has let a contract for the construction of a theatre to be completed within 120 days, while at Davis, Cal., Leonard Smith, manager of the Varsity theatre, has received the approval of the Planning Commission for the construction of another theatre there. T. & D., Jr., has acquired a two-story building adjacent to its theatre site at Willows, Cal., to permit widening of the house. At Encino, Cal., Lee Theatres, Inc., has started construction on its Encino.

In Georgia, Posner Enterprises, Atlanta, has bids under advisement for the construction of a combined theatre and store building, while F. Arthur Hazard, Augusta, Ga., is receiving bids for a new theatre planned for Madison, Ga. Joy Theatres, Inc., New Orleans, recently awarded a contract to E. T. Phillips, Bayville, La., for the construction of a 1,000-seat theatre to cost \$100,000.

Rex O. Stevenson, president of Starlite Belmont Company, opened his Starlite Drive-In theatre at Belmont, Cal., this week. At Fontana, Cal., I. H. Harris has announced that his Arrow theatre will be opened about October 15 with Robert Smith managing.

Newman Leases House

William Edris has leased the Roxy theatre at Ballard, Wash., to Frank L. Newman, Jr., for a period of 19 years. Mr. Edris acquired the Roxy when he took over the Jensen and Von Herberg interests.

THEATRE SALES

POPCORN

How It Gets That Way—
Processing the Product
Of a Growing Business





Coca-Cola in the Selwyn Theatre, 42nd Street, New York City

COCA-COLA IN YOUR LOBBY— AND THE EASIEST PROFIT YOU EVER MADE

A Coca-Cola cooler in your lobby takes up little space. It does all the work. All you have to do is collect the nickels.

Or, if you have more space available, serve Coca-Cola over the counter and make a still greater volume of profit.

Every type of theatre in America has profited from turning lobby space into sales of Coca-Cola.

Your theatre can profit, too—and



Vendorlator 242
Coin Cooler

it will be the easiest profit you ever made.

Let us give you ALL the facts about this new source of profits. Write National Sales Department, The Coca-Cola Company, 515 Madison Avenue, New York 22, New York, or get in touch with your Coca-Cola bottler.

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

ONLY *Manley* DELIVERS THE

"COMPLETE PACKAGE"

① THE FINEST POPCORN MACHINE ② THE HIGHEST QUALITY SUPPLIES

Plus ③ **A NATIONAL ADVERTISING CAMPAIGN TO INCREASE POPCORN SALES IN YOUR THEATRE ...**

Success is the sum total of "many little things"

Manley popcorn machines, for a quarter of a century, have been the outstanding choice of profit-wise exhibitors everywhere. Dependability, big capacity, and sturdy construction are all important sales features in a popcorn machine, but, Manley adds another... "EYE APPEAL." Manley's "Eye Appeal" means *extra* profits for the operators of Manley machines.

Remember, too, Manley is not only a manufacturer... they are suppliers as well. From Manley you'll get the finest popcorn, the type that pops out bigger, fluffier, more delicious. You'll get better Seasoning—the kind that gives the popcorn that freshly buttered look. And don't forget the special Manley Salt and their famous candy striped Bags and Boxes... together they mean bigger profits for you, per hundred pounds of corn popped.

And, now, in addition to these "profit pluses," Manley is building tremendous consumer demand for Manley's Hi Pop Popcorn with 72,240,437 individual advertising messages in national magazines during 1948 and 1949. Popcorn is a national habit and you can cash in on it, but be sure to use Manley's "complete package." Mail the coupon below for our new booklet, "How to Make Big Profits from Popcorn."



MANLEY, INC., DEPT. MPH 9-11-48
1920 Wyandotte St.
Kansas City, Mo.

Without obligation please send me a copy of your booklet "How to Make Big Profits FROM POPCORN."

YOUR NAME

BUSINESS NAME

ADDRESS

CITY..... ZONE..... STATE.....

© 1948 MANLEY INC.

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

**SALES
and
SERVICE
OFFICES**

Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.

Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Des Moines, Ia.

Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.

New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Philadelphia, Pa.

Reno, Va.
St. Louis, Mo.
Seattle, Wash.
Toronto, Ontario
Vancouver, B. C.
Washington, D. C.



Henry Field Photo

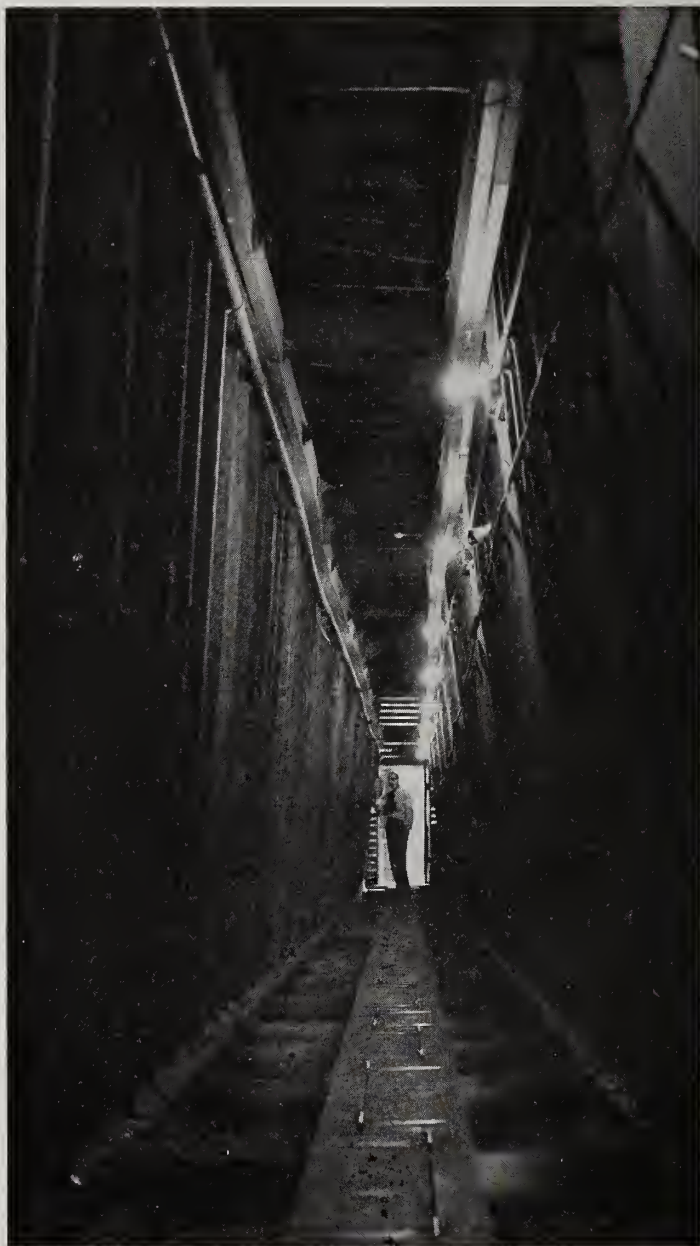
POPCORN

How It Gets That Way



Photos by Manley, Inc.

WORLD'S LARGEST popcorn processing plant in use today is Manley's at Lakeview, Iowa, above. At this and similar plants in the corn belt the farmers' crops are collected.



POPCORN CRIBS, above, are designed to aid rapid and uniform drying. The corn is usually stored throughout the winter in narrow, ventilated cribs.

TRUCKLOADS of corn, at left, are unloaded at the plants around October, the husking period. Most of the corn was planted in early June and most of it in Iowa.



BELT CONVEYERS, above, are necessary in the larger processing plants to bring the corn quickly to the sheller who tosses out bad ears of corn before storage.

BETWEEN THE corn on the cob at the upper left and the corn in the bowls at the lower right there are many months, many dollars and much labor.

Pictured on these pages are the principal stages by which the corn is brought to the pop stage. The process involves farmers and salesmen, laborers and scientists, working in fields, laboratories and storehouses. Popcorn has become a spectacular business.

Seedsmen like Henry Field of Shenandoah, Iowa, and large processors like Manley, Inc., are all a part of that business.

Planted early in June, principally in Iowa, Nebraska, and Missouri, the popcorn is harvested early in October. That's your first picture.

The farmers' crops are shipped by truck to the processing plants where the corn is sorted, shelled, dried and stored. This process takes hand labor, conveyor belts, gravity sorters, and specially designed cribs.

Put a flame under what this labor produces and—pop—popcorn—in theatres the country over.

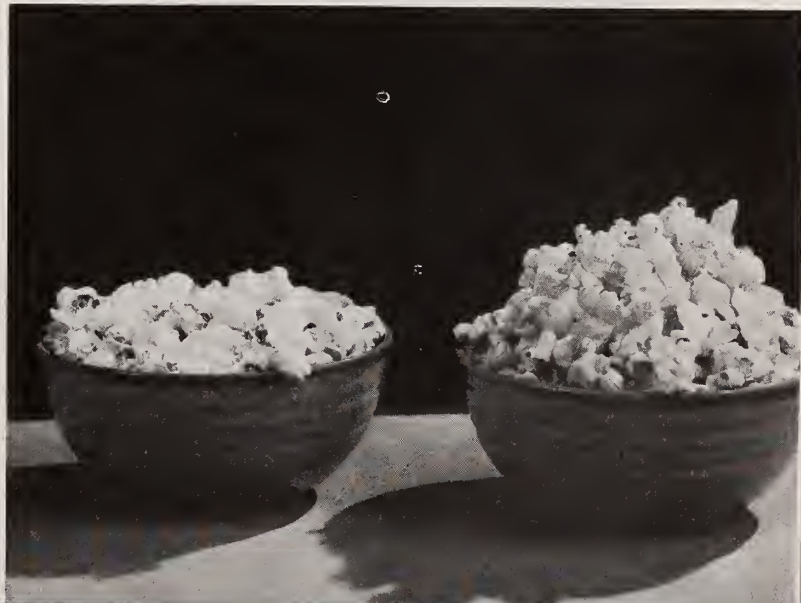


GRAVITY GRADERS, above, are used to size, clean and sort the kernels. The graders, which size by weight, are an adaptation of the graders separating gold ore from rock.



THERE'S A SCIENCE to popcorn. Manley, Inc., maintains an experimental station, above, at Lakeview, Iowa, for the improvement, perfecting and testing of the "pop" in popcorn.

Henry Field Photo





... has that rich golden color that makes 'em buy more popcorn than ever before. Get bigger profits the easy way with SEAZO!

- For those states where colored oil is not sold —use **SIMKO** brand.

By the makers of POPSIT PLUS!



BAR DESIGNED BY EXHIBITOR



PETER ROUMAN, president of the Hodag Amusement Co., Rhinelander, Wisc., is the designer of the Candy Bar pictured above, which has been installed in Hodag's State theatre in Rhinelander. Located in the outer lobby of the theatre, where passers-by may make purchases, as well as the regular patrons of the theatre, the bar features a large popcorn warmer equipped with a blower.

Biggest Profits!

with

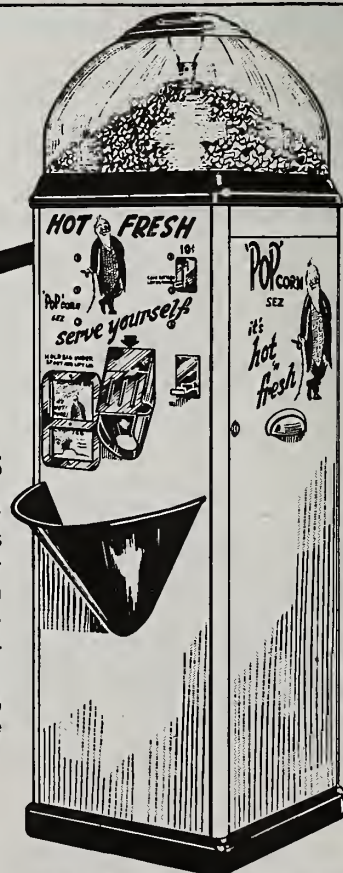
'POP' CORN SEZ AUTOMATIC POPCORN VENDORS

'Pop' Corn Sez Automatic Popcorn Vendors... the profit-proved fully automatic popcorn vendors. There's no guesswork with 'Pop' Corn Sez Vendors—over 30,000 machines on location—90% of all popcorn vendors sold since 1941—are 'Pop' Corn Sez. No attendant necessary, attractive, trouble-free... unlimited supply of always fresh, uniformly perfect 'Pop' Corn Sez pre-popped corn. Write, wire or phone today for complete information.



Auto-Vend, inc.

FORMERLY T. & C. CO.
3612 CEDAR SPRINGS
DALLAS 4, TEXAS



Operators: Over 50% net profit.
Distributors: A few choice territories now open for exclusive franchise.

Self-Contained Unit Is Made by Anderson Firm

Anderson and Wagner, Inc., Los Angeles, manufacturers of the Everfrost line of fountain equipment, has introduced its new Bobette line of equipment to the trade.

As shown here, the Bobette is a completely self-contained unit and is less than 30 inches square.

The unit features the Everfrost refrigerated carbonator and water cooler which furnish a plentiful supply of carbonated and



sweet water, properly cooled, and which eliminate the conventional water bath type of cooling.

The Bobette, despite its small size, provides facilities for every fountain operation excepting the storage of ice cream.

Because of its completely self-contained nature, the unit is installed by simply attaching a water and drain line and by plugging into a convenient electrical circuit.

The Bobette is Anderson and Wagner's most recent development. It is a companion line to the Everfrost Fountainette, a self-contained fountain which includes a 20-gallon ice cream storage section.

Anderson and Wagner offer a complete line of soda fountains, Bobtail fountains, luncheonette equipment and the Everfrost Soda Bar.

Baehr Sales Manager

The Wilbur-Suchard Chocolate Company, Inc., Lititz, Pa., has appointed Fred Baehr confectionery sales manager. He has been a special representative of the company for a number of years, responsible for vending and theatre sales.

DON'T YOU BE

Mr. Pessimist



YOU CAN SELL CANDY IN THE SUMMER TIME!

You are losing sales if you are not selling Kimbell's Coconut Bar, with its new, rich, cool-eating, summer coating. This extra special coating combined with the creamy coconut center will mean enjoyable summer eating for your customers and good summer business for you. Don't delay—write today.



Our radio, newspaper and billboard advertising reaches 20,000,000 people daily.

Kimbell CANDY COMPANY

Makers of **SMACKS**
6546 W. Belmont Ave., Chicago

FINE COCONUT CANDY SINCE 1895

Dixie Cup Builds Canadian Plant

Contracts have been signed for the erection of a manufacturing plant for Dixie Cups at Brampton, Ontario, the Dixie Cup Co., Ltd., Toronto, has announced. Construction is to begin immediately and the plant, including the installation of machinery, is scheduled to be completed within a year.

The Brampton plant will have an area of 50,000 square feet and will be of structural steel and brick construction.

Dixie Cups have been sold in Canada for

more than 30 years and have been manufactured in Toronto for 20 years. Other plants manufacturing Dixie Cups and other trademarked products of the Dixie Cup Company are located at Easton, Pa.; Chicago, Ill.; Darlington, S. C., and Fort Smith, Ark.

Brampton was selected as the site for the new plant because of its transportation facilities, proximity to raw materials and because of the stable labor supply available.

The plant will be served by a spur siding from the Canadian National Railway.

A MEMBERSHIP of 615 has been reported by the National Confectioners' Association for 1948, representing an increase of eight members over 1947.

Find Seasoning Big Sales Help

"I used to sell corn, salt, and a little oil. Now I sell the taste and the smell and make twice as many sales."

That's what the theatre operators are finding out about the proper seasoning of popcorn.

A recent survey conducted by the producers of Jolly Time Pop Corn to determine what might be done to increase popcorn sales in theatres has proven that it's seasoning that makes the difference.

Howard C. Smith, president of the American Pop Corn Company, has said: "Until we made this survey we had no idea what a whale of a difference proper seasoning made in popcorn sales."

Now Mr. Smith has shown that theatre-men who have switched to a high quality vegetable base seasoning which looks like butter, tastes like butter, and has the aroma of butter, have reported their sales almost doubled.

Investigation has shown that in order to get a well seasoned product, the proper amount of seasoning must be used. Forty to 50 per cent seasoning should be used. "In other words," says Mr. Smith, "40 pounds of seasoning to 100 pounds of corn."

WHAT IS reputedly the largest Coca-Cola bottling operation in the world is now under construction for the Coca-Cola Co. of Minnesota, Inc., at Minneapolis. The Florence, Ala., Coca-Cola Bottling Co. has built a \$37,000 addition to its plant to be used for additional garage and warehouse space. The Coca-Cola Bottling Co. at Fresno, Calif., opened a new plant in June. R. L. Morgan is general manager.



Want a BIG LIFT? Try a Giant!

Downright delicious chocolate-'n-peanut bar!

Ziegler's Candies
are delicious food.
Enjoy some every day.

Just wait 'til you bite into that sweet, mellow chocolate (it goes all the way through) and taste those crisp peanuts! There's quick energy for you — lots of it — and real candy enjoyment. . . . The Giant Bar's army of fans is growing. Join up and try one today. . . . Look for that bright yellow and brown wrapper at candy counters, in vending machines, and at theatres.

Geo. Ziegler Co., Milwaukee, Wisconsin

**Contact your theatre
confection supplier**

BANG-O BRAND POPCORN

HYBRID SOUTH AMERICAN YELLOW
HYBRID WHITE HULLESS—BLACK BEAUTY

Packed in

100 LB. MOISTURE-PROOF BAGS
10 LB. METAL CANS

Quality Guaranteed by 30 years experience in the Popcorn Processing business.

CENTRAL POPCORN COMPANY
SCHALLER, IOWA

Johnston Shifts Sales Positions

A realignment of the staff of Robert A. Johnston Co., Milwaukee, has been announced by Edward C. Johnston, vice-president of the candy manufacturing company with national sales.

Harold W. Ward, former assistant sales manager of the Chocolate and Cocoa Division, has been appointed manager of the recently completed Hillside, New Jersey, plant.

Two new district managers for the Candy and Confectionery Division have been named. These are Karl E. Nielsen, assigned to the Pacific coast district, and Ken W. LeQuier, who will operate in the western territory of the country from Montana to Texas.

Cecil Scott, a new member of the Johnston sales organization, will represent the company in the Missouri-Oklahoma territory, taking the position formerly occupied by Mr. Nielsen.

Heads Drink Institute

Edward W. Mehren, the president of The Squirt Co., has been elected president of the newly formed National Brands Soft Drink Institute, representing 16 national bottlers.

SERVING PATRONS IN BRITAIN



"DELICIOUS ICES ON SALE INSIDE — THESE GIRLS ARE HAPPY TO SERVE YOU" — That is what the lobby display says in St. George's Hall, Bradford, Yorkshire, England. The display incorporates this photograph of the house "theatre sales" staff.

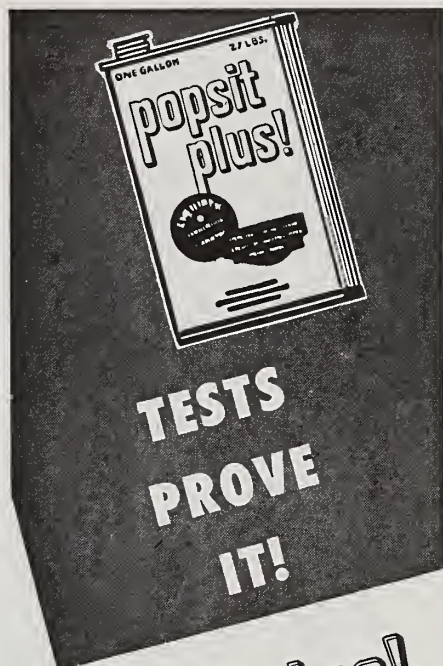


General Outdoor Adv

IN COOPERATION . . .



HENRY HEIDE
INCORPORATED
NEW YORK N. Y.



popsit plus!
LIQUID POPCORN SEASONING
GIVES YOU

- ★ **BETTER FLAVOR**
- ★ **GREATER POPPING VOLUME**
- ★ **FEWER DUDS**

Here's positive proof that Popsit Plus costs less than substitutes—judged by final results. Tests by a leading agricultural college reveal that Popsit Plus liquid seasoning (1) pops more corn by volume, (2) leaves fewer duds, (3) gives corn the flavor your customers demand.

That's why Popsit Plus costs less. It gives you more for your money than so-called cheaper substitutes. Avoid substitutes and save money.

popsit plus!
means profit plus

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

Confectioners to Run Autumn Ad Candy Campaign

A large-scale autumn campaign, centered about a series of color advertisements in the *Saturday Evening Post*, has been planned by the Council on Candy of the National Confectioners' Association.

The new selling theme, according to Oscar G. Trudeau, chairman of the Council, is "Candy . . . Gives Life a Lift. Great Fun, and Fine Food, Too."

The Council is spending \$350,000 on advertising during 1948.

The first *Post* ad, a four-color, double-spread ad, will appear October 2. This will be followed by three more single, four-color pages on October 30, November 20 and December 18.

Called "Impulse" Buy

"We in the industry know that candy is an 'impulse' buy," Mr. Trudeau has stated. "Nothing sells candy more effectively than a beautiful display of delicious candies. We have tried in every way to inject this display value into this new campaign. The dominating illustrations feature the colorful eye-appeal, the magic taste-appeal and the downright deliciousness of candy. In these new advertisements we have tried to make our candies look so good that millions of Americans would be prompted to follow that irresistible impulse and buy some candy."

According to Mr. Trudeau, the Council's campaign to doctors and dentists is continuing with 114 full page advertisements scheduled during 1948.

Additionally, the Council is continuing with its campaign of 28 full pages in the educational magazines which reach 890,000 teachers and home economists. The Council will send out more than 1,000,000 pieces of literature and color candy posters to grade schools in 1948.

Further, the Council has a motion picture, "Candy and Nutrition," which is playing to more than 1,000,000 high school students during the year.

Plan Second Film

At the Council's November meeting, members will consider the production of a second film, designed particularly for showing to grade schools.

Says Mr. Trudeau: "There is a feeling of optimism at present about our fall market. We feel that the Council on Candy program, particularly with this new advertising campaign, gives further substance to this optimism, since it will be helping every manufacturer to sell more of his products."

ROBERT Z. GREENE, past president of the National Automatic Merchandising Association, estimates that 750,000 beverage machines will be on location within the next five years.

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of *Theatre Sales*:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) April 3, May 22, Aug. 14, 1948.

ANDERSON & WAGNER, INC., 8701 S. Mettler St., Los Angeles 3, Cal. (Soda Bar) Sept. 11, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) April 3, April 24, May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17 Aug. 14, Sept. 11, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) April 3, 24, May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

COOK CHOCOLATE CO. 4825 S. Rockwell St., Chicago 32, Ill. (Candy) Sept. 11, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) April 24, July 17, 1948.

FERRARA CANDY COMPANY, 2200-10 W. Taylor Street, Chicago 12, Illinois. (Candy) April 3, 1948.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) May 22, Sept. 11, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) April 3, April 24, May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) April 3, Aug. 14, 1948.

A. G. SEVRING CORP., 2300 W. Armistage, Chicago. (Coin Changers) July 17, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) April 3, 24, May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Complete Vending Equipment, Popcorn Boxes) July 17, Aug. 14, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) April 3, May 22, July 17, Sept. 11, 1948.

Their Business Is Your Business

Mass Selling of Candy Forecast

The possibility that key candy manufacturers may realize mass candy selling and merchandising by autumn was predicted this week by *Candy Industry*.

The nation's supermarkets are planning to double their sales, chain, variety and five-and-ten-cent stores have similar plans in work, and the theatres and vending machine operators are determined to increase their candy sales.

Candy Industry sees retail candy sales totaling \$2,500,000,000 during the 12-month period ahead if all these plans crystalize and are made to work. With the exception of the jobbers, theatres and vending machines would account for the highest percentage of these sales. The \$2,500,000,000 figure is broken down this way: Theatres and vending machines, \$600,000,000; supermarkets, \$300,000,000; variety and drug chains, \$400,000,000; department stores, \$200,000,000, and jobbers, \$1,000,000,000. The jobber now accounts for only 50 per cent of all candy sales, down 10 per cent.

Hudson Company Offers New Small Fountain

A small, compact and inexpensive soda fountain has been developed by the Hudson Soda Fountain and Refrigerator Co., Arlington, N. J., which is suitable for confec-

tion counters in theatre lobbies where space is often at a premium.

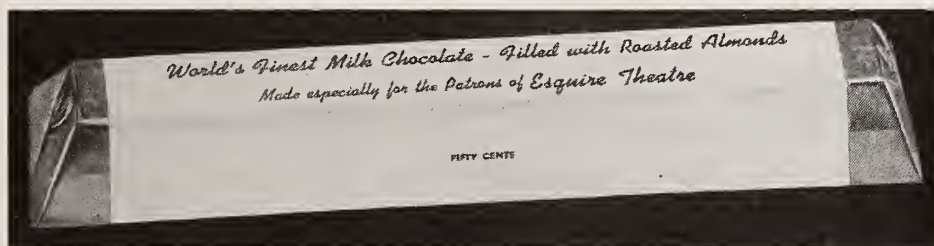
The new unit is 54½ inches long, 66 inches high, and 18 inches deep. It is equipped with four syrup pumps, three syrup wells, two draft arms, and an electric mixer for milk drinks.

Construction is chrome and stainless steel, throughout. The unit is designed to fit be-

hind the standard size ice cream freezers now being used, and it contains its own carbonator.

The Hudson unit is designed to use a complete line of Dixie Cups for soda, sun-dae and milk drinks. Cabinet dispensers for Fountain Dixies are available as extra equipment and there is a waste disposal bin for used paper cups.

Big Sales with Big Profits Make 20 Sales Instead of Just One!



"World's Finest" Made Especially for YOUR Theatre

YOU'LL be amazed at how quick and how often you ring up 50¢ sales when you feature "World's Finest." Here truly is chocolate that is topmost in quality, pre-eminent in sales appeal, supreme in taste satisfaction. Your patrons gladly will pay 50¢ again and again for "World's Finest."

One taste will convince you "World's Finest" definitely is the world's finest. Here is delicious, luscious milk chocolate at its very best, solid clear through . . . generously filled with select, crisp, roasted, whole California almonds. It's a big, full quarter-pound bar. It is segmented for easy eating and for sharing. Those who eat "World's Finest" say it's worth far more than 50¢.

But that isn't all. "World's Finest" is indi-

vidualized for your theatre. Each bar is inscribed with the name of your theatre. "World's Finest" is never sold in ordinary retail stores, such as drug stores, candy stores, grocery stores. Join the exclusive clientele of fine theatres, hotels and clubs that profit by merchandising "World's Finest."

Displays of "World's Finest" not only make a lot of 50¢ sales. They give your confectionery concession the showmanship that promotes sales of all items. "World's Finest" creates powerful word-of-mouth advertising that draws more trade to your theatre.

Make extra profits: feature "World's Finest." Write to Compton Swanson, Sales Director, "World's Finest" Division, Cook Chocolate Co., 4825 S. Rockwell St., Chicago 32.

READERS SERVICE

from

THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT

MOTION PICTURE HERALD

ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about . . .

(Name) _____

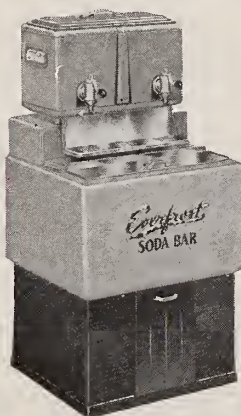
(Theatre) _____

(City) _____

OPEN THE DOOR TO NEW PROFITS

Everfrost

SODA BAR



- No Ice
- No Bottles
- No Messy Water Bath

Investigate this money-making unit TODAY.
Mail the coupon for prices and full information.

ANDERSON & WAGNER INC.

8701 South Mettler Street • Los Angeles 3, Calif.

Hundreds of theatre operators are taking advantage of the extra profits offered by the EVERFROST Soda Bar. Here is the newest, smartest, most profitable way of serving perfectly cooled soft drinks to your lobby traffic. Completely self-contained—just connect the water line plug into a convenient electrical circuit, and start bringing added profits to your business. Available with completely refrigerated dispenser to serve all kinds of carbonated and sweet water drinks.

"Built for years of trouble-free performance."

Anderson & Wagner, Inc.
8701 South Mettler Street
Los Angeles 3, California

Gentlemen:

Please send us complete information on the new EVERFROST Soda Bar.

Name _____

Address _____

City _____ Zone _____ State _____

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

S. E. C. Reports Rathvon Sale of RKO's Common

Washington Bureau

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE PARADINE CASE (Selznick)

Final Report:

Total Gross Tabulated **\$1,391,500**
Comparative Average Gross **1,393,400**
Over-all Performance **99.8%**

ATLANTA—Loew's Grand	101.3%
BALTIMORE—Century, 1st week	108.7%
BALTIMORE—Century, 2nd week	74.5%
BOSTON—Orpheum, 1st week	95.0%
(DB) My Dog Rusty (Col.)	
BOSTON—Orpheum, 2nd week	76.0%
BOSTON—State, 1st week	93.3%
(DB) My Dog Rusty (Col.)	
BOSTON—State, 2nd week	80.0%
(DB) My Dog Rusty (Col.)	
BUFFALO—Buffalo	121.3%
CHICAGO—Woods, 1st week	146.8%
CHICAGO—Woods, 2nd week	105.0%
CHICAGO—Woods, 3rd week	84.0%
CHICAGO—Woods, 4th week	79.8%
CINCINNATI—RKO Albee	85.1%
CLEVELAND—Loew's State	115.5%
CLEVELAND—Loew's Stillman, MO 1st week	112.1%
INDIANAPOLIS—Loew's	91.2%
(DB) Blondie's Reward (Col.)	
KANSAS CITY—Midland	109.2%
(DB) Gentlemen from Nowhere (Col.)	
LOS ANGELES—Vogue, 1st week	230.7%
LOS ANGELES—Vogue, 2nd week	166.6%
LOS ANGELES—Vogue, 3rd week	141.0%
LOS ANGELES—Vogue, 4th week	115.3%
LOS ANGELES—Vogue, 5th week	69.6%
NEW YORK—Music Hall, 1st week	104.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	102.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	97.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	97.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	92.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	95.7%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd, 1st week	138.3%
PHILADELPHIA—Boyd, 2nd week	128.6%
PHILADELPHIA—Boyd, 3rd week	106.7%
PHILADELPHIA—Boyd, 4th week	77.1%
PHILADELPHIA—Boyd, 5th week	66.0%
PITTSBURGH—Penn	122.8%
SAN FRANCISCO—St. Francis, 1st week	157.3%
SAN FRANCISCO—St. Francis, 2nd week	122.3%
SAN FRANCISCO—St. Francis, 3rd week	80.4%
SAN FRANCISCO—St. Francis, 4th week	76.9%
SAN FRANCISCO—St. Francis, 5th week	69.9%
SAN FRANCISCO—St. Francis, 6th week	76.9%
SAN FRANCISCO—St. Francis, 7th week	58.0%
ST. LOUIS—Loew's State	95.0%
(DB) Adventure in Silverado (Col.)	

THE PIRATE (M-G-M)

Final Report:

Total Gross Tabulated **\$1,015,400**
Comparative Average Gross **1,043,800**
Over-all Performance **97.2%**

ATLANTA—Loew's Grand	92.3%
BALTIMORE—Century	121.1%
BOSTON—Orpheum	109.8%
(DB) Blondie's Secret (Col.)	
BOSTON—State	112.5%
(DB) Blondie's Secret (Col.)	
BUFFALO—Great Lakes, 1st week	81.7%
(DB) Who Killed Doc Robbin? (UA)	

BUFFALO—Great Lakes, 2nd week	76.5%
(DB) Who Killed Doc Robbin? (UA)	
BUFFALO—Teck, MO 1st week	68.1%
(DB) Who Killed Doc Robbin? (UA)	
CHICAGO—Chicago, 1st week	79.3%
CHICAGO—Chicago, 2nd week	53.4%
CINCINNATI—RKO Capitol, 1st week	122.6%
CINCINNATI—RKO Capitol, 2nd week	70.7%
CLEVELAND—Loew's State	89.1%
CLEVELAND—Loew's Stillman, MO 1st week	106.1%
KANSAS CITY—Midland	120.0%
(DB) Blondie's Reward (Col.)	
LOS ANGELES—Egyptian, 1st week	137.6%
LOS ANGELES—Egyptian, 2nd week	89.8%
LOS ANGELES—Fox-Wilshire, 1st week	150.8%
LOS ANGELES—Fox-Wilshire, 2nd week	85.8%
LOS ANGELES—Los Angeles, 1st week	144.5%
LOS ANGELES—Los Angeles, 2nd week	89.1%
NEW YORK—Music Hall, 1st week	105.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	110.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	90.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	87.5%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—State, 1st week	114.5%
(DB) Daring Young Man (Col.)	
OMAHA—State, 2nd week	101.8%
(DB) Daring Young Man (Col.)	
PHILADELPHIA—Earle, 1st week	101.8%
PHILADELPHIA—Earle, 2nd week	72.4%
PITTSBURGH—Penn	104.9%
PITTSBURGH—Ritz, MO 1st week	135.4%
PITTSBURGH—Ritz, MO 2nd week	80.6%
SAN FRANCISCO—Warfield	126.3%
ST. LOUIS—Loew's State	92.5%
(DB) Here Comes Trouble (UA)	
ST. LOUIS—Loew's Orpheum, MO 1st week	86.5%
(DB) Here Comes Trouble (UA)	
TORONTO—Loew's, 1st week	103.4%
TORONTO—Loew's, 2nd week	96.6%

WALLS OF JERICHO (20th-Fox)

Intermediate Report:

Total Gross Tabulated **\$579,700**
Comparative Average Gross **545,100**
Over-all Performance **106.3%**

ATLANTA—Fox	96.2%
ATLANTA—Roxxy, MO 1st week	96.7%
BALTIMORE—New, 1st week	108.3%
BALTIMORE—New, 2nd week	85.0%
BOSTON—Metropolitan	91.6%
(DB) Michael O'Halloran (Mono.)	
BUFFALO—Great Lakes	96.3%
(DB) Winner's Circle (20th-Fox)	
CHICAGO—State Lake, 1st week	79.1%
CHICAGO—State Lake, 2nd week	50.0%
CINCINNATI—Keith's	130.4%
CLEVELAND—RKO Allen	122.3%
KANSAS CITY—Tower	106.3%
KANSAS CITY—Uptown	125.0%
NEW YORK—Roxxy, 1st week	133.1%
(SA) Dick Haymes & Ice Revue	
NEW YORK—Roxxy, 2nd week	120.5%
(SA) Dick Haymes & Ice Revue	
NEW YORK—Roxxy, 3rd week	109.7%
(SA) Dick Haymes & Ice Revue	
OMAHA—Paramount	99.1%
PHILADELPHIA—Fox, 1st week	106.9%
PHILADELPHIA—Fox, 2nd week	65.1%
PITTSBURGH—Harris	105.7%
PITTSBURGH—Senator, MO 1st week	83.3%
ST. LOUIS—Ambassador	95.8%
(DB) The Creeper (20th-Fox)	
TORONTO—Imperial	95.5%

The sale of 5,000 shares of RKO common by N. Peter Rathvon, former president of RKO, was a highlight of motion picture stock transactions for the July 11-August 10 period covered by the latest Securities and Exchange Commission report on trading. Mr. Rathvon now holds 15,000 common shares.

Daniel M. Sheaffer, a director of Universal, sold a total of 7,500 shares of Universal common in 16 separate transactions during July, dropping his holdings to 5,307 shares. Individual sales ranged from 100 to 1,500 shares. Preston Daves sold 200 shares of Universal common.

W. Ray Johnston, chairman of the board of Monogram, disposed of 2,000 shares on August 8, leaving him with 2,617. The previous month's report showed Mr. Johnston selling 8,000 shares. He still holds options for 12,500 shares. Norton V. Ritchey, Monogram vice-president, sold 2,000 shares, leaving him with 3,954.

Albert Warner bought 6,500 shares of Warner \$5 par common, boosting his holdings to 434,500 shares.

Loew's picked up another 75 shares of Loew's Boston Theatres \$25 par common, increasing its holdings to 123,179 shares.

Harry Brandt purchased another 100 shares of Translux Corporation's common, increasing his holdings to 88,665 shares. His wife holds 14,700 shares in the company.

Emerson Yorke Completes Nurses' Training Subject

"This Way to Nursing," a two-reel, 20-minute subject, has been completed by Emerson Yorke Studios, New York. Interestingly produced at Mt. Sinai Hospital with hospital personnel, and highly informative, the picture arrives at a time when there is a critical shortage of nurses. A factual film, it takes the audience through the training period and shows the nurses' work in clinics and operating rooms, their visits to the sick, their laboratory work, and a glimpse into their social life while they are in training. Narrated by Milton Cross the film has been endorsed by several medical groups and nursing associations. It is available in 16 and 35mm through local nursing councils and the Yorke studios.

"Pigs" to Music Hall

The reissue of Walt Disney's "Three Little Pigs" will play Radio City Music Hall in New York as the attendant attraction to "Good Sam," it was announced last week. This marks the first time that the Hall has ever booked a reissue. RKO has set 250 day-and-date openings for "Three Little Pigs," which is expected to get some 20,000 bookings for its second time around.

Urge Elimination Of Dubbing for Spanish Market

Washington Bureau

A recommendation favoring the gradual elimination of the dubbing practice for pictures made in a language other than Spanish was made by the Spanish-American Motion Picture Congress which closed in Madrid early in July. Nathan D. Golden, head of the Commerce Department's film section, reported last week. The recommendation states that only certain films, considered to be of "exceptional interest," should continue to be dubbed.

Mr. Golden said the resolution was offered in even more extreme form by the Mexican delegation, but was toned down by the Spanish representatives. He pointed out that Spain has a very profitable local dubbing industry.

Other resolutions adopted by the Madrid congress were of a general nature, Mr. Golden reported, and were concerned mainly with a reduction of import and export restrictions; the exchange of technical personnel and the repatriation of blocked funds. Argentine, Cuban, Mexican and Spanish representatives attended.

The Spanish government granted only six import licenses for films during May and June, Mr. Golden said, observing that this number was "obviously not adequate to meet the normal demand for picture imports." The shortage may not be felt for some time, however, since there is a considerable backlog of old pictures in the country. American films are still popular in Spain, despite the need to buck competition from British, French, Italian and local Spanish productions. During June, when U. S. films accounted for only one-third of the total of new features, they nevertheless accounted for more than 62 per cent of the gross receipts.

From Latin America Mr. Golden reports that Argentina has put a new surcharge on admissions selling for 80 centavos or more. The proceeds of the tax are to be used for social work and to assist domestic film production.

British Film Censors Review 1,408 Films

London Bureau

The British Board of Film Censors reviewed 1,408 films during 1947, according to its annual report just issued. Of these, 444 were full-length features, 964 shorts. While no film was rejected in its entirety, cuts were ordered in 164 features. A total of 187 features were given "U" certificates—suitable for universal exhibition; 255 "A" certificates—adults only, and two were classed "H"—horrific. The censors examined 3,917,808 feet of film, compared with 4,435,502 feet in the previous year.

Havana April Business Up; American Product Leads

During the month of April 26 features were released in Havana, Cuba, theatres, the Department of Commerce has reported from Washington. Box office receipts totaled \$208,737, compared with a total of \$154,248 in March. U. S. films earned \$150,861, or 72 per cent of the total, compared with earnings of \$46,883, or 23 per cent, for Mexican films. Twenty of the 26 films were American. "Captain from Castille" was the leading box office attraction, an honor usually reserved for Mexican films.

German Trade Seen Reviving

Washington Bureau

Having produced 24 films in the past 16 months, the German industry is making a comeback from the low point at the end of the war, Nathan D. Golden, Commerce Department film head, reports. Biggest obstacles to increased production are the lack of studio space and raw stock.

The German market can take more films and even with the import of British and American films the public appetite has by no means been satisfied, the report said.

The British and American hold different views on a number of matters, such as the intra-zonal exchange of pictures, production methods and export procedures. The Americans to date have produced three pictures in their zone; the British nine and the Russian 12. None of the U. S. films have been offered in the Russian zone. The British like the idea of exchanging films between zones, feeling that this partly solves their product shortage and partly makes for larger attendances and shooting budgets.

The British like simpler, more realistic films, using new stars, the report says. The Americans like to work with pre-war German actors, only recently denazified.

The difference over export procedure apparently has been resolved. The British, believing that close Allied scrutiny of German production makes Nazi propaganda almost impossible in new films, have promoted their export. At the same time they also have encouraged the export of British films to Germany. Eagle Lion now has accumulated 117,000,000 Reichsmark in blocked accounts, usable only in Germany.

Both British and American zones face a theatre shortage, the report says, as a result of requisition by the armed forces. This problem also will be solved soon, as many of the houses are to be returned to civilian hands with the reduction of the size of the armed forces on duty in Germany.

Hoffberg Gets Irish Film

"My Hands Are Clay," a new Irish feature, will be released in North and South America by Hoffberg Productions, Inc., New York. Cast of the film is made up of players from the famous Abbey Theatre.

Majors Step Up French-Dubbed Films to Canada

Montreal Bureau

The success of French-dubbed versions of Hollywood films in Quebec in competition with product from France next season will bring into the distribution field product from almost every company in Hollywood.

The French-Canadian market, which is concentrated in Quebec, has proved so profitable that almost every distributing company will be represented by dubbed versions of originals.

Following is the score of what's expected:

Listing by Company

MGM is expected to release 12 dubs, 20th Century-Fox, seven; Warners, 14; Columbia, 18 dubs and one original from France, and Eagle Lion, 20 dubs and 10 to 15 from France. RKO, which last year released 12 dubs, and one from France, has not yet announced its schedule, but is expected to do so in the near future, as are Alliance Films, United Artists and International Films.

Paramount will come into the field with 12 dubs, and Empire Universal, which last year distributed 36 films from France, this year will probably continue on the same scale.

France Films, the largest distributor of French films in Quebec, this year is likely to continue to hold the same place.

Until a few weeks ago, the Orpheum, operated by Consolidated Theatres, was used exclusively for the showing of French films. However, now that the Orpheum has gone back to an English film policy, the Cinema de Paris remains the top showcase for French films.

Extend French Programs

All companies in Quebec—topped by the new Canadian International Screen Productions (Renaissance) and Quebec Productions, plan large programs of French language films. It is expected that Renaissance will make most of their pictures in bilingual form, to make them palatable for both the French and English markets.

Quebec Productions made its initial film, "Whispering City," in English and French—not by dubbing but by the simultaneous production technique—and it is expected to continue that method, since the French version was a much greater box office success than the English version. Quebec Productions is expected to start work soon on "Un Homme et Son Pecher" ("A Man and His Sins"), based on the well known French Canadian radio serial.

Robert Frost On Location

Robert Frost, head of Frost Films, Inc., has a unit on location in Hempstead, Texas, shooting exteriors for "Lillie of Six Shooter Junction."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

DEVRY XD PROJECTORS WITH MAZDA lamp-houses, 25-watt amplifier, speaker, lenses, etc., complete and rebuilt, pair, \$745; with low intensity lamp-houses, \$1,075; with high intensity, \$1,395; Century mechanisms, rebuilt like new, \$750 pair; Neumade dynamic rewinders, \$8.95; pair Motiograph DeLuxe mechanisms with sound drives, excellent, \$200; DeVry 25-watt ND amplifiers, rebuilt, \$69.50; Griswold splicers, \$12.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

VISIT NEW YORK SOON AND SEE S.O.S.—your 22 years patronage built our building—typical values complete 35mm sound & picture equipment; Dual DeVry ESF 2000' with amplifier, speaker, \$595; Holmes, \$695; DeVry XDC with low intensity lamps, \$1995; with 1 KW arcs, \$2495; closing out some good Simplex heads, \$69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm, \$76; 7,500 cfm, \$90; 10,000 cfm, \$140; 20,000 cfm, \$175; 30,000 cfm, \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

POSITIONS WANTED

MANAGER—THOROUGH KNOWLEDGE BOOKING, exploitation, advertising, seeks position with growing organization in New Jersey or Upstate New York. Married and the best references. BOX 2275, MOTION PICTURE HERALD.

MANAGER, 34, DESIRES POSITION NEW YORK. New Jersey areas. 6 years' experience all phases. BOX 2272, MOTION PICTURE HERALD.

HELP WANTED

WANTED—ASSISTANT MANAGER AND RELIEF operator, ideal working conditions. Good salary. Small Eastern town. Please give complete information, including experience and references in application. BOX 2273, MOTION PICTURE HERALD.

WANTED: PROJECTIONISTS, AT ONCE, THAT know booth operation, located in Norfolk and Portsmouth, Virginia. Wire Air Mail Special Delivery qualifications and salary expected, c/o BOX 2269, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M. Screen Dial \$20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

NEW EQUIPMENT

15-AMPERE RECTIFIER BULBS, \$5.55; REEL end alarms, \$4.45; parts for Powers 30% discount; pair 65-ampere rectifiers with 8 new tubes, \$295; RCA photo-cells, \$3.25; Automatic rewinders, \$69.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

MORE POWER TO YOU OUTDOOR SHOWMEN—Complete sound projection outfits, \$1995 up; new 500-watt Western Electric Booster Amplifiers, \$650; new Dual in-car speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½c ft.; Special 4 conductor neoprene cable, 6c ft.; Super Snaplite A.9 lenses increase light 25%, from \$150; 40" Weatherproof reflex horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

RESERVE YOUR NEW SOS CATALOG NOW—Replacement parts for Simplex 40% off; Simplex BB Movements, \$61.20; Universal splicers, \$4.25; stereopticons, \$27.50; pump type extinguishers, \$6.95; carbon savers, 77c; Jensen 12" PM speakers, \$18.95; 1,000-watt T-20 Mog Pref. C-13D lamps, \$3.95; 1,500-watt, \$5.95; film cabinets, \$3.95 section; Soundfilm amplifiers including record player, \$124.75; exhaust fans 10", \$10.79; 12", \$13.75; 16", \$18.15; 24" 3-speed pedestal fans, \$69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

OUR CHAIR FACTORY CAN MAKE 'EM NEW—Here's quality and price—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York.

THEATRE CHAIRS: AT PREWAR PRICES, large stock with metal bottoms and metal backs; write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SEATS COMPLETELY REBUILT IN YOUR theatre. Plenty of upholstery fabrics, springs, cushions, parts. FRED'S THEATRE SERVICE, Vina, Ala.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

STUDIO EQUIPMENT

FROM STUDIO LOT TO FINAL SHOT—2000W Fresnel Studio Spots, \$57.50; MR make 2000W on rolling stand, \$99.50; used Auricon recording outfit, \$495; Neumade 35mm Filmracks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; B & H Single System Recording & Studio Camera, with rack-over; magazines, 6 fast Astro lenses, 4 position amplifier, 4 mikes, power supply, etc., reduced, \$3,750; Western Electric preview magazines, \$395; Bodde Process Screens, \$2.40 sq. ft.; W.E. 35mm Sound Moviola, \$795; Mitchell Plywood Blimp, \$149.50; Neumade Automatic Film Cleaners, \$159.50. Send for latest Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR SALE—THEATRE COMPLETE WITH NEW brick building, 400 seats, only theatre in fast growing oil town Southern Arkansas. Require \$25,000 cash, balance of \$20,000 over five years. Reply to POST OFFICE BOX 1191, Texarkana, Tex.

MOTION PICTURE THEATRE WANTED WITH- in 100 miles of New York City. Principals only, independent operation, furnish details. BOX 2266, MOTION PICTURE HERALD.

SALE—TOLEDO, OHIO, NEIGHBORHOOD THE- atre: 600 cushioned seats recently installed; Western Electric Sound; new booth equipment. No good for chain or absentee operation, but excellent opportunity for energetic couple or partners. BOX 2271, MOTION PICTURE HERALD.

MODERN 382-SEAT THEATRE FOR SALE, northern Illinois area. Constructed 1946. Ideal business opportunity. Dissolving partnership. BOX 2274, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORI- gin of Motion Pictures by Martin Quigley, Jr. Advent- urous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invalu- able to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMAN- ac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographies of im- portant motion picture personalities. Also all indus- try statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Says Teaching Film Makers Undisturbed by Video

Visual education dealers have more orders on their hands than they can fill and are little worried over the inroads made by television, Robert Maroney, head of RKO's 16mm international department, said in New York last week. Mr. Maroney, who attended the National Association of Visual Educa- tion Dealers convention in Chicago, said the dealers had lost a few accounts to tele- vision, but that in general people took the

attitude that they would see a film when they wanted rather than wait for a suitable presentation on television.

Kintner Elected to T.B.A.

Robert E. Kintner, executive vice-presi- dent of the American Broadcasting Com- pany, has been elected a director of the Tele- vision Broadcasters Association, it was an- nounced last week. His term will run until January 1949, when TBA holds its annual meeting.

Chicago's Oriental Drops Lower Price Admissions

Chicago Bureau

Effective September 2, the Oriental thea- tre of the Essaness circuit reverted to a straight 98-cent admission after 1 P.M., dropping the recently adopted 65-cent ad- missions from 1 P.M. to 5 P.M. The 50- cent admission to 1 P.M. will continue. Balaban and Katz houses in the Loop will continue with morning and afternoon ad- mission reductions.

PRODUCT DIGEST

**SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART**

**This department deals with
new product from the point of
view of the exhibitor who is
to purvey it to his own public.**

My Dear Secretary

United Artists — Slapstick

The Honorable Order of the Flying Custard Pie to Harry M. Popkin this morning for proving once again that the old familiar forms of slapstick, if performed smartly enough and rattled off quickly enough, can keep an audience continuously delighted.

"My Dear Secretary" is strictly corn off the cob, but it's golden stuff, that corn, because the laughter it produces should pay off well at the box office.

This Harry M. Popkin production casts Laraine Day, Kirk Douglas, Keenan Wynn and Helen Walker as the principals in a fantastic story about love among the authors. Douglas is the author of a best selling novel who is equally adept at writing and chasing blond secretaries around his lavish apartment. Miss Day, his secretary, is at first horrified to find her idol plays the ponies and is later enchanted enough to marry the guy. Wynn is Douglas' sarcastic friend and would-be cook. Miss Walker is Douglas' ex-secretary.

The story, told at a furious speed with an occasional lull for a romantic interlude, is the easily predicted one about the husband-writer whose book isn't going well and who gets pig-headedly stubborn in love when he finds that his wife, strictly an amateur, has published a very successful first novel.

Rudy Vallee, Florence Bates and Alan Mowbray, all good comics, are around, too, for laughs, and while producer Leo C. Popkin may have sloughed off the comic talents of Mr. Vallee, he's done well by the others.

Charles Martin was the writer-director for the shows and he's to be credited for the film's excellent pace.

Seen at a sneak preview at Loew's 83rd Street, where a capacity house howled and got a little hysterical. Reviewer's Rating: Very Good.—RAY LANNING.

Release date, November, 1948. Running time, 94 minutes. PCA No. 13279. General audience classification.

Stephanie Gaylord Laraine Day
Owen Waterbury Kirk Douglas
Ronnie Hastings Keenan Wynn
Elsie Helen Walker
Rudy Vallee, Florence Bates, Alan Mowbray, Grady Sutton, Irene Ryan, Gail Robbins, Virginia Hewitt, Abe Reynolds, Jody Gilbert

Sealed Verdict

Paramount — Justice in Germany

Dealing with a very timely subject—the prosecution of war criminals in Germany—"Sealed Verdict" set out to show that democratic justice demands definite proof that a crime has been committed before punishment is imposed.

To prove this, Paramount has lined up a somewhat vague story about an American prosecuting officer, played handsomely by Ray

Milland, who first obtains the conviction of a German general and then has his doubts on the basis of the lack of documentary evidence and the presence of a very beautiful girl, Florence Marly, accused of collaboration.

The film has no humor and comparatively little action, but has a number of elements to draw an audience. Milland's name on the marquee helps. There is the romantic angle—Milland falls in love with Czech screen newcomer Marly—a soldier is shot by his German girlfriend, and his parents come to Germany only to find him dead and his girl giving birth to a baby. There is the hanging of John Hoyt, the German general, who hides poison in a scar, and a fine acting job on the part of Celia Lovsky, playing the general's Nazi-minded mother.

All this combines into a film of considerable entertainment value, but of somewhat contrived character. Robert Fellows produced. Direction by Lewis Allen lacks imagination. Little use is made of the scenes that were shot in Europe for this film. Jonathan Latimer wrote the screenplay.

Milland, prosecutor in the case of Nazi General Hoyt, is admired by all for "talking" him to the gallows. He is disturbed over this attitude, especially when he encounters Florence Marly, a French girl, who testified for the general. Almost ready to ask for a re-trial, Milland discovers that the general has a mother living and there are indications that the documents needed are in her keeping. He looks her up, only to find that she has burned several incriminating papers.

Knowing that the German population is counting on a suicide by Hoyt, Milland interrogates him and finds poison hidden in his scar. The prisoner also confesses, and Milland's conscience is relieved.

Seen at a New York screening room. Reviewer's Rating: Good.—FRED HIFT.

Release date, November 5, 1948. Running time, 83 minutes. PCA No. 12792. General audience classification.

Major Robert Lawson Ray Milland
Themis DeLisle Florence Marly
Captain Kinsella Broderick Crawford
John Hoyt, John Ridgely, Ludwig Donath, Paul Lees, Oliver Blakeney, Marcel Journet, Celia Lovsky, Norbert Schiller, Dan Tobin

Behind Locked Doors

Eagle Lion—Sanitarium Exposure

With the abuses and neglect of many mental sanitariums currently receiving considerable attention in the press and periodicals, it is not surprising that Hollywood is also focusing several of its cameras on the subject. One such picture is "Behind Locked Doors," an unpretentious but interesting film, produced by Eugene Ling and starring Lucille Bremer and Richard Carlson.

Basically, it is a story of a newspaperwoman and a private detective seeking to uncover the hideout of a renegade judge wanted by the police. Miss Bremer, as the journalist, has

Carlson, the detective, committed to the mental institution, where she suspects the judge is hiding. The cruelties of one attendant and the sympathetic actions of another; the barred windows and padded rooms; the actions of the criminally insane, and finally, an expose of the whole operation constitute the balance of the story.

In bringing the story by Malvin Ward and the screenplay by Wald and Ling to the screen, director Oscar Boetticher has maintained the element of suspense throughout, while over the whole story hangs an air of eeriness as the tortures and abuses of the sanitarium personnel are shown.

In supporting roles are Douglas Fowley and Ralf Harold as the attendants; Tom Brown Henry as the doctor, and Herbert Heyes as the judge wanted by the police.

Reviewed in a New York projection room. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, October, 1948. Running time, 62 minutes. PCA No. 13278. General audience classification. Kathy Lawrence Lucille Bremer
Ross Stewart Richard Carlson
Larson Douglas Fowley
Ralf Harold, Tom Brown Henry, Herbert Heyes

Bodyguard

RKO Radio — Murder and Action

With Lawrence Tierney and Priscilla Lane heading the cast, "Bodyguard" is a routine melodrama which has the virtue of action keeping it constantly moving. It is the story of a former policeman and his attempts to clear himself of a murder charge.

Quitting the police force after a quarrel with his lieutenant, Tierney finds himself hired as bodyguard for a wealthy elderly lady. Soon thereafter, he is knocked unconscious and wakes up to find himself lying next to the murdered lieutenant. Tierney is confronted with the double task of eluding the police and finding the real murderer. The task is marked by brawls, tough talk, escapes and more fights. Eventually the old lady's nephew is found to be at the source of the trouble as well as involved in some crooked financial dealings with his aunt's money.

The screenplay by Fred Niblo, Jr., and Harry Essex has Tierney make this discovery just in time to save Miss Lane from the fury of the killer.

The supporting cast includes Philip Reed, June Clayworth and Elisabeth Risdon. Sid Rogell produced, Richard O. Fleischer directed, and the story was written by George W. George and Robert B. Altman.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. H. S.

Release date, not set. Running time, 62 minutes. PCA No. 13138. General audience classification. Mike Carter Lawrence Tierney
Doris Brewster Priscilla Lane
Philip Reed, June Clayworth, Elisabeth Risdon, Steve Brodie, Frank Fenton, Charles Cane

(Reviews continued on following page)

In This Corner

Eagle Lion—Prize Fighting

Scott Brady handles the top assignment in this fast moving story of the boxing ring, portraying a young, capable Navy veteran who wants to become a champion prize fighter. For this type of entertainment the cast, story and production value are satisfactory. There are plenty of action-packed fight scenes.

Brady at first is handicapped by a fear to use his right hand because in the Navy he accidentally killed a man with his hand. After he overcomes his fears, he appears to be a good boxer. His girl, played by Anabel Shaw, doesn't want him to fight, but finally she becomes reconciled. The young fighter is sponsored by a crooked fight promoter but when Brady realizes it breaks with him. While working out for his big fight, he hits his opponent and is afraid he has killed him. However, the fight promoter had fixed it to appear that way so Brady would lose the fight. The girl discovers the situation and in a tense climax convinces Brady that he didn't kill the man. Then he wins.

This is an Arc production which was produced by David I. Stephenson and directed by Charles F. Riesner. Burk Symon and Fred Niblo, Jr., wrote the screenplay.

Seen at a New York projection room. *Reviewer's Rating: Average.*—M. R. Y.

September release. Running time, 63 minutes. PCA No. 13095. General audience classification.
Jimmy Weston Scott Brady
Sally Rivers Anabel Shaw
Jimmy Milligan, Mary Meade, Charles D. Brown, Johnny Indrisano, Robert Bice

Walk A Crooked Mile

Columbia—The F. B. I.

It looks like Edward Small might be making a career out of fashioning features in which government agents are the heroes, subversive characters the villains, and the quasi-documentary style the technique by which the story is told.

In Mr. Small's "T-Men" it was Treasury agents doing the chasing. In "Walk A Crooked Mile" it's the F. B. I. And the rough, battle-scarred Dennis O'Keefe is the star of both.

Like its predecessor, "Walk" is a tough and tumultuous show, with plenty of tight-lipped characterizations and gun fire. Its high order of "cops-and-robbers" story telling should keep the girl in the booth busy shoving out tickets to fast action fans.

This is a George Bruce screenplay, adapted from a story by Bertram Millhauser. O'Keefe, of the F. B. I., and Louis Hayward, of Scotland Yard, are put on the trail of a Communist spy ring which has succeeded in getting at information sources of a U. S. atom bomb plant.

The climax of the piece speeds things up, however, and you're wound up for a whirlwind finish.

Gordon Douglas directed and Grant Whytock produced. Rounding out the cast are Louise Allbritton, Carl Esmond and Raymond Burr.

Seen at the home office. *Reviewer's Rating: Good.*—C. F. L.

Release date, September, 1948. PCA No. 13345. Running time, 91 minutes. General audience classification.

Daniel O'Hara Dennis O'Keefe
Phillip Grayson Louis Hayward
Dr. Toni Neva Louise Allbritton
Dr. Titter Van Stolt Carl Esmond
Onslow Stevens, Raymond Burr, Art Baker, Lowell Gilmore, Charles Evans, Frank Ferguson

(Review reprinted from last week's HERALD)

The Saxon Charm

Universal-International— Montgomery Against the World

Take a novel by Frederic Wakeman, author of "The Hucksters," add such marquee names as Robert Montgomery, Susan Hayward, John Payne and Audrey Totter; turn the screenplay and direction over to Claude Binyon to retain all the flavor of the book, and you will get a

story like "The Saxon Charm"—a story which will bring many happy smiles to exhibitors and patrons alike.

Produced by Joseph Sistrom, it is primarily a character study of a suave, glib, self-centered theatrical producer, played by Robert Montgomery, who dominates the lives of friends and associates to his own advantage. It is also a comedy which hits its entertainment mark with the sureness of a well-aimed arrow. There are touches of romance and undertones of tragedy when the producer's utter disregard for all humanity, including himself, results in a suicide; the marital breakup of his two friends, and, eventually, his own moral, spiritual, physical and financial bankruptcy.

It is Montgomery's picture. He uses John Payne and Susan Hayward, a novelist turning playwright, and his wife, respectively, as a foil for his every whim and desire. He turns the love of Audrey Totter into a burning hate. And, finally, he is the cause of his ex-wife's suicide, when, after initiating a reconciliation, he drops her on finding she has no money.

But the highlight is the dialogue as written by Wakeman and Binyon, which zips along and keeps the story moving without a hitch.

Reviewed at the Universal-International projection room in New York. *Reviewer's Rating: Excellent.*—GEORGE H. SPIRES.

Release date, September, 1948. Running time, 88 minutes. PCA No. 13110. General audience classification.

Matt Saxon Robert Montgomery
Janet Busch Susan Hayward
Eric Busch John Payne
Alma Wragge Audrey Totter
Henry Morgan, Harry Von Zell, Cara Williams, Chill Wills, Heather Angel

(Review reprinted from last week's HERALD)

REISSUE REVIEWS

THE COUNT OF MONTE CRISTO

Eagle Lion

A film version of the Alexander Dumas classic, this is a period piece which has as its theme the story of a man who is an innocent victim of political intrigue, the inhumanity of his fellow man, and finally his revenge. Produced by Edward Small and originally released by United Artists, the HERALD's review of September 8, 1934, said: "Accentuating quality and preserving all the elements that have made the Dumas classic great, the picture tells the whole story in a complete and interest-holding manner. It is finely and intelligently played, presented and produced. The cast is headed by Robert Donat, Elissa Landi, Louis Calhern and Sydney Blackmer. The picture will be reissued October 24, 1948.

STAGECOACH WAR

Screen Guild

Another Harry Sherman "Hopalong Cassidy" Western starring William Boyd, and originally released by Paramount, this is concerned with the adventures of Boyd in the era before the railroads cut through the West. In the June 29, 1940, issue of the HERALD, the reviewer said that this was "up to par" with other films in the series and "has more action, a more substantial story and more music" than previous Cassidy Westerns. It will be reissued October 8, 1948.

THE SON OF MONTE CRISTO

Eagle Lion

Following the swashbuckling format of its predecessor, "The Son of Monte Cristo" was also produced by Edward Small and first released through United Artists. With Louis Hayward, Joan Bennett and George Sanders, this is a story of the Balkans in 1865, with Hayward as the son of the original "Count." Reviewed in the December 7, 1940, issue of MOTION PICTURE HERALD, the reviewer said: "In common with its predecessor the film dangles not with plausibility, realism or logic to the point of impeding the action, which is the keynote of the enterprise from opening to close." It will be reissued October 24, 1948.

HIDDEN GOLD

Screen Guild

Produced by Harry Sherman and originally distributed by Paramount, "Hidden Gold," according to the May 18, 1940, issue of MOTION PICTURE HERALD, is a story of the rigors and vigors of the old west starring William Boyd as "Hopalong Cassidy." The story is of gold mining and stagecoach robberies. At that time the reviewer said: "Assaying a higher content of plausibility than most diggings in the Hopalong Cassidy vein this . . . presents producer Harry Sherman at the peak of his ripe experience." Russell Hayden, Britt Wood, Ruth Rogers and Roy Barcroft round out the cast. The reissue date is September 3, 1948.

ADVANCE SYNOPSES

APARTMENT FOR PEGGY

(20th Century-Fox)

PRODUCER: William Perlberg. DIRECTOR: George Seaton. PLAYERS: Jeanne Crain, William Holden, Edmund Gwenn, Randy Stuart.

ROMANTIC DRAMA: Retired college professor Henry Barnes (Edmund Gwenn) astonishes his associates when he discloses his determined plans to commit suicide as soon as his book is finished. One day he meets Peggy (Jeanne Crain) who tells him that she and her husband, Jason (William Holden), a veteran student, are frantically searching for an apartment. Over his violent protests, the young couple take over his attic. Under their influence, Barnes seems in high spirits. Peggy loses her expected baby, however, and Jason quits school to make more money and moves to Chicago. Barnes becomes despondent and swallows a supply of sleeping pills he has been hoarding, not knowing that Jason has returned and is taking his reinstatement exam. Barnes' doctor, however, reveals that he has not been giving him actual sleeping pills. With Jason and Peggy as his permanent boarders, Henry Barnes is a man with a new lease on life.

BUNGALOW 13

(20th Century-Fox-Belsam)

PRODUCER: Sam Baerwitz. DIRECTOR: Edward L. Cahn. PLAYERS: Tom Conway, Margaret Hamilton, Richard Cromwell.

MELODRAMA. Conway, a private detective in quest of a precious antique called the Jade Lion, follows a suspect to Los Angeles' Chinatown, where the latter is mysteriously murdered, and is suspected of the killing but freed on establishing his identity. Retiring to a resort away from town, he is caught up again in a sinister series of events, including two more killings, which appear to be connected with the Jade Lion. Finally, however, he learns that the killings are actually the work of a jealousy-crazed bartender, whom he apprehends, quite incidentally succeeding in his quest for the antique.

JOHNNY BELINDA

(Warner Brothers)

PRODUCER: Jerry Wald. DIRECTOR: Jean Negulesco. PLAYERS: Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead, Stephen McNally.

MELODRAMA. A deaf and dumb girl, badly treated by her embittered father and his sister, is befriended by a young doctor. She is seduced one night by the captain of a fishing boat. When her child is born, the doctor, who is suspected by the townspeople as being the father of the child, loses his practice. After the girl's father is killed, she is left alone with her baby. When the boat captain, who had since married, visits her for the purpose of requesting to adopt the child she kills him. At the trial the dead man's wife confesses her husband's responsibility for the child and the deaf mute is acquitted. Later, she and the doctor marry.

(Synopses continued on next page)

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1948-49 season. For listing of 1947-48 Features by Company, see Product Digest pages 4292-4293, issue of August 28, 1948. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date
COLUMBIA			MGM			RKO-RADIO					
....	Black Arrow	Aug., '48	....	The Search	Aug. 6, '48	SPECIALS			822	Escape (Brit.)	Sept., '48
982	The Strawberry Roan	Aug., '48	....	The Three Musketeers	Sept., '48	893	Melody Time	Aug., '48	840	The Gay Intruders	Sept., '48
941	Lulu Belle	Aug., '48	....	Hills of Home	Sept., '48				838	Forever Amber	Sept. 15, '48
967	Trail to Laredo	Aug. 12, '48	....	Luxury Liner	Sept. 3, '48				837	The Luck of the Irish	Sept., '48
916	Gentleman From Nowhere	Sept. 9, '48	....	A Southern Yankee	Sept. 4, '48				839	The Creeper	Sept., '48
903	Black Eagle, Story of a Horse	Sept. 16, '48	....	Julia Misbehaves	Oct. 8, '48				....	Cry of the City	Oct., '48
....	Singin' Spurs	Sept. 23, '48	....	No Minor Vices	Oct. 15, '48	872	The Velvet Touch	Aug., '48	....	Night Wind	Oct., '48
....	Triple Threat	Sept. 30, '48	....	The Secret Land	Oct., '48	902	Variety Time	(T) Aug. 2, '48	....	Apartment for Peggy	Oct., '48
....	Walk a Crooked Mile	Sept., '48	....	Piccadilly Incident (Brit.)	Not Set	867	The Pearl	(T) Aug. 3, '48	....	Bungalow 13	Nov., '48
....	The Lost One	Not Set	....	A Night at the Opera (R)	Not Set	904	Mourning Becomes Electra	(T) Aug. 31, '48	....	When My Baby Smiles At Me	Nov., '48
			....	Camille (R)	Not Set	905	Bodyguard	(T) Aug. 31, '48	....	Road House	Nov., '48
			....	Command Decision	Not Set	862	Good Sam	Sept. 1, '48	....	Rose of Cimarron	Nov., '48
						906	Station West	(T) Sept. 1, '48	....	Jungle Patrol	Nov., '48
						901	Rachel and the Stranger	Oct. 2, '48			
						....	A Song Is Born	Nov. 6, '48			
EAGLE LION			MONOGRAM			SCREEN-GUILD			UNITED ARTISTS		
831	Lady at Midnight	Aug. 15, '48	4719	Michael O'Halloran	Aug. 8, '48	4705	The Prairie	Aug. 6, '48	....	Olympic Cavalcade	Aug., '48
847	Hold That Ghost (R)	Aug. 15, '48	4753	The Fighting Ranger	Aug. 15, '48	4801	The Return of Wildfire	Aug. 13, '48	....	Urubu	Aug. 13, '48
850	Hired Wife (R)	Aug. 23, '48	4763	Silver Trails	Aug. 22, '48	4802	Jungle Goddess	Aug. 13, '48	....	Pitfall	Aug. 19, '48
827	The Spiritualist	Aug., '48	4720	The Golden Eye	Aug. 29, '48	4803	SOS Submarine	Aug. 17, '48	....	Red River	Aug. 27, '48
901	Northwest Stampede	Sept., '48	AA8	The Dude Goes West (Allied Artists)	Aug. 30, '48	S-4	King of the Turf (R)	Aug. 20, '48	....	An Innocent Affair	Sept. 17, '48
....	Blanche Fury (Brit.)	Sept. 11, '48	4721	Music Man	Sept. 5, '48	4804	Harpoon	Aug. 27, '48	....	My Dear Secretary	Nov. 15, '48
902	Olympic Games of 1948	Sept. 12, '48	AA10	The Babe Ruth Story	Sept. 6, '48	HC23	Hidden Gold (R)	Sept. 3, '48			
903	In This Corner	Sept. 20, '48	4802	Winner Take All	Sept. 12, '48	S-5	Flirting With Fate (R)	Sept. 3, '48			
737	My Son, My Son (R)	Sept. 26, '48	4754	The Sheriff of Medicine Bow	Sept. 19, '48	S-6	That's My Boy (R)	Sept. 10, '48			
734	International Lady (R)	Sept. 26, '48	....	Melody Range	Not Set	S-8	Miss Annie Rooney (R)	Sept. 24, '48			
906	Behind Locked Doors	Oct., '48				S-7	Duke of West Point (R)	Oct. 1, '48			
904	Hollow Triumph	Oct., '48				4805	The Mozart Story	Sept. 17, '48			
905	Adventures of Gallant Bess	Oct., '48				....	Last of the Wild Horses	Oct. 1, '48			
738	The Count of Monte Cristo (R)	Oct. 24, '48				HC24	Stagecoach War (R)	Oct. 8, '48			
739	The Son of Monte Cristo (R)	Oct. 24, '48									
FILM CLASSICS			PARAMOUNT			SELZNICK REL. ORG.			UNIVERSAL-INTERN'L		
....	Four Feathers (R) (Brit.)	Aug., '48	4723	So Evil My Love	Aug. 6, '48	....	Portrait of Jennie	Not Set	668	Tap Roots	Aug., '48
....	Sofia	Sept., '48	4724	A Foreign Affair	Aug. 20, '48				667	Mr. Peabody and the Mermaid	Aug., '48
....	The Wolf Man (R)	Sept., '48	4726	Beyond Glory	Sept. 3, '48				669	Larceny	Aug., '48
....	The Hairy Ape (R)	Sept., '48	4801	Sorry, Wrong Number	Sept. 24, '48				670	One Touch of Venus	Aug., '48
....	Miraculous Journey	Sept., '48	4802	Isn't It Romantic	Oct. 8, '48				671	The Saxon Charm	Sept., '48
....	Unknown Island	Oct., '48	4803	Night Has a Thousand Eyes	Oct. 22, '48				672	For the Love of Mary	Sept., '48
....	Inner Sanctum	Oct., '48	4804	Sealed Verdict	Nov. 5, '48				673	An Act of Murder	Sept., '48
....	A Date With Murder	Oct., '48	4805	Miss Tatlock's Millions	Nov. 19, '48				680	Tawny Pipit (Brit.)	Not Set
....	Daughter of Ramona	Nov., '48	4806	Disaster	Dec. 3, '48				....	Hungry Hill (Brit.)	Not Set
....	The Silent Service	Dec., '48	4807	The Paleface	Dec. 24, '48				....	Hamlet (Brit.)	Not Set
									....	Champagne Charlie (Brit.)	Not Set
ROAD HOUSE			REPUBLIC			20TH CENTURY-FOX			WARNER BROTHERS		
(20th Century-Fox)			716	Daredevil of the Clouds	Aug. 10, '48	836	That Lady in Ermine	Aug., '48	702	Life With Father	Aug. 14, '48
PRODUCER: Edward Chodorov. DIRECTOR: Jean Negulesco. PLAYERS: Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark.			717	Out of the Storm	Aug. 25, '48	826	The Walls of Jericho	Aug., '48	732	Embraceable You	Aug. 21, '48
MELODRAMA. Widmark, owner of a roadhouse near the Canadian border, engages Miss Lupino as an entertainer and with more intimate association in mind. Wilde, manager of the place, tries to get her to leave, but she stays, and they fall in love, which enrages Widmark. Widmark frames Wilde on a robbery charge and gets him paroled in his custody, whereupon relations between the three become more strained, leading to a melodramatic situation in which Miss Lupino, having obtained evidence that will clear Wilde of the criminal charge, kills Widmark in self-defense.			718	Sons of Adventure	Aug. 28, '48	928	Fighting Back	Aug., '48	801	Two Guys from Texas	Sept. 4, '48
THE GOLDEN EYE			733	Night Time in Nevada	Aug. 29, '48	829	The Winner's Circle	Aug., '48	802	Repe	Sept. 25, '48
(Monogram)			713	Code of Scotland Yard	Aug. 30, '48	834	Blood and Sand (R)	Aug., '48	....	Johnny Belinda	Oct. 23, '48
PRODUCER: James S. Burkett. DIRECTOR: William Beaudine. PLAYERS: Roland Winters, Mantan Moreland, Victor Sen Young, Tim Ryan.			719	Angel in Exile	Sept. 3, '48	835	I Wake Up Screaming (R)	Aug., '48			
MYSTERY. Charlie Chan investigates the			....	Son of God's Country	Sept. 15, '48						

attempted murder of the owner of the Golden Eye mine. He discovers that the real owner had died and the bandaged patient who poses as the owner is in reality a woman. It is revealed that an assayer had arranged the deception in order to marry the daughter of the owner and get control of the mine.

COMMAND DECISION (M-G-M)

PRODUCER: Sidney Franklin. ASSOC. PRODUCER: Gottfried Reinhardt. DIRECTOR: Sam Wood. PLAYERS: Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford, John Hodiak, Edward Arnold, Marshall Thompson.

WAR STORY. Brigadier General Gable, second in command of a U. S. Army Air Forces base in England, 1943, is in conflict with his superior, Major General Pidgeon, about a project to knock out German locations where a jet plane is known to be in the making. It will require three bomber raids entailing heavy losses. A visiting Congressional committee, some competition concerning authority, and other developments complicate proceedings which wind up, nevertheless, with the mission accomplished.

WORDS AND MUSIC (Metro-Goldwyn-Mayer)

PRODUCER: Arthur Freed. DIRECTOR: Norman Taurog. PLAYERS: Judy Garland, Mickey Rooney, June Allyson, Vera-Ellen, Cyd Charisse, Marshall Thompson, Tom Drake, Ann Southern, Perry Como, Richard Quine, Janet Leigh, Gene Kelly, Ann Miller.

BIOGRAPHICAL MUSICAL. Rooney and Drake portray Lorenz Hart and Richard Rogers in the life-story of these illustrious collaborators in musical comedy, with their famed succession of Broadway and Hollywood hits furnishing background for their personal stories.

MELODY RANGE (Monogram)

PRODUCER: Louis Gray. DIRECTOR: Lambert Hillyer. PLAYERS: Jimmy Wakely, Dub Taylor, Virginia Belmont.

WESTERN: A band of outlaws attempt to prevent Rainbow's End from becoming the new county seat. Jimmy Wakely trails the gang leader, who is the local undertaker, to their headquarters. There, by a ruse, he leads them into the hands of the law.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4294-4295, issue of August 28, 1948.

Feature product listed by Company on page 4311, issue of September 11, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	(REVIEWED) M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10, '48	78m	Dec. 20, '47	3982	3956	4042
An Act of Murder	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28, '48	4289	4275	....
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	....	....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Genevieve Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	....	....	....	4310	....
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	Sept. 11, '48	4309	4303	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	....	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Durysa	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	....	....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smilely Burnette	July 1, '48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	....	....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June, '48	70m	Apr. 17, '48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	....	Tom Conway-Margaret Hamilton	Nov., '48	....	....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Honey-moon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1, '48	61m	Jan. 31, '48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lana-Eddy Waller	May 13, '48	60m	May 29, '48	4183	4139	....
Casbah	Univ.	655	Yvonna de Carlo-Tony Martin	Apr., '48	94m	Mar. 6, '48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan., '48	120m	Nov. 15, '47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-Juna Vincent	Mar., '48	68m	Feb. 28, '48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6, '48	72m	Aug. 14, '48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14, '48	4273	....	....
Check Your Guns	EL	853	Eddie Daan-Roscoe Ates	Jan. 24, '48	55m	Nov. 15, '47	3930	....	....
Closa-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9, '48	76m	Apr. 17, '48	4125	....	....
Cobra Strikas, Tha	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24, '48	62m	....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30, '48	60m	Sept. 4, '48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerita Chapman	July, '48	90m	June 12, '48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	Juna, '48	73m	....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24, '48	119m	Sept. 11, '48	4310	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4, '48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynna Carvar	Apr. 11, '48	53m	May 1, '48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9, '48	125m	May 1, '48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	....	....	....	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Fab., '48	62m	Dec. 20, '47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10, '48	60m	July 31, '48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29, '48	113m	June 19, '48	4206	4139	4291
Dead Don't Dream, Tha	UA	....	William Boyd-Andy Clyda	Apr. 30, '48	68m	Aug. 21, '48	4282	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15, '48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3, '48	4225	4039	....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28, '48	4077	....	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1, '48	61m	Mar. 20, '48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor San Young	Apr. 4, '48	64m	Mar. 20, '48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signa Hasso	Mar., '48	103m	Jan. 3, '48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23, '48	85m	May 15, '48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July, '48	96m	July 17, '48	4242	....	....
Dude Goes West, Tha (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30, '48	86m	May 1, '48	4145	4038	....
† Dual in the Sun (color)	Selznick	....	Jennifer Jones-Josaph Cotten	Apr., '48	135m	Jan. 11, '47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1, '48	108m	Juna 19, '48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8, '48	103m	May 29, '48	4181	4127	4291
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21, '48	80m	July 31, '48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2, '48	106m	May 8, '48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anna Gwynna	Mar. 27, '48	77m	Apr. 3, '48	4111	4086	....
End of the River, Tha (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26, '48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29, '48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynna Roberts	July 15, '48	70m	July 24, '48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12, '48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17, '48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15, '48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15, '48	57m	....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3, '48	70m	May 22, '48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17, '48	82m	June 19, '48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20, '48	116m	June 19, '48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15, '48	140m	Oct. 18, '47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13, '48	4094	....	4291
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4, '48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9, '48	90m	May 15, '48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17, '48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25, '48	63m	Apr. 24, '48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June, '48	71m	June 26, '48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16, '48	56m	....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8, '48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10, '48	4117	4039	4190
GALLANT Legion, The									
Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25, '48	88m	May 29, '48	4182	....	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19, '48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10, '48	72m	Jan. 17, '48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9, '48	....	....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15, '47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15, '48	....	....	....	4243	....
Give My Regards to Broad-way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29, '48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16, '48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17, '48	71m	June 19, '48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29, '48	69m	....	....	4311	....
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1, '48	114m	July 31, '48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24, '48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18, '48	62m	May 15, '48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4, '48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14, '48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3, '48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18, '48	99m	Apr. 10, '48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10, '48	54m	Mar. 6, '48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28, '48	95m	Mar. 20, '48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25, '48	60m	May 8, '48	4154	4117	....

— REVIEWED —

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P.	Product	Advance	Service
						Herald Issue	Digest Page	Synopsis Page	Data Page
Hera Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb., '48	99m	Dec. 20, '47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept., '48	....	....	....	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dannis Princa	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Praston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7, '48	90m	Feb. 7, '48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan., '48	99m	Dec. 27, '47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Lao Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7, '48	75m	Jan. 31, '48	4037	4001	....
Johnny Belinda	WB	....	Jane Wyman-Lew Ayres	Oct. 23, '48	....	....	....	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexandar Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Francis Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Wellas	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Lat's Live Again	20th-Fox	813	John Emery-Hillary Brooka	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Linda, Be Good	EL	808	Elysa Knox-Maria Wilson	Jan. 3, '48	66m	Nov. 1, '47	3906	3895	....
Lightnin' in the Forest	Rap.	706	Lynn Roberts-Warran Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, Tha (La Traviata)	Col.	....	Nelly Corradi-Cino Mattara	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anna Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23, '48	60m	Mar. 13, '48	4095	4051	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Coray-Joanna Page	July, '48	79m	June 26, '48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnia Johnston	Mar. 6, '48	71m	Apr. 3, '48	4109	3895	....
Man Who Reclaimed His Haad (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4242	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carla Orch.-R. Lowery	Jan. 23, '48	66m	Mar. 13, '48	4095	3992	4131
Mating of Millia, The	Col.	940	Glenn Ford-Evalyn Kayes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Maet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
Melody Range	Mono.	....	Jimmy Wakely-Dub Taylor	Not Set	....	....	....	4311	....
† Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Mina Own Executioner (Brit.)	20th-Fox	824	Burgass Meredith-Dulcia Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annia Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	....	....	....	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 15, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7, '48	95m	Jan. 24, '48	4029	4010	4071
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. Whit-R. Cortaz	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	....	....	....	4283	....

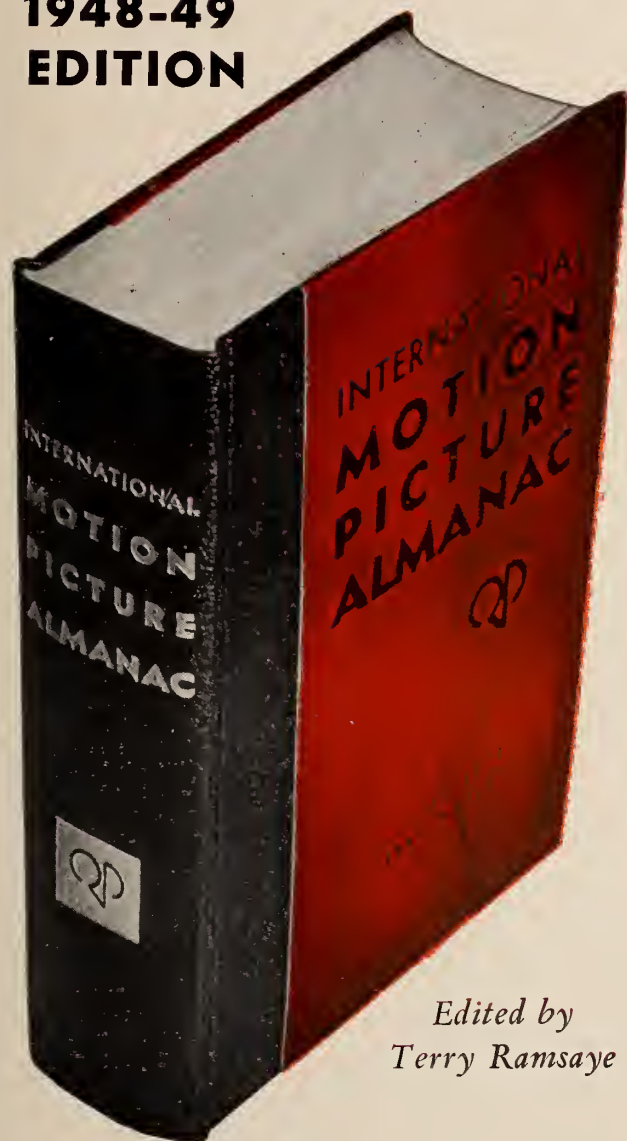
Title	Company	Prod. Number	Stars	Trademark or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Night Unto Night	WB	.....	Viveca Lindfors-Ronald Reagan	Not Set	.....	.....	.....	3735	.....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	.....	.....
No Minor Vices	MGM	.....	Dana Andrews-Lilli Palmer	Oct. 15, '48	.....	.....	.....	4283	.....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	.....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	.....
Oklahoma Badlands	Rep.	753	Allan 'Rocky' Lane-Mildred Coles	Feb. 22, '48	59m	Mar. 6, '48	4086	4021	.....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	.....	.....	4095	.....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14, '48	.....	.....	.....	4219	.....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	.....
Olympic Cavalcade	UA	.....	Documentary	Aug. 27, '48	56m	Sept. 4, '48	4301	.....	.....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	.....
On Our Merry Way (formerly Miracle Can Happen)	UA	.....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	.....	.....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	.....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31, '48	58m	Apr. 3, '48	4110	4001	.....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	.....
† Paradise Case, The	Selznick	.....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	.....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	.....	4131
Perilous Waters (formerly In-Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14, '48	66m	Nov. 1, '47	3906	.....	.....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	.....
Piccadilly Incident (Brit.)	MGM	.....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	.....	.....
Pirate, The (color)	MGM	.....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	.....	Dick Powell-Lizabeth Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	.....
Portrait of Jenny	Selznick	.....	Jennifer Jones-Joseph Cotten	Not Set	.....	.....	.....	4139	.....
Port Said	Col.	.....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	.....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	.....	.....	3919	.....
Prairie Outlaws	EL	.....	Eddie Dean-Roscoe Ates	May 12, '48	57m	.....	.....	4183	.....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	.....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	.....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	.....	.....	4146	.....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	.....	4291
Red River	UA	.....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	.....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	.....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	.....	.....	4258	.....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	.....	Ida Lupino-Cornel Wilde	Nov., '48	.....	.....	.....	4311	.....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	.....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	.....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	.....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July, '48	86m	June 26, '48	4214	.....	.....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	.....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	.....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	.....
Search, The	MGM	.....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	.....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	.....	R. Montgomery-R. Taylor-V. Heflin	Oct., '48	71m	Aug. 28, '48	4289	.....	.....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	.....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan., '48	81m	Dec. 13, '47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	.....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	.....	.....	.....	4226	.....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	.....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	.....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	.....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	.....	.....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	.....	.....	4303	.....
Singin' Spurs	Col.	.....	Hoosier Hot Shots-Pat White	Sept. 23, '48	.....	.....	.....	4283	.....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	.....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	.....	.....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	.....	.....	3907	.....
Smart Woman [Allied Artists]	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	.....
Snake Pit, The	20th-Fox	.....	Olivia de Havilland-Leo Genn	Not Set	.....	.....	.....	4039	.....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	.....
Sofia (color)	FC	.....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	.....
Son of God's Country	Rep.	.....	Monte Hale-Pamela Blake	Sept. 15, '48	.....	.....	.....	4258	.....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	.....	.....
Song Is Born, A (color)	RKO	.....	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	.....	.....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	.....	.....	4059	.....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17, '48	53m	Apr. 3, '48	4110	3972	.....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31, '48	85m	Nov. 8, '47	3917	3717	.....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	.....	.....	.....	4258	.....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	..
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4,'48	90m	Aug. 7,'48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4,'48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tar Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	4291
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept., '48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109 1/2m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30,'48	....	....	....	4283	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	....	....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	....	....	4275	....
Up In Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Aug. 13,'48	65m	Aug. 21,'48	4282	....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11,'48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	....	Betty Grable-Dan Dailey	Nov., '48	....	....	....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 12,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	....	....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4,'48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Not Set	....	....	....	4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4311

A Sell-Out—hurry!

**1948-49
EDITION**



*Edited by
Terry Ramsaye*

**THE REFERENCE BOOK
OF THE
MOTION PICTURE INDUSTRY**

\$ 5.00 EVERYWHERE

SHIPPING CHARGES INCLUDED

**OVER 1000 PAGES
OF INDUSTRY FACTS**

PREVIEW OF CONTENT

THEATRE LISTS

- Complete list of theatres operated by circuits of four or more theatres, home office addresses, names of executive personnel.
- List of drive-in theatres.
- List of theatres catering exclusively to Negro patronage.
- List of art theatres playing foreign-language films.

THEATRE EQUIPMENT AND SUPPLIES

- List of manufacturers of theatre equipment, materials, supplies. Supply dealers throughout the world.

FEATURE PICTURES

- Titles, release dates, featured players, running time, distributors, 1937 to date.

TERRITORIAL LIST OF FILM EXCHANGES

- Addresses, branch managers, head bookers.

WHO'S WHO

- More than 12,000 concise biographies of persons in every branch of the motion picture industry throughout the world.

CORPORATIONS

- List of principal companies, their officers, including personnel of foreign and domestic branches.

FINANCIAL

- Consolidated income accounts and balance sheets of the listed companies.

STATISTICS

- Figures on production, distribution, and exhibition including value of industry plants and estimated all-time top money pictures.

ORGANIZATIONS

- List of producer-distributor and exhibitor organizations. Guilds and Unions with addresses and offices.

PRESS

- List of motion picture trade publications. Hollywood writers and critics of the daily press.

Plus **MANY OTHER FEATURES**

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER,

NEW YORK (20)



**ONE OF THE MOST SENSATIONAL
SPECTACLES OF FOUR-FOOTED FURY
EVER FILMED!**

*Charging out of the
pages of
THE SATURDAY
EVENING POST!*



*Wild outlaw stallion
battles giant Brahma bull!*

COLUMBIA PICTURES
presents

THE UNTAMED BREED

Starring

SONNY TUFTS • BARBARA BRITTON

GEORGE "GABBY" HAYES

with

EDGAR BUCHANAN • WILLIAM BISHOP

Screenplay by Tom Reed

Based upon a SATURDAY EVENING POST Story by Eli Colter

in CINECOLOR

Directed by CHARLES LAMONT
Produced by HARRY JOE BROWN

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Johnny Belinda

Miss Tatlock's Millions

Moonrise

Cry of the City

Smart Girls Don't Tell

The Girl from Manhattan

**PARAMOUNT THEATRE
TELEVISION READY
AND ABLE—RAIBOURN**

**ASCAP COLLECTIONS
"BEYOND LEGAL LIMIT,"
FEDERAL COURT RULES**

**20th-FOX ANNOUNCES
32 IN MONTH-BY-MONTH
RELEASE SCHEDULE**



VOL. 172, NO. 12; SEPTEMBER 18, 1948

Entered as second-class matter January 31, 1944, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Post office mailing at Quigley Publishing Co. Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: \$5.00 a year in advance, \$10.00 a year foreign. Single copy 25 cents. All rights reserved copyright 1948 by Quigley Publishing Company.

EVERY DAY IT'S TRUER
AND TRUER:

**M-G-M TOPS
THEM ALL!**

What a Summer! "Homecoming," Irving Berlin's "Easter Parade" (*Technicolor*), Frank Capra's "State of the Union," "Date With Judy" (*Technicolor*), "On An Island With You" (*Technicolor*), "Luxury Liner" (*Technicolor*), "A Southern Yankee"! And more! Who else but M-G-M has such a record! Who else but M-G-M has such a line-up of Fall and Winter Big Ones as you see on the next page!



**BEFORE
VITAMIN M-G-M!**



**AFTER
VITAMIN M-G-M!**

UP!

UP!

UP!

UP!

UP! AND COMING!

FRANK GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel
Bruce, Mary Baland, Reginald Owen

The Enterprise Studios present
ANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt

"THE SECRET LAND" (Technicolor)
Starring
JOHN AND SHIPS
of The U. S. NAVY
Narration By
Commander ROBERT MONTGOMERY, U.S.N.R.
and ROBERT TAYLOR, U.S.N.R.
and VAN HEFLIN, A.A.F. (Ret.)

"HILLS OF HOME" (Technicolor)
Starring
EDMUND GWENN
DONALD CRISP, TOM DRAKE
JANET LEIGH and LASSIE

Alexandre Dumas'
"THE THREE MUSKETEERS" (Technicolor)
Starring
ANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan
Wynn, John Sutton, Gia Young

"ACT OF VIOLENCE"
Starring
VAN HEFLIN, ROBERT RYAN
with Janet Leigh, Mary Astor
Phyllis Thaxter

FRANK SINATRA, KATHRYN GRAYSON
in "THE KISSING BANDIT" (Technicolor)
with Carral Naish, Mildred Natwick
Mikhail Rasumny, Billy Gilbert
Sona Osato with Dance Specialties By
Ricarda Mantalban, Ann Miller, Cyd Charisse

John Ford's
"3 GODFATHERS" (Technicolor)
Presented by John Ford & Merian C. Cooper
Starring
JOHN WAYNE, PEDRO ARMENDARIZ
And Introducing HARRY CAREY, Jr.
with Ward Bond, Mae Marsh
Jane Darwell, Ben Jahnson

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hadiak
Edward Arnold in
"COMMAND DECISION"

"LITTLE WOMEN" (Technicolor)
Starring
JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR
with Lucile Watson, C. Aubrey Smith

ROBERT TAYLOR
AVA GARDNER
CHARLES LAUGHTON
VINCENT PRICE
JOHN HODIAK in
"THE BRIBE"

"SUN IN THE MORNING"
(Technicolor) Starring
JEANETTE MacDonald
LLOYD NOLAN, CLAUDE JARMAN, Jr.
and LASSIE
with Lewis Stane, Percy Kilbride

"WORDS AND MUSIC" (Technicolor)
Starring
MICKEY ROONEY, JUDY GARLAND
GENE KELLY, JUNE ALLYSON
PERRY COMO, ANN SOTHERN
with Tam Drake, Cyd Charisse, Betty
Garrett, Lena Horne, Janet Leigh, Marshall
Thompson, Mel Torme, Vera-Ellen

SPENCER TRACY, DEBORAH KERR
in "EDWARD, MY SON" with Ian Hunter

JOHN GARFIELD in
The Roberts Production
"FORCE OF EVIL"
An Enterprise Picture
with Thomas Gomez and Marie Windsor
And Introducing BEATRICE PEARSON

FRED ASTAIRE, GINGER ROGERS in
"THE BARKLEYS OF BROADWAY"
(Technicolor)
with Oscar Levant, Billie Burke
Gail Rabbins, Jacques Francois

FRANK SINATRA
ESTHER WILLIAMS, GENE KELLY in
"TAKE ME OUT TO THE BALL GAME"
(Technicolor)
with Betty Garrett
Jules Munshin, Edward Arnold

EVERY NEW PREVIEW A NEW M-G-M HIT!

"Leo Rings The
Bell Again!"



Last week we reported the wonder-
ful Preview of "Command Decision."
And now another great Coast
Preview! Read all about "ACT OF
VIOLENCE" in the telegram below:

"'ACT OF VIOLENCE' simply terrific.
Here is one that packs a dynamite wal-
lop. Van Heflin, Robert Ryan, Janet
Leigh, Mary Astor, Phyllis Thaxter
match picture's realistic drama with
great performances. William Wright's
production and Fred Zinnemann's
direction tops in gripping suspense. Oh,
that Vitamin M-G-M!"

September 27th **THE INDUSTRY**

WHAT THE PUBLIC ALREADY KNOWS

WARNER BROS.'

Johnny Belinda

IS THE MOST DISCUSSED DRAMA

TRADE SHOW

September 27th

CITY	PLACE OF SHOWING	ADDRESS	TIME
ALBANY	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
ATLANTA	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
BOSTON	RKO Screening Room	122 Arlington St.	2:30 P.M.
BUFFALO	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
CHARLOTTE	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
CHICAGO	Warner Screening Room	1307 So. Wobosh Ave.	1:30 P.M.
CINCINNATI	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
CLEVELAND	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
DALLAS	20th Century-Fox Sc. Rm.	1803 Wood St.	2:00 P.M.
DENVER	Paramount Sc. Room	2100 Stout St.	2:00 P.M.

CITY	PLACE OF SHOWING	ADDRESS	TIME
DES MOINES	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
DETROIT	Film Exchange Bldg.	2310 Coss Ave.	2:00 P.M.
INDIANAPOLIS	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
KANSAS CITY	20th Century-Fox Sc. Rm.	1720 Wyondotte St.	1:30 P.M.
LOS ANGELES	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
MEMPHIS	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
MILWAUKEE	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
MINNEAPOLIS	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
NEW HAVEN	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
NEW ORLEANS	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.

CONFIRM

nda

OUR TIME!

CITY	PLACE OF SHOWING	ADDRESS	TIME
YORK	Home Office	321 W. 44th St.	2:30 P.M.
OHAMA	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
HA	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
DELPHIA	Worner Screening Room	230 No. 13th St.	2:30 P.M.
SBURGH	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
TLAND	Jewel Box Sc. Room	1947 N.W. Keorney St.	2:00 P.M.
Y LAKE	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
FRANCISCO	Paramount Sc. Room	205 Golden Gate Ave.	1:30 P.M.
TTLE	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
LOUIS	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
ASHINGTON	Worner Th. Bldg	13th & E. Sts. N.W.	10:30 A.M.



Report!

Atlantic City, N. J.
"JOHNNY BELINDA" IN ITS FIRST
FOUR DAYS, INCLUDING LABOR
DAY, GROSSED MORE MONEY THAN
ANY OTHER LABOR DAY ATTRAC-
TION IN THE HISTORY OF THIS
4500 SEAT BOARDWALK THEATRE.
(Excepting only "Night and Day".)

JANE LEW
WYMAN • AYRES in
"JOHNNY BELINDA" with CHARLES BICKFORD



AGNES MOOREHEAD
STEPHEN MCNALLY

Directed by JEAN NEGULESCO • Produced by JERRY WALD • Screen Play by Irmgard Von Cube and Allen
Vincent • From the Stage Play by Elmer Harris • Produced by Harry Wagstaff Gribble • Music by Max Steiner

Boxoffice says:

"Should **BEAT** the
boxoffice success of
'Miracle On 34th Street'!"

FLASH!

ROXY OPENING in
N.Y., follows pattern
set in Baltimore,
Spokane, Atlantic City
where it's **BEATING**
'Sitting Pretty' grosses!

and

in St. Louis, Detroit
and Milwaukee
where it's **BEATING**
'The Walls of Jericho!'

and

in Portland where
it's **BEATING** 'The
Foxes of Harrow!'

Every showman says:

YOU CAN'T BEAT

20th
CENTURY-FOX



**Tyrone
POWER**
Anne
BAXTER



***The Luck
of The Irish***

CECIL KELLAWAY • LEE J. COBB
James Todd • Jayne Meadows • J. M. Kerrigan • Phil Brown • Charles Irwin
Directed by **HENRY KOSTER** • Produced by **FRED KOHLMAR**
Screen Play by Philip Dunne • Based on a Novel by Guy and Constance Jones

THE NATIONAL
DEFENDS AMERICA

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 172, No. 12



September 18, 1948

"EXHIBITORS KNOW"

OUR "Stars of Tomorrow" poll, presented last week, is getting its annual wave of extensive attention in the motion picture departments of the lay press, with again evidence of its growing challenge to wide interest.

In the course of a column of analytical attention, Mr. Richard L. Coe of *The Washington Post* remarks: "This tally taken by the Motion Picture Herald has its eye on the future, but its reasoning is from the apparent past. Its voters are the exhibitors, who know more about movies, alas, than the most idealistic of reviewers. What the independent and circuit bookers say reflects how the ticket buyers will spend."

The difference is that the reviewers, especially the more idealistic of them, naturally enough write about pictures for an audience of readers, while the exhibitor thinks about pictures for an audience of seat buyers. Those audiences are not identical, and the real readers among the show patrons are a minority. That is why the Herald's polls are always addressed at the showmen, who are the purchasing agents of the public.

NED DEPINET

THE election of Mr. Ned E. Depinet to the presidency of Radio-Keith-Orpheum Corporation, last week, has set in motion quiet ripples of approval circling out over the industry. Interestingly, significantly, the reaction as recorded in the unofficial conversations across the luncheon tables has been that "it is about time".

Through some years of what might be gently called tentativity in the affairs and operations of RKO there has been a decided awareness of a stable and stabilizing factor in the experienced person of this Mr. Depinet. In him there is a notable fusion of dynamics and discretion, attributes of which his company has at times had great need.

Importantly to RKO and this industry, Ned Depinet's exclusive interest, activity and concern is the industry of the motion picture in which he is so abundantly experienced.

20th CENTURY PREMIERE

THE integration of showmanship with industry comes in for another demonstration this week with the dedication and installation of a new Twentieth Century Limited by the New York Central. Two units, costing in total \$4,000,000, substantially streamlined hotels on wheels, complete to telephone service en route, go into service while this page is in the mails. It is a two-city premiere, one for Chicago, one for New York, decorated at this end by rites including General Eisenhower and Mayor O'Dwyer.

"The Century", old and new, despite the fact that it has been a decidedly commercial institution for nearly half a century, is a product of a promotional publicity program and design. It is credited to one Mr. George H. Daniels, who had been a patent medicine vendor and showman before he became a passenger agent for the New York Central. He seems to have gotten the notion with the Exposition Express

for the service of luxury traffic to the Chicago World's Fair, or Columbian Exposition, of 1893, and to have got it into floriation as a regular train, the Twentieth Century Limited, in 1902. There was a lot of interior opposition and Mr. Daniels seems to have had quite as lively a time then as Mr. Robert Young has been having more recently, with the same railroad, on the same subject, service, with embellishments. Mr. Daniels is also credited with the invention of the Red Caps, and of parcel checking. He should see Grand Central now!

Showmanship can sell tickets to anywhere.

THE DEMBOW DRIVE

HOT and whooping, National Screen Service is out pell mell on a drive with the cry: "Get Back to Showmanship"—which is their slogan for the campaign officially entitled "The George Dembow Tribute". The well-proclaimed movement is toward intensified application of promotional devices in behalf of the box office. The declaration is that good pictures can be sold better; that even poor pictures can be sold better and, in general, better business is to be had by the ardent pursuit of it. The platform, program and pursuit are certain to win approval in principle, and to affect practice.

THE QUOTA ANTICS

A REVEALING measure of official sincerity and validity—if those words may be so abused—is afforded in the dispatches from London announcing that "more than one-half of Britain's independent theatres have been granted exemption from the 45 per cent quota law."

This disclosure from the Board of Trade accompanied an assertion that it had anticipated that a large number of the independents would not be able to fulfill quota requirements.

Put together and laid end to end, the expressions of the Board amount to a recording of a line of bureaucratic legislation amounting to face-making, shadow boxing and amazing absurdity.

Q The vast world of the tabloids and the lowbrow columns continue to reverberate over what can be called "the marijuana case" out in Hollywood. The fact seems to be simpler than the attentions would indicate. A "name" got into trouble. He got into the papers nationally because he was a name. Nothing can be done to prevent such occasional mishaps to the industry. A lot of campaigns to proclaim the purity of the people of the art are being suggested. That is ridiculous. The motion picture community consists of so many and such diverse persons that its average is the human average. The best way to kill off such adverse breaks is by a policy of malnutrition. The less everybody has to say about it the sooner the story dies. Comments and protests make more copy. The dry-up technique now seems to be in operation. Internally a quiet policy of preventive disciplines is indicated.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Parted Curtain

IN STOCKHOLM last Friday, Eric Johnston told the Associated Press he was flying to Moscow "to sell American movies." When reporters wanted to know when Russia first started to show an interest in Hollywood, Mr. Johnston replied; "They never have, but I'll go anyway. Perhaps I can tell more about it when I come back in three, four, five or more days." He reached Moscow Wednesday, all set to talk business. The only American product Russia has so far been interested in is that product which it could buy outright and which definitely bore no other message than boy loves girl. Mr. Johnston intends to visit Belgrade as well as Moscow. He met Stalin once before. Then Mr. Johnston was president of the U. S. Chamber of Commerce.

Protest

A WHILE BACK the HERALD printed a piece about how various people spend their leisure time. That essay was built about some research that Henry C. Link and Harry Arthur Hopf had done for the Book Manufacturing Institute which wanted to know how much time was devoted to reading books. The investigating team found that few people read books, which must have upset the BMI; it found that only a little higher percentage went to the theatre, which upset us, and it didn't have any findings to report on stamp collecting, which upset Leon Bamberger over at RKO. Mr. Bamberger's note of protest has just reached us: "Now then," he says, "about 50 members of the Cinema Stamp Collectors work on their stamp collections every free moment, so evidently they are not among the living, according to this survey." The irate Mr. Bamberger concludes his note with a succinct "phooey."

Mistaken Identity

BILL McCLURE is a fellow who gets around. After several years in the home office of what was then RKO Pathe News, he finally got an opportunity to cash in on his wartime experiences as a cameraman for the U. S. Army when, some months ago, Warner Pathe freed him of his desk job and sent him abroad. Bill made all the trouble spots. He shot the war in Palestine and when the Italian elections came around he and his camera were busy in Rome. But, trouble and all, from war-time Germany to post-war Italy, Bill never got a scratch. Last week an ironic fortune brought Bill to the end of his lucky road in Berlin. It had been

MOTION PICTURE HERALD

for September 18, 1948

ASCAP licensing is "beyond the law,"
Federal court rules Page 12

PARAMOUNT theatre television is ready
for exhibitor use Page 13

20TH-FOX to offer 32 pictures in month-
by-month schedule Page 17

RCA theatre television system still facing
practical tests Page 20

MULVEY says proposed revision of French
agreement unsatisfactory Page 21

DEMBOW is honored in "showmanship"
drive of National Screen Service Page 21

MONOGRAM and Allied Artists plan to
offer 61 films next season Page 21

SIMPP protests to Clark any new decree in
Paramount trust case Page 24

NATIONAL SPOTLIGHT—Notes on indus-
try personnel across country Page 25

COMPANIES in 16mm field meet to plan
fight on price cutting Page 32

SERVICE DEPARTMENTS

Hollywood Scene Page 33

In the Newsreels Page 32

Managers' Round Table Page 39

Picture Grosses Page 45

Short Product at First Runs Page 36

What the Picture Did for Me Page 38

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4317

Advance Synopses Page 4318

Short Subjects Page 4319

The Release Chart Page 4320

hot in the German capital, so he got himself a crew-type haircut. Then came the day of the big anti-Communist mass demonstration. Bill was there with his camera. Some Germans took one look at his haircut, decided he looked like a Russian. Others spied the red Pathe rooster on his camera. They went into action. On Friday Warner Pathe received Bill's film with a note recounting the incident. The damage—one black eye, some bruises and a measure of hurt pride.

Suspended

Hollywood Bureau

ENTERPRISE PRODUCTIONS, which recently allowed its option on Harry Sherman's studio to lapse, has suspended production for "an indefinite period," company officials announced here Tuesday. The Charles Einfeld-David Loew company formed three years ago has more than \$5,000,000 tied up in three productions which are to be released by MGM. It is believed that resumption of production will depend upon returns from these pictures: "No Minor Vices," "Caught," and "Force of Evil." The company still has commitments on two pictures—one to complete its seven-picture commitment to United Artists and one to complete its four-picture commitment to MGM.

Collecting

Washington Bureau

THE LIBRARY of Congress is still adding outstanding film productions to its motion picture collection even though the Library's motion picture unit was liquidated by Congress last year. Library officials say that they're not buying new films nor are they accepting gifts for their collection. But they're adding new pictures this way: picking up the best of the films deposited for copyrighting with the Library's copyright division and sending them to the Government's film vaults at Suitland, Md., where the collection is maintained. The Library still plans to go before Congress next year with a request for legislation authorizing the reestablishment of the film unit and the expansion of its famous collection.

Fewer Pay More

Toronto Bureau

STATISTICS released this week by the Canadian Government show a decline in theatre attendance of 7,000,000 during 1947 and an all-time high gross for the year totaling \$62,279,000, exclusive of taxes. The figures clearly indicate that fewer people are paying higher prices these days for screen entertainment and confirm the recent observation of J. J. Fitzgibbons, president of Famous Players Canadian Corporation, that patronage is leveling off in the Dominion. The Government survey reported 1947 attendance at 220,000,000—down from 1946's 227,000,000. The 1947 gross compared with \$59,889,000 in 1946. The Federal Government during the year collected \$16,375,000 through the 20 per cent amusement tax, which has since been abolished.

For Freedom

THE TENTATIVE title of "National Council for Freedom of Expression" was adopted Tuesday by a group opposed to censorship, meeting in New York. Elmer Rice, the playwright, and chairman of the group, told the meeting that it was his opinion that the wave of censorship in the motion picture industry, as well as in the press and radio, "is getting worse all the time." He called for the unified opposition of "all interested in freedom." A tentative budget of \$17,000 to fight censorship was announced. The Council has not yet decided if it should fight its battles in the courts.

Heavenly Miss

A. EDWARD GOLDEN, who has a picture by the name of "Brooklyn, Texas and Heaven," was to go over to New York's Coney Island Saturday and look over the bathing beauties. Object: he was to be a judge to pick Brooklyn's "Most Heavenly Miss." And when he found her he was going to tell United Artists about her because UA is sponsoring the contest and UA was going to give the winner a course at the Barbizon Modeling School and see to it that a couple of New York stores dressed her in silks and satins. Mr. Golden was expected to have a wonderful time for himself.

Turning from bathing beauties to Russia, Mr. Golden has announced he will produce this year a film version of "As We Saw Russia," written by members of the Overseas Press Club of America and published Tuesday by E. P. Dutton Company. The book describes life in the USSR as seen by 25 American newsmen.

Sportsmanship

London Bureau

LONDON'S *Financial Times*, easily the most influential daily circulating among money-minded persons, set upon Eric Johnston editorially September 6, attacking the MPAA president on personal grounds and accusing him—and Hollywood—of being bad sportsmen. The *Times*, controlled by Brendan Bracken, Member of Parliament, was particularly riled over the whispers of political power that Mr. Johnston might hold.

The *Times* said Mr. Johnston had been acclaimed as a Republican presidential possibility, as administrator of the Marshall Plan, and as Secretary of Commerce if Mr. Dewey gets to be President.

Mr. Johnston, says the paper, "is to be

congratulated on having persuaded British Ministers to share his self-esteem."

The editorial suggests that Mr. Johnston was not so cordially received by the Socialist Government during his most recent visit and that, says the *Times*, is no doubt "why Mr. Johnston has come thundering out with his threat to impose all-American programmes on British cinemas."

The *Times* then got considerably touchy over the fact that Mr. Johnston had the temerity to mention British "sportsmanship." "This comes well," humphed the paper, "from the agent of an industry guaranteed an income of \$17,000,000 a year. . . . A fine band of sportsmen Hollywood producers are!"

Pre-War Vintage

UP IN OREGON the majority of theatre-goers are convinced that the product the studios were putting out before the war was of better quality than they're seeing today. Fellow by the name of Dan E. Clark II, a newspaperman who conducts "The Front Door Ballot Box, recently asked "a representative cross-section of Oregonians" his question: "In your opinion, do you think movies were better before the war, during the war, or today?" The answers came up this way: 51 per cent thought they were better before the war; two per cent, during the war; 13 per cent, today, and 35 per cent had no opinion. A Front Door Ballot Box Poll taken earlier in the year showed that a majority of Oregonians did not attend the theatre once a week and so that's why, Mr. Clark believes, so many people had no opinion.

Bait

THE ILLINOIS Republicans have adopted motion pictures as a bait for luring delegates to meetings.

The Women's Division of the Republican State Central Committee in Illinois previewed a 16mm version of "Topper's Return" to the press and leading Republican women free of charge at the Palmer House, Chicago, last week, plus a 15-minute color short based on Governor Dwight W. Green's career.

Both films will be shown every evening in 41 counties until election day.

Mrs. Ruth McCormick Miller, public relations chairman and producer and author of the Green short, explained, "we wanted some vehicle that would appeal to those people who will not attend political rallies. When the picture is shown there will be no political speeches of any kind and no political candidates introduced.

PEOPLE

SAMUEL N. BURGER, Loew's International sales manager, left New York last weekend for a four-month tour of the company's branches throughout the world. EDWARD F. O'CONNOR, regional director for the Far East, is accompanying him on the first part of the trip, from New York to India.

STANLEY SHUFORD, advertising manager for Paramount, last Thursday was unanimously elected chairman of the advertising and publicity directors committee of the Motion Picture Association of America. He succeeds MAURICE BERGMAN, Universal-International eastern advertising and publicity director.

HARRY L. (BING) CROSBY, film and radio star, has been elected a director of the Vacuum Foods Corporation, processors of a concentrated quick frozen orange juice, JOHN M. FOX, president, has announced.

RALPH F. DONALDSON, expeditionary and adventure cameraman and director, and MAURI GRASHIN, writer for stage and screen, announce Beverly Hills offices for the production of theatrical and non-theatrical films, with eyes on the short subject market and material in foreign fields, and lands a-far.

S. H. FABIAN, president of Fabian Theatres, New York, will be honored by New York's Cinema Lodge of B'nai B'rith for his "outstanding service to humanity" at a special meeting at the Hotel Astor next Tuesday evening, S. ARTHUR GLIXON, president of the Lodge, has announced.

ARTHUR JEFFREY, exploitation manager of Eagle Lion with headquarters in New York since its inception two years ago, has resigned, effective in October.

SIDNEY RUTTER has been named personal assistant to ARTHUR S. ABELES, Jr., London managing director for Warner Brothers. Mr. Rutter came to Warners from RKO Radio, where he was contract controller.

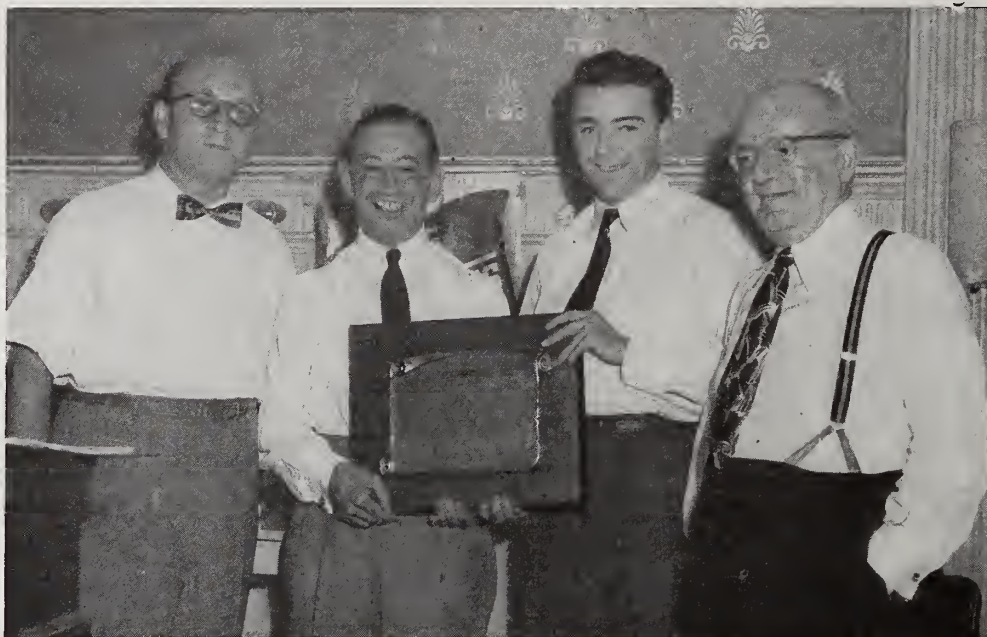
SID MESIBOV, exploitation manager for Paramount, has joined the faculty of Institute of Film Techniques of the College of the City of New York as part-time instructor in the principles of motion picture advertising-publicity and distribution.

JACK WRATHER, producer; JOHN WAYNE, actor, and JAMES EDWARD GRANT, writer, will file incorporation papers next week in Los Angeles for Epic Pictures, Inc. They plan to produce three Technicolor pictures in the next three years.

WILLIAM KURTZ has resigned as treasurer of the Rialto theatre, a Broadway first run, to join the United Booking Office to supervise operation of the National theatre at Washington, D. C.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Lea J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaranson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449, Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



THE BIG SMILES of George Waldman, left, center, Film Classics metropolitan division manager, and John McKenna, right, center, branch manager of the New York exchange, are a result of their receiving the President's Award in the branch managers' sales drive. B. G. Kranze, vice-president, is at left; Joseph Bernhard, president, at the right.



CELEBRATION. Following Ned Depinet's appointment as RKO president, his RKO associates gave him a party at "21". Left to right, at the left: Rutgers Neilson, publicity; Harry Mandel, advertising-publicity director, RKO Theatres; A. A. Schubart, manager of exchange operations; Mr. Depinet; S. Barret McCormick, advertising-publicity director, RKO Radio; Leon J. Bamberger, sales promotion.



QUIGLEY AWARD:

At right, Alan Attwater, manager of the State theatre, Sidney, Australia, is the winner of the special Overseas Citation in the Quigley Awards competition for the first 1948 quarter. Left to right: Colin Jones, general sales manager, Columbia; Norman B. Rydge, managing director, Greater Union Theatres; N. P. Pery, managing director, Columbia, and Mr. Attwater.



By the Herald
MARLENE DIETRICH cut the ribbon opening the doors, Monday, of the new Paris theatre, on the Plaza, New York City. Grover Whalen, the city's official welcomer, looks on. The Paris opened with a benefit performance of "Symphonie Pastorale" and will play French and other foreign features. The Paris is the first completely new theatre in New York in many years.



THE INDIAN Government has revived its wartime production of information films, according to V. Ramakantha Sarma, above, in the U. S. to study documentary production under a scholarship given by the Indian Government. He is currently on location with RKO Pathe. From New York he probably will go to Hollywood.



By the Herald



ITALIAN CONVENTION. Above, the principals of the third RKO sales convention held recently in Rome under the chairmanship of Bruno Fux, general manager. From left to right, first row: Antonio Rizzo, Naples; Antonio Bassi, Bari; Mr. Miara, chief accountant; Ugo Bassi, Torino; Giovanni Sarri, Padova; second row: Leo Magagnini, publicity; Giovanni Cereda, Rome; Mr. Hribal, accountant; Edoardo Caruso, Catania; Mr. Fux; Mr. Taddei, sales manager; Miss Lo Monaco, secretary; Mr. Limentani, inspector; third row: Alvaro Frittelli, Ancona; Luigi Milani, Milano; Reneto Ciampella, Firenze; Armando Masala, Genova; Mr. Bregni, sales department; Alfredo D'Agostino, Bologna; Alberto Grossi, Udine.

BERT PALMERTZ, left, RKO manager in the Philippines, visited the home office last week to report that the industry in the islands was making a rapid recovery.



PRIZE WINNER. John Pietroforte, manager of the Ritz, Hanford, Calif., was the winner of the Sixth Annual Charles P. Skouras Showmanship Campaign. Above, he receives the certificate naming him "Showman of the Drive" from Charles Skouras, while Dick Spier, Fox West Coast division manager, and George Bowser, general manager, look on.



CHRISTENING the new WMGM call letters in New York is Deborah Kerr, MGM star, wielding the champagne bottle. Herbert L. Petzey, WMGM director, left, and Bertram H. Lebar, sales director, look on. WHN turned into WMGM Wednesday.

ASCAP LICENSING "BEYOND LAW" SAYS FEDERAL COURT

Minneapolis Judge in Berger Case Seconds New York Decision

For the second time in as many months the American Society of Composers, Authors and Publishers took a stinging defeat last week when Judge Gunnar Nordbye of the U. S. District Court in Minneapolis handed down a decision favoring Benjamin Berger, president of North Central Allied. The ruling agreed with the opinion of Judge Vincent L. Leibell in U. S. District Court, New York, that Ascaph was a monopoly and further held that the Society's control of film music fees was an extension of its copyright privileges "beyond the limits of the law."

Discuss Order with Judge At Hearing October 5

In New York this week it was disclosed that Ascaph would submit to the Federal Court here its version of the proposed decree which takes into account the Court's decision, enjoining the Society from collecting music fees from motion picture theatres. The proposed decree will be brought to the attention of the Court September 29.

On October 5 attorneys for the Society and the Independent Theatre Owners Association, plaintiffs, will discuss the order with Judge Leibell. There have been no indications whether this will take the form of an open hearing or whether the talks will take place in the Judge's chambers.

Jubilant over the new Ascaph defeat in court, regarded by Minneapolis independent exhibitors as a certain indication that it is legal to stop payments to Ascaph despite the fact that no actual decree has been signed by Judge Leibell, Louis B. Schwartz, local attorney, said following the Minneapolis decision that a plan, aimed at recovery of performing fees paid Ascaph by independent exhibitors, had been devised. The idea will be broached to the directors of North Central Allied as soon as possible.

Plan to Push Efforts to Recover Ascaph Fees

The Minneapolis suit dates from 1946 and, in contrast to the New York case, was brought by several members of Ascaph rather than Ascaph itself or exhibitors. Charges were then brought by M. Witmark and Sons, Santley-Joy, Inc., Harms, Inc., and Mills Music, Inc., all of New York, and all members of Ascaph. These companies sought to collect performing fees from Mr. Berger and from Mrs. Jessie Jensen, operator of a theatre at White Bear, Minn. Mr. Berger had refused to pay the Ascaph tax since 1941.

Stanley Kane, executive director of NCA,

ITOA TO ASK TRIPLE DAMAGES FROM ASCAP

Although Judge Vincent L. Leibell has turned down a request by the Independent Theatre Owners Association for damages in its suit against the American Society of Composers, Authors and Publishers, Milton C. Weisman, ITOA attorney, plans to ask for triple damages, totaling \$3,000,000, plus litigation expenses, from Ascaph, it has been learned. The request will be embodied in the ITOA brief to the Circuit Court of Appeals, to which the case, and Judge Leibell's decision, will go in the autumn.

also said no stone would be left unturned to recover fees collected by Ascaph. He said few theatres had paid Ascaph in the wake of the New York decision and that all had ceased making payments following the Friday ruling in Minneapolis. Mr. Kane, who is an attorney, said he saw little chance of Judge Nordbye's decision being reversed on appeal, pointing out that the jurist is regarded as ultra-conservative.

The Minneapolis decision closely parallels the New York decision in many aspects, but differs from it importantly in that the Minneapolis suit was brought by the Society and in that it was filed by Ascaph members rather than Ascaph. Judge Nordbye held that, while individual copyright owners had the right to collect for public performance rights to their music, they could not exercise that right while joined together in an illegal combination.

Ascaph, Judge Nordbye said, was such a combination because, in its dealings with exhibitors, it had extended its authority "beyond the provisions of the Federal Copyright Act." Again following Judge Leibell, he suggested that an individual copyright owner would be better off to negotiate and collect for the performing rights to his music direct with the producers rather than the exhibitors.

Seen as More Sweeping Than New York Ruling

The decision is regarded in Minneapolis as being even more sweeping than the New York ruling in that it plugs an important gap. Under the New York finding, Ascaph was held to be in violation of the anti-trust laws and its methods of dealing with exhibitors were held illegal. Under the Minneapolis decision, individual members of Ascaph, hitherto free to obtain licenses from exhibitors or to sue them for copyright in-

fringements if films with their music in it are used without license, can not do so any more.

Prevailing opinion in Minneapolis exhibitor circles is that the decision stands as an exhibitor precedent everywhere, unless it is reversed on appeal.

In his 17-page memorandum, Judge Nordbye not only branded Ascaph a monopoly, but also turned down the composers' demand for damages and injunctions. To do so, he said, would "tend to serve the plaintiffs in their plan and scheme with other owners of Ascaph to extend their copyrights in a monopoly beyond proper scope." Ascaph, the Judge said, "holds a life and death decision over every independent theatre in the U.S."

Myers Sees Decision Ending All Doubt

While there was little comment in New York on the part of Ascaph officials and executives of Theatre Owners of America, Abram F. Myers, general counsel for Allied States Association, said in Washington last week that the Minneapolis decision "must, without a doubt, end all questions about the propriety of withholding Ascaph payments."

"Judge Leibell's decision spelled the doom of Ascaph, Judge Nordbye's decision smashes Ascaph to smithereens," he said, adding that this was "a clear signal to all Ascaph members to get out of Ascaph and get out fast."

Mr. Myers, without having seen the Minneapolis decision, said it must go a step beyond the New York decision. There, he said, Judge Leibell held Ascaph's contracts with theatres to be "unenforceable." The Berger suit, however, "involves not Ascaph but individual members of Ascaph. This can only mean that any individual copyright owner, so long as he belongs to an illegal combination like Ascaph, can't collect from theatre owners on public performing rights. They have the rights, but they can't collect unless they leave Ascaph and negotiate with the producers. This means the break-up of Ascaph, of this I have no doubt."

TOA to Re-examine Stand On Ascaph Situation

TOA's stand on the Ascaph question will be re-examined at the end of this month when that organization is scheduled to hold its national convention in Chicago.

At midweek there were reports that Ascaph was getting ready to comply with the court decisions. One said the Society had instructed its field offices to discontinue efforts to collect music license fees from exhibitors. Another told of a survey by E. C. Mills, former general manager for Ascaph, to determine Ascaph's future actions. This includes the possibility of a central buying agency for producers.

PARAMOUNT THEATRE VIDEO READY FOR EXHIBITOR USE

Raibourn Explains Details, Potential of Company's Intermediate System

With Paramount's intermediate theatre television system now beyond the test stage and technically ready for use by exhibitors across the country, Paul Raibourn, vice-president in charge of television for Paramount, this week disclosed to the *HERALD* for the first time full operating details and potential uses of the method.

"Television is a medium of communication and, like radio and motion pictures, a phenomenal vehicle for the mass distribution of entertainment," Mr. Raibourn said. "Theatre television, in contrast to home television, has incomparably greater entertainment appeal, emotional impact and eye-comfort. Televiewers generally have shown a willingness to pay for the privilege of seeing extra-special events on extra-large screens. Theatre television appears destined to expand along the lines of motion pictures, with the cost of exhibiting in theatres met through paid admissions."

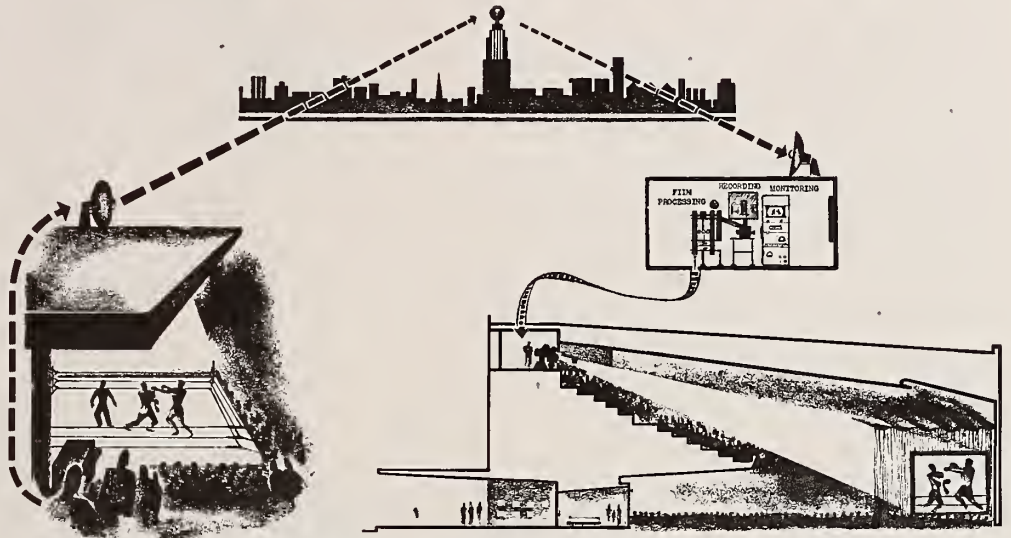
Tested at Paramount Theatre Under Varied Conditions

The Paramount method of large-screen television projection—involving the photographing of the televised image off the face of a monitoring tube and the developing and processing of the film in a record 66-second period—has been put through a number of practical tests at the Paramount theatre, New York. Conditions under which these demonstrations were held varied from event to event.

"Our system not only provides satisfactory illumination, but it also provides the measure of control deemed necessary to fit television news flashes, sports highlights and special events into the pattern of theatre programming favored by the theatre going public," Mr. Raibourn declared. "When people can come to a theatre, see a good show and also witness the big tele-feature of the afternoon or evening on a large screen, the competition from broadcast television no longer will worry the motion picture exhibitor."

Program Potential Ranges From Sports to Dramas

The theatre television program potential ranges anywhere from sports matches and all-star concerts to Broadway dramas, musical comedies and operas. Paramount executives, who stress the advantage to exhibitors of having a permanent record of a television broadcast on film within 66 seconds—and even that can be cut still further—feel sure that many of these events will be televised exclusively for exhibitors' use on a national scale.



THEATRE TELEVISION IN ACTION. A television camera, fitted with telescope lens, picks up a boxing bout from an upper tier at the arena. The video signal is microwaved by line-of-sight relay (parabolic reflector system) from arena to theatre, where it is film-recorded by the Paramount intermediate film-recording system. Within 66 seconds, the film is ready for projection on the theatre's screen over the theatre's standard 35mm film projector.

They report that sports promoters, in the main, are convinced that theatre television offers them the only logical means of safeguarding and increasing their gate.

In offering its theatre television system to the nation's theatres, Paramount is going to great pains to impress on prospective customers that, while the installation of its television recording system represents a considerable investment, the proposition cannot be viewed solely as a means of obtaining tele-features for one or more theatre. "Installation of a film recorder makes it possible for a theatre to offer a television film-transcription service not only to hundreds of theatres, but to offer this same transcription service to local television stations, advertisers, advertising agencies and package show producers," said Mr. Raibourn.

Consists of Three Units, but Is Operated as One Set

"Used in combination with a TV mobile camera chain, the film recorder enables a theatre to offer complete production facilities for pre-filming television shows and commercials. The theatre also may record and syndicate shows originating on its own stage or in its own studios."

The Paramount film-recording system consists of three units. However, they function as one and can be operated and maintained by a single skilled technician. No price tag has been placed on the recorder so far but, judging on the basis of the two units now under construction—they are to be installed in Chicago and Los Angeles—tentative estimates indicate a cost of about \$35,000 for each complete unit (receiving, recording and film processing.)

Microwave relay equipment for line-of-

sight transmission of the television signal from the local stations, considered more reliable than off-the-air recordings, can be installed for approximately \$10,000. A mobile camera chain—two image-orthicon cameras and necessary control equipment—for pickup of remote programs, local sports and news events will come to about \$35,000. A truck for mobile work costs \$10,000.

Here is how the Paramount system works:

All of the electronic aspects of the recording system are confined to the first unit and are mounted in convenient and easily accessible racks. All terminals of power, telephone and video lines are within easy reach on a single board alongside that first unit, also called the receiving or monitoring unit, of the film recorder. An incoming tele-feature, from whatever source, is inspected or monitored as it is received by the first unit. This inspection of signal quality is made on the first of two image screens or monitors, the fluorescent face of a 15-inch cathode-ray tube (CRT) providing a conventional black-and-white picture.

Special Motion Picture Camera Is Used

The second CRT image screen is photographed. It has a special 10-inch aluminum-backed flat face, a short persistence blue screen and the beam is operated by magnetic deflection and focus. The audio portion is heard over a loud speaker.

The actual recording on film of the television image is accomplished by a special motion picture camera. It has no shutter, but its film pull-down is synchronized with an electronic shutter incorporated in the special CRT image screen that it is focused upon. This electronic shutter successfully

(Continued on page 16)

Samuel Goldwyn

Invites you to join
Exhibitors from Coast
to Coast in celebrating
a great event in
showmanship history
THE
National Premiere
of



DANNY KAYE

VIRGINIA

m-m-

m-m

-m

MAYO

"A Song Is Born"

COLOR BY **TECHNICOLOR**

with **HUGH HERBERT**

Directed by

HOWARD HAWKS

Released thru RKO RADIO PICTURES, INC.

*...with the hottest men in music
beating out that rhythm
with'm...!!!*

BENNY GOODMAN · TOMMY DORSEY
LOUIS ARMSTRONG · LIONEL HAMPTON
CHARLIE BARNET · MEL POWELL

BUCK & BUBBLES · THE GOLDEN GATE QUARTET
THE PAGE CAVANAUGH TRIO · RUSSO & THE SAMBA KINGS

**BACKED BY THE MOST
CONCENTRATED MAGAZINE
AND NEWSPAPER CAMPAIGN
IN BOXOFFICE HISTORY!**

...reaching a
**COMBINED READERSHIP OF
OVER 150,000,000!**

Full-Page
**ADVERTISEMENTS IN
THE FOLLOWING:**

**LIFE · LOOK · AMERICAN
WEEKLY · PARADE · THIS
WEEK · AMERICAN GIRL ·
SING · SCREEN SONGS
CALLING ALL GIRLS
HIT PARADER
SEVENTEEN
BOY'S LIFE
SONG HIT
EBONY**

**PLAY IT WHEN
IT'S HOTTEST!
DANNY'S LATEST
WILL BE
Your GREATEST!**

WHERE
you need it!
WHEN
you need it!

Akron Beacon Journal
Albany Times Union
Atlanta Journal
Augusta Chronicle
Baltimore American
Baltimore Sun
Birmingham News &
Age-Herald
Boston Advertiser
Boston Globe
Boston Herald
Boston Post
Bridgeport Post
Buffalo Courier-Express
Cedar Rapids Gazette
Canton Repository
Charlotte Observer
Chattanooga Times
Chicago Daily News
Chicago
Herald-American
Chicago Sun & Times
Chicago Tribune
Cincinnati Enquirer
Cleveland Plain Dealer
Columbus Dispatch
Dallas News
Dallas Times Herald
Dayton News
Denver Post
Denver Rocky Mt. News
Des Moines Register
Detroit Free Press
Detroit News
Detroit Times
Duluth News Tribune
Erie Dispatch
El Paso Times
Ft. Wayne Journal
Gazette
Ft. Worth Star-Telegram
Fresno Bee
Galveston News
Grand Rapids Herald
Hartford Courant
Houston Chronicle
Houston Post
Jacksonville Times-Union
Indianapolis Star
Kansas City Star
Knoxville Journal
Lincoln Journal-Star
Little Rock Gazette
Long Beach Press
Telegram
Los Angeles Examiner
Los Angeles Times
Louisville Courier-Journal
Macon News Telegraph
Memphis Comm. Appeal
Miami Herald
Milwaukee Sentinel
Milwaukee Journal
Minneapolis Tribune
Nashville Tennessean
Newark Star Ledger
New Bedford
Standard-Times
New Haven Register
New Orleans
Times-Picayune
New York Herald Tribune
New York Journal
& American
New York Daily News
Okla. City Oklahoman
Omaha World Herald
Oakland Tribune
Orlando Sentinel Star
Peoria Journal-Star
Philadelphia Bulletin
Philadelphia Inquirer
Phoenix Republican
Pittsburgh Press
Pittsburgh Sun Telegraph
Portland Oregonian
Portland (Ore.) Journal
Portland Sun Telegram
Providence Journal
Reading Eagle
Richmond Times Dispatch
Roanoke Times
Rochester Dem. &
Chronicle
Rockford Star
Sacramento Bee
St. Joseph News Press
St. Louis Globe Democrat
St. Louis Post Dispatch
St. Paul Pioneer Press
Salt Lake City Tribune
San Antonio Express
San Antonio Light
San Diego Union
San Francisco Chronicle
San Francisco Examiner
Savannah News
Scranton Scrantonian
Seattle Post Intelligencer
Seattle Times
Shreveport Times
Sioux City Journal
South Bend Tribune
Spokane Spokesman
Springfield (Mo.)
News Leader
Springfield News Sun
Springfield Republican
Syracuse Herald
American
Syracuse Post Standard
Tacoma News Tribune
Terra Haute Trib-Star
Toledo Times
Topeka Capital
Tulsa World
Washington Post
Washington Star
Washington Times Herald
Wichita Beacon
Wichita Eagle
Wilkes-Barre
Independent
Worcester Telegram
Youngstown Vindicator

**This is a partial list of news-
paper comic sections and
supplements. All ads will
appear between Oct. 10 and
Oct. 31 — heading for**

"Kaye Day!"

RAIBOURN SEES EXPANSION

(Continued from page 13)

transforms the 30-frames-per-second speed of television broadcasting to the 24-frames-per-second standard of motion pictures. After the film is exposed to the television picture, it passes through the sound modulator which records the sound track on the film at the standard displacement between picture and sound of 19½ frames.

Recorder Has Enough Film For 2-Hour Presentation

A special film magazine, mounted above the recording camera, carries more than two miles of unexposed film, more than sufficient for two hours of continuous recording. The special film camera and super-size film magazine make up the second, or the recording, unit of the Paramount system.

Exposed film from the camera continues through a chute to the third unit of the system—the high-speed film-processing machine. Concentrated high temperature solutions are used so that the film is developed, fixed, washed and then dried, in 66 seconds or less. At this point, the film may be wound on reels and carried to a convenient editing room for the addition of an introductory title or the making of judicious cuts to fit the running time to the theatre schedule. Or the film may be fed continuously through another chute to a standard 35mm projector in the theatre's booth for immediate showing.

Total power required to operate all equipment in the Paramount system is 100 amperes, 3 phase, 208 volts. This includes the power needed (20 amps, 3 phase, 208 volts) for an air compressor employed in the rapid film-drying operation.

A hot and cold water supply of 20 gallons per minute is needed. The hot water must have a minimum temperature of 140°F. Tap temperature is adequate for the cold water. Both are mixed automatically to maintain a temperature of about 125°F. A slop sink is needed for quick disposal of photographic chemicals, etc. Red ceiling operating lamps will be needed in addition to normal room lighting.

Equipment Takes Up Only 200 Square Feet of Space

Every installation of the recorder will differ, Mr. Raibourn explained. Whenever possible, the equipment should be located adjacent to the theatre projection booth or on the floor directly above it. It is preferable, though not absolutely necessary, that the three units of the film recorder be set up in a straight line with an aisle of at least two feet wide on all sides to facilitate operation and maintenance. For this purpose a room not less than 10 feet wide by 20 feet long is required. This represents only 200 square feet of floor area.

"The real difficulty of the theatre operator

is not in selecting theatre television program material, but in finding a proper method of presenting it, one that permits him a measure of timing and editorial authority," Mr. Raibourn said, in stressing the advantages of the intermediate film recording method. "In our system all television picture values are captured on film and permanently recorded. Thereafter, a tele-feature is handled as any film feature and satisfactory projection on any size screen can be achieved through the use of a standard 35mm projector. There are no new problems of projection or illumination where a film-recording system is used."

Other Companies Working On Television Systems

In contrast to the Paramount method, several companies are working on theatre television systems utilizing direct and instant projection. They have seldom been demonstrated to the public. A high acceleration of voltages is required to obtain sufficient brilliance. Some 50,000 volts are needed to produce a picture 6 feet by 8 feet at a projection distance of 15 feet and 80,000 volts for a picture 15 by 20 feet at 40 feet. Tube life is short and the replacement rate is comparatively high.

"The film recording method used in the Paramount system permits showmanship," Mr. Raibourn commented, explaining that the control factor is the chief advantage of making a film transcription. This, he said, can be edited to remove boring or objectionable footage. Or else it can be held until the conclusion of the program feature in progress. Furthermore, the television film can be introduced with a special announce-

ment, a fanfare, special framing or other appropriate buildup. Messengers can carry the print to allied theatres for special showing or, if time permits, it can be printed in quantity.

Several Methods Possible For Theatre Pickup

Providing permission has been granted, television programs may be picked up in a number of ways, the following of which are the most common:

A television broadcast from the local station may be picked up by a conventional-type antenna.

A broadcast program may be "piped" from a television station to the theatre recorder via matched telephone lines or by micro-wave relay from station roof to theatre roof.

A TV network's coaxial cable distribution system may be fed to the theatre via matched telephone lines.

A remote local event may be picked up privately by a theatre's own mobile camera chain and transmitted by portable micro-wave relay transmitter and parabolic reflector to the theatre roof.

A stage or studio show may be picked up privately by a theatre's own studio camera chain and "piped" over a closed circuit to the film recorder.

Program sources and types vary, of course, from presentation to presentation. Since the immediacy of television represents the medium's outstanding appeal to the public, subjects which lend themselves to screening due to their timeliness are preferred. The Paramount method of recording the broadcast on film has the advantage of permitting the exhibitor not only to insert the televised event at a time convenient to his schedule, but it also gives him a chance to dress it up and, if he so chooses, to make it part of his daily newsreel. Flash news thus presented holds considerable appeal to the customers.

First Theatre Pickup at Paramount April 14

Paramount, which owns its own television cameras and relay facilities, at one time or other has made use of most of these methods. The first theatre pickup took place April 14, 1948, when Paramount's cameras picked up a boxing bout from the Navy YMCA in Brooklyn. Since then Paramount theatre audiences have seen a speech by General Omar Bradley, scenes from the Republican and Democratic conventions and two well-publicized fights—the Louis-Walcott bout and the Ike Williams-Beau Jack contest. On August 3, as part of the "Beyond Glory" premiere, 400 West Point cadets and their girls saw themselves televised on the screen as they sat in the theatre.

PLAN NETWORK DEEP IN HEART OF TEXAS

Dallas Bureau

Texas theatre owners are watching with interest the development of plans of Texas Telenet System, Inc., a new company which aims to make television programs available to 60 per cent of Texas' population "in the not too distant future". Some top personalities, including Governor Beauford Jester, Earl Slick and several oil men, are interested in the venture. Texas Telenet would operate stations in Austin, Corpus Christi and San Antonio. In the near future, it will ask the Federal Communications Commission for permission to operate television stations in Waco and Fort Worth. Network affiliates are to be sought in other spots, such as Dallas, Beaumont, Port Arthur and San Marcos.

20TH-FOX TO OFFER 32 IN MONTH-BY-MONTH SCHEDULE

Smith Details New Plan for Releases During 4-Day Meeting in Los Angeles

Twentieth Century-Fox will offer exhibitors two or more feature films each month during the 13-month period beginning this month and continuing through September, 1949. This was announced by Andrew W. Smith, general sales manager, at the company's national sales convention at National Theatres' assembly hall in Los Angeles. The convention opened Tuesday and was to continue through Friday.

Addressing delegates from the home office and studio, from the eastern, southern, western and central divisions, and members of the company's field exploitation staff, Mr. Smith said the company, for the first time since the inception of its new selling method, is ready to offer definite availability dates of its product, picture by picture, for a year in advance. He added that the offer was subject to compliance with an applicable court decree and ultimate execution of appropriate film licenses on a picture by picture basis.

20 Productions Delivered Or Now Ready

Of the 32 special productions, 20 either have been delivered to exchanges or are ready for delivery. The other 12 are now ready for production. Seven of the pictures in the schedule will be in Technicolor, and one, an independent production from Nat Holt, will be in Cinecolor.

Twentieth Century-Fox will produce 30 of the 32 pictures and will release two independent productions, "Canadian Pacific," starring Randolph Scott, and "Belle Starr's Daughter," starring George Montgomery. In addition, Darryl F. Zanuck will supply "The Snake Pit," "The Snows of Kilimanjaro," "Lydia Bailey," "The Black Rose" and "Unseen Harbor," all scheduled for 1949 release.

Plans for production on a global scale were also announced by Mr. Smith. "I Was a Male War Bride" is being filmed in England, France and Germany; "Prince of Foxes" is before the cameras in Italy; "Snows of Kilimanjaro" is slated for filming in Africa, while others will be made in Sweden and other foreign countries, Mr. Smith continued.

54 Short Subjects Also on Program

At Wednesday's session Peter Levathes, short subject sales manager, announced that the company would release 54 short subjects. These will consist of 19 Movietones, six of which will be in Technicolor; 22 Terrytoons including two reissues; and 13 March of

Time subjects. In addition, there will be 104 issues of Movietone News.

Following Mr. Levathes, Charles Schlaifer, director of advertising and exploitation, announced that the company's advertising, publicity, exploitation and radio departments had completed over-all campaigns for each of the company's feature productions through February, 1949.

An important feature of this advertising and publicity material was the introduction of the new streamlined Twentieth Century-Fox press-book. The book will be supplied with the new season's product.

During the convention Mr. Smith also announced that to celebrate the start of president Spyros Skouras' 35 years in show business the company sales force was dedicating a special concentrated sales campaign in his honor. Starting September 26 and ending December 25, the 13-week period will be known as "The Spyros P. Skouras 35th Anniversary Celebration."

The month-by-month line-up for current and forthcoming product, as announced by Mr. Smith, follows:

SEPTEMBER, 1948:

THE LUCK OF THE IRISH. Starring Tyrone Power and Anne Baxter, produced by Fred Kohlmar, directed by Henry Koster.

ESCAPE. Starring Rex Harrison and Peggy Cummins, based on the John Galsworthy drama, produced by William Perlberg, directed by Joseph L. Mankiewicz.

FOREVER AMBER, in Technicolor. To be placed in general release for the first time, starring Linda Darnell, Cornel Wilde, Richard Greene and George Sanders. William Perlberg produced, Otto Preminger directed.

OCTOBER:

CRY OF THE CITY. Starring Victor Mature and Richard Conte, it was produced by Sol C. Siegel and directed by Robert Siodmak.

APARTMENT FOR PEGGY, in Technicolor. Starring Jeanne Crain, William Holden and Edmund Gwenn, produced by William Perlberg, directed by George Seaton.

NOVEMBER:

ROAD HOUSE. Starring Cornel Wilde, Ida Lupino, Celeste Holm and Richard Widmark. Directed by Jean Negulesco from the screenplay by Edward Chodorov, who produced.

WHEN MY BABY SMILES AT ME, in Technicolor. Starring Betty Grable and Dan Dailey, produced by George Jessel, directed by Walter Land.

BELLE STARR'S DAUGHTER, independent Edward Alperson production starring George Montgomery and Rod Cameron.

DECEMBER:

YELLOW SKY. Starring Gregory Peck, Anne Baxter and Richard Widmark, directed by William A. Wellman from a screenplay by Lamar Trotti, who also produced.

UNFAITHFULLY YOURS. Starring Rex Harrison, Linda Darnell, Rudy Vallee and Barbara Lawrence, written, directed and produced by Preston Sturges.

JANUARY, 1949:

MR. BELVEDERE GOES TO COLLEGE. Starring Clifton Webb, with Jean Peters, Alan Young, and Barbara Lawrence, produced by Samuel G. Engel.

CANADIAN PACIFIC, an independent Nat Holt production in Cinecolor, starring Randolph Scott and directed by Edward Marin.

FEBRUARY:

THE FAN. Starring Madeleine Carroll, Jeanne Crain, Richard Greene and George Sanders, produced and directed by Otto Preminger.

THAT WONDERFUL URGE. Starring Tyrone Power and Gene Tierney, produced by Fred Kohlmar and directed by Robert Sinclair.

MARCH:

Will James' SAND, in Technicolor, with Mark Stevens, Coleen Gray, Rory Calhoun and Charley Grapewin. Robert Bassler produced, Louis King directed.

DOWN TO THE SEA IN SHIPS. Starring Richard Widmark, Lionel Barrymore and Dean Stockwell, produced by Louis D. Lighton and directed by Henry Hathaway.

COME TO THE STABLE. Starring Loretta Young and Celeste Holm, produced by Samuel G. Engel and directed by Henry Koster from a screenplay by Clare Boothe Luce.

APRIL:

AFFAIRS OF ADELAIDE. Starring Maureen O'Hara and Dana Andrews, under production in England by William Perlberg, with Jean Negulesco directing.

CHICKEN EVERY SUNDAY. Starring Dan Dailey, Celeste Holm, William Perlberg is producing and George Seaton directing.

I'LL NEVER GO THERE ANYMORE. Starring Victor Mature, produced by Sol Siegel.

MAY:

LETTER TO THREE WIVES. Starring Linda Darnell, Ann Sothern, Jeanne Crain, Jeffrey Lynn, Kirk Douglas and Paul Douglas. Sol C. Siegel produced, and Joseph L. Mankiewicz directed.

MOTHER IS A FRESHMAN, in Technicolor. Co-starring Loretta Young and Van Johnson, produced by Walter Morosco and directed by Lloyd Bacon.

INSIDE SCOTLAND YARD. To be produced in England by Samuel G. Engel.

JUNE:

PRINCE OF FOXES. Starring Tyrone Power and Orson Welles, being produced in Italy by Sol C. Siegel, with Henry King directing.

I WAS A MALE WAR BRIDE. Starring Cary Grant and Ann Sheridan, being produced in England, France and Germany by Sol C. Siegel, with Howard Hawks directing.

YOU'RE MY EVERYTHING, in Technicolor. Starring June Haver and Dan Dailey, to be produced by George Jessel.

JULY:

BEYOND FIVE FATHOMS. To be directed by Elia Kazan off the coast of Florida.

CANADIAN ROYAL MOUNTED POLICE. To be produced in Canada by Samuel G. Engel, it will star Mark Stevens.

AUGUST:

BEAUTIFUL BLONDE FROM BASHFUL BEND, in

(Continued on page 20, column 1)

Leo McCarey, Producer of "The
St. Mary's" Brings Another Great Pi

RADIO CITY MUSIC HALL!

RAINBOW
PRODUCTIONS, INC.
presents

GARY COOPER

ANN SHEP



with RAY COLLINS • EDMUND LEE

ls of
re to

DAN

IN LEO McCAREY'S

GOOD SAM

AN LORRING • CLINTON SUNDBERG • PRODUCED AND DIRECTED BY LEO McCAREY • Screenplay by KEN ENGLUND



"Joan" to Open In New York on Armistice Day

Sierra Pictures' "Joan of Arc," Victor Fleming's Technicolor production based on Maxwell Anderson's stage play "Joan of Lorraine," will have its world premiere at New York's Victoria theatre November 11, it was announced this week. The picture is an RKO release.

Announcement of the opening was made jointly by Walter Wanger, president of Sierra Pictures; Ned E. Depinet, president of RKO, and Robert W. Dowling, president of City Investing Company, owners of the new Victoria theatre.

Negotiations for the presentation of "Joan of Arc," which stars Ingrid Bergman and features Jose Ferrer, Francis L. Sullivan, J. Carrol Naish and Ward Bond in supporting roles, were conducted by Robert Mochrie, RKO vice-president in charge of domestic distribution, and Maurice Maurer, executive of City Entertainment Company, subsidiary of City Investing Company.

The Victoria theatre now is in the process of complete reconstruction. The first post-war theatre on Broadway, it will feature the last word in modern air conditioning, seating, lighting, projection and decoration. Its seating capacity will be 1,100.

"Joan of Arc" runs in excess of two and one-half hours. The Armistice Day opening will be preceded by an intensive national advertising campaign.

Films, Inc., to Release Astor's 16mm Product

Films, Incorporated, will distribute on a non-exclusive basis the complete list of titles of Astor Pictures' 16mm product, Jacques Kopfstein, executive vice-president of Astor, has announced. The deal will run for five years and Films, Inc., has already ordered prints of a minimum of 50 of Astor's 16mm features, and a large number of short subjects," Mr. Kopfstein said.

20th-FOX PRODUCT

(Continued from page 17)

Technicolor. Starring Betty Grable, it will be written, directed and produced by Preston Sturges.

CLOAK OF INNOCENCE. Starring Richard Widmark, it will be produced and directed by Otto Preminger.

FIRE. To be produced in cooperation with the United States Forestry Service by Samuel G. Engel.

SEPTEMBER:

WALTZ INTO DARKNESS. Starring Linda Darnell and Cornel Wilde, it will be produced by George Jessel and directed by John Stahl.

CALL ME MISTER, in Technicolor. To be produced by George Jessel, with June Haver, Betty Grable, Tyrone Power, Linda Darnell, Jeanne Crain and other top 20th Century-Fox stars.

Army Has \$85,000 for Far East Film Exchange

Washington Bureau

The Army has earmarked about \$85,000 to pay film firms for out-of-pocket expenses in sending films to Japan, Korea and the Ryukyus during the next 12 months. The funds will be used in a convertibility-guaranty program similar to that now being administered by the Economic Cooperation Administration for Marshall Plan countries. The funds will not unfreeze any yen already blocked nor guarantee any film firm's profits. Rather, as with ECA, the money will convert yen which can be definitely allocated to the cost of additional prints and the cost of distributing them in the Far East.

Ohio Exhibitors Hit Local Taxes

Ohio exhibitors would like to see the state return to the uniform state three per cent admission tax. That was the sentiment of delegates to the convention of Independent Theatre Owners of Ohio meeting Tuesday and Wednesday at the Deshler-Wallick Hotel, Columbus.

Delegates passed a motion to work for the repeal of local taxes, preferring a state levy. Henry Greenberg was elected a vice-president. All other officers and board members were reelected.

Since the state admissions levy was repealed a year ago, 102 communities have collected taxes of varying amounts.

Abram F. Myers, general counsel for Allied States, predicted to the 250 delegates present that the industry would see a renewed period of prosperity in the immediate future if all branches of the industry "get on their toes."

Truman Rembusch, president of Allied of Indiana, in a speech on television declared that the Paramount system of television on films is not within the range of the average theatre budget.

Other speakers Tuesday included William Ainsworth, president of National Allied, and J. W. Spiselman, vice-president of Air Purification Service of Newark, N. J.

Holbrook Dies; Headed Own Equipment Company

John Knight Holbrook, a pioneer cameraman and director and founder of a motion picture equipment company 14 years ago, died Sunday morning at Black Mountain, N. C. His home was in New York City. Mr. Holbrook was a cameraman with the old Pathe Company and director of the company's camera department during the old silent days. In the early 1920's, he accompanied an expedition to the Amazon River and produced a number of films during that journey which were widely exhibited. His company was Holbrook Film Company, from which he retired as president two years ago.

RCA System of Theatre Video Facing Tests

The direct-projection theatre television system as developed by Radio Corporation of America in conjunction with Twentieth Century-Fox and Warner Brothers is but one step out of the laboratory and the equipment furnished so far was built "to evaluate performance" rather than to provide projectors designed to meet theatre installation requirements.

This was told the *HERALD* this week by Barton Kreuzer, manager of RCA's theatre and recording equipment section.

Theatre television, Mr. Kreuzer said, may be slow in coming, but "we do not believe it is being held up." It is a gigantic undertaking and "we applaud the serious, careful approach being made to the subject by some of the leading exhibitors of the country. They have the problem of determining programming techniques, methods of integration with their regular performances, and the financial considerations involved," he declared.

Programs to meet theatre television needs are available, but, like any other material in which a property right exists, "the owners of such rights have usually required financial remuneration for use before audiences paying admission. Some leading exhibitors believe that programs other than those broadcast for home consumption will be required for theatre television. Obviously, this requires careful study and additional investment," he said.

Avoiding a direct answer, Mr. Kreuzer said large-screen television projection equipment would be produced by RCA "as field experience indicates the performance requirements of theatre television systems." He stressed that RCA had announced a new television projection apparatus, capable of throwing six by eight-foot pictures at a 15-foot throw, suitable for theatre lobbies or lounges. The price is \$2,650 plus \$350 for installation. RCA's large-screen set may first be installed at the Roxy, New York.

Make Children's Library Available in Canada

The Motion Picture Association's Children's Film Library has been made available to Canadian exhibitors. Mrs. Marjorie Dawson, chairman of the National Children's Film Library Committee of the MPAA, will leave for Toronto next Monday night to attend a meeting September 21 at which she will demonstrate the procedures established by her committee in the U. S. to the heads of the major Canadian distributors and to representatives of Canadian religious, educational, civic and parents' groups organizations. The MPAA made the Children's Library available to Canada at the request of the Motion Picture Branch of the Toronto Board of Trade.

National Screen Honors Dembow With Sales Drive

"Do it for Dembow."

That's the word these days at National Screen Service home office and in the field.



George Dembow

The final quarter of NSS's sales campaign opened Monday and will continue to December 31. It has been dedicated to George F. Dembow, vice-president in charge of sales and is titled the "George Dembow Tribute."

Monday's opening was preceded by an extensive series of meetings in exchange cities presided over by William Bein, central division manager, who is eastern captain of the drive, and by Ben Ashe, Los Angeles branch manager, who is captain of the western section. The captains were appointed by Herman Robbins, president of National Screen.

These regional sales meetings were devoted to the "get back to showmanship" theme of the drive and were attended by district, branch and sales managers.

Show business, the managers were told, began with showmanship and show business still depends upon showmanship.

Wartime complacency, the captains told their teams, had resolved into post-war complacency.

The drive will concentrate on showing the exhibitor that well-advertised features are the features that do business.

Paramount Alters Plan For Television Display

Paramount will not exhibit its intermediate theatre television system at the Theatre Owners of America convention in Chicago September 24-25, it was understood this week. Instead, Paramount executives will demonstrate to the exhibitors 10 minutes of film taken directly from the monitoring tube and processed within a 60-second interval. The sample print will contain scenes from a number of presentations made on the screen of the Paramount theatre, New York. Televised sequences from fights, conventions and other events will be shown. It had originally been planned to give TOA delegates a chance to watch the Paramount system at work but, while the rest of the equipment was ready for installation, the special camera needed to photograph the image off the tube was not. There is a possibility that RCA may bring a model of its direct-projection apparatus to Chicago.

Rehearing of Griffith Suit Postponed to November 2

Rehearing of the Griffith anti-trust suit has again been postponed by Judge Edgar S. Vaught of the District Court at Oklahoma City. The date now tentatively set is November 2. The postponement was made at the request of the Department of Justice because a new lawyer is taking over the files of the case. The "not guilty" verdict of the Oklahoma Court was reversed by the Supreme Court, which found the Griffith interests guilty of violating the Sherman Anti-Trust laws. The High Court has ordered further rehearsings of the case.

Monogram and Allied Artists to Have 61 Pictures

Monogram and Allied Artists will deliver a total of 61 pictures during the 1948-49 product season, Samuel Broidy, president, announced in Hollywood Monday. Monogram, which produced 42 pictures last year, will make 51 during the coming season, while Allied Artists, which previously made six pictures, will produce 10.

Mr. Broidy said the increase in the total number of pictures for the new season was decided upon because of the anticipated shortage of product through curtailments by other studios and the consequent demand by exhibitors for "second pictures."

The Monogram pictures will include 18 Westerns and 33 other stories, most of which will be action melodramas. The Allied Artists program will consist of films of a slightly higher budget, and will also concentrate on action.

Three Allied Artists features are already completed. They are: King Brothers' "Last of the Badmen"; Jack Wrather's "Strike It Rich," and Associated British's "My Brother Jonathan." Others on Allied Artists' schedule are Roy Del Ruth's "Red Light"; the King Brothers' "Gun Crazy"; Champion-Edward's "Stampede"; Lesser-Melford's "When a Man's a Man"; two untitled Fields-Thane features to be made in Canada, and Paul Short's "Bad Boy" sponsored by Variety Clubs International.

Protest Price - Cutting on Television Receivers

Many radio and appliance chains are continuing to cut the price of television receivers despite warnings that, should the practice spread, supplies would be withheld, department store radio buyers have reported. According to these sources, the top brands still are being cut as much as 25 per cent, with others sold at prices that yield as little as six per cent gross profit. Department store spokesmen said their business volume had suffered as a result and manufacturers had been urged to cut off supplies to offending retailers.

Mulvey Believes French Revision Unsatisfactory

While the State Department has been generous in aiding the industry in its negotiations with the French Government, the outcome of these talks has been favorable neither to the majors nor to the independents, James Mulvey, president of Goldwyn Productions and spokesman for the Society of Independent Motion Picture Producers, said in New York this week.

He pointed out that, despite the active intervention of the U.S. Government, France, under the proposed revision of the Blum-Byrnes accord, still gets away with the imposition of not only more stringent restrictions on playing time, but also with a practical 40 per cent quota on imports. In addition there is the tax on dubbed footage.

Double Quota in Effect

Under the terms of the new French accord, the major companies limit themselves to 121 pictures a year for export to France. Considering that Hollywood produces about 300 films annually, this "voluntary" limit represents a 40 per cent quota. The French also get an increase in the playing time for their pictures from four to five weeks a quarter.

Mr. Mulvey said he thought it regrettable that the independent producers should have been given such an unsatisfactory deal under the revised pact, and he expressed surprise that the major companies had agreed to split up the 121 total by allotting 11 films to each firm. This gives Republic the same number of pictures as Metro to distribute in France. The smaller companies, however, have not dubbed that many films for French import and the chances are that, under the new arrangement, even the voluntary 121 control figure will not be reached. The agreement, on the other hand, practically eliminates independent activity in France except when carried on through the United Artists quota or releasing pacts with the majors.

Money Shapes Attitude

"This arrangement is not only likely to hurt French theatres, but it also does not insure the French of top American product," Mr. Mulvey declared. "The only reason the Americans agreed to these arrangements was their anxiety to get their hands on the \$9,000,000 in frozen earnings in France. As long as this could be accomplished nothing seemed to matter."

The Goldwyn organization is not going to produce abroad because of the instability of the cost factor, Mr. Mulvey said. He added that, even in countries like Holland where production costs at this point are still very much lower than in Hollywood, costs would go spiralling upward immediately after one or two pictures had been made there and he pointed to Italy as a case in point. Production costs there have risen sharply.

Once was a Man, a Married Man..



Who couldn't see the danger



DORE SCHARY presents

LORETTA WILLIAM ROBERT
YOUNG • HOLDEN • MITCHUM in

BROADWAY ENGAGEMENT AT

Until one day, one fateful day..



Along came a
Tall, Dark Stranger!



It's lovely Loretta's grand-
est role since her Academy
Award performance as
"The Farmer's Daughter"

Rachel and the Stranger

Produced by RICHARD H. BERGER • Directed by NORMAN FOSTER • Screenplay by WALDO SALT



BRANDT'S MAYFAIR THEATRE

SIMPP PROTESTS ANY NEW DECREE

To File Detroit Answer Soon

Tells Clark Anti-Trust Suit Decision of High Court Should Be Enforced

The Society of Independent Motion Picture Producers has protested strongly to Tom C. Clark, Attorney General, against reported attempts by the defendants to settle the U. S. vs. Paramount anti-trust suit through another consent decree.

The protest was in the form of a telegram sent to Mr. Clark Friday by Gunther R. Lessing, vice-president of the society and chairman of its executive committee. A copy also was sent to President Truman.

Regard Deal as "Betrayal"

The independents, Mr. Lessing informed Mr. Clark, would regard any compromise "deal" between the Government and the major film studios as "a betrayal of the interests of the American public."

Mr. Lessing's wire stated, in part:

"We are informed that negotiations are in progress whereby the major motion picture company defendants . . . are now attempting to avoid the full effect of the decision of the Supreme Court by procuring the Government's agreement to a so-called 'consent decree'."

"The members of the Society of Independent Motion Picture Producers unanimously protest any such agreement by the Government with these defendants who, in the words of the Supreme Court, 'have shown such a marked proclivity for unlawful conduct' . . ."

"There is absolutely no reason for the Government of the U. S. to make any deal with these law violators who, again in the words of the Supreme Court, 'had the genius to conceive the present conspiracy and execute it with the subtlety which this record reveals'."

Ask Enforcement of Order

"Such a deal could be regarded only as a betrayal of the interests of the American public which has a vital stake in the maintenance of an open competitive system of decent free enterprise. We cannot conceive that you will agree to any such deal."

"We urge you . . . to see to it that the order of the Supreme Court is vigorously enforced and that the full resources of the Government are thrown behind the completion of this case in open court and not behind closed doors."

Only last week, as reported in the *HERALD*, Mr. Clark, while admitting that he had told defense attorneys that the Government was willing to talk consent decree, said: "I think it's just talk. I don't believe they (the defendants) are going to submit a proposal."

After dispatching his telegram, Mr. Less-

THEATRE SALE NOT DEFEATISM: WRIGHT

Washington Bureau

If it is true that the defendants in the Paramount anti-trust suit are selling their theatres, it is not defeatism. "It is just being able to read English." That is Robert L. Wright, Justice Department attorney, speaking. He told the press here last weekend that, if reports of theatre disposals by the defendants were true, then it was "very likely" that this was being done in anticipation of an adverse decision in the Paramount suit. Mr. Wright, who has prosecuted the Government's case, said that he had not received any reports on any extensive disposal program — "just speculation in the trade press".

ing drew up a statement for the press in which he said he felt that "any softening of the application of the law as laid down by the Supreme Court would result in a continuation of monopolistic practices and prevent restoration of a free and competitive screen. We feel," he said, "any decree which the defendants would agree to is bound to be something less than the Federal Court would order."

The SIMPP has taken an active interest in the U. S. vs. Paramount, et al, suit through the *amicus curiae* brief which it filed with the New York District Court and which was accepted by the U. S. Supreme Court. Recently the Society filed an \$8,750,000 anti-trust damage suit against two Detroit theatre circuits, United Detroit Theatres and Cooperative Theatres of Michigan.

Musicians Sign One-Year Pact with Independents

Hollywood Bureau

The American Federation of Musicians and the independent producers last week agreed to the terms of a new, one-year contract.

The agreement covers the Society of Independent Motion Picture Producers, Independent Motion Picture Producers Association, Eagle Lion and Enterprise. It retains the wage level and working conditions in force under the contract which expired last month.

The only significant change is the substitution of the permanent orchestra clause by a provision stipulating that producers guarantee musicians 35,000 man-hours of work annually. The new contracts also sets a minimum number of musicians on pictures in several budgetary categories.

United Detroit Theatres and Cooperative Theatres of Michigan will file answers in about two weeks to the \$8,750,000 anti-trust suit filed against them by the Society of Independent Motion Picture Producers. David Newman, legal and public relations executive for Cooperative, said in Detroit Wednesday that "Cooperative in all its dealings with the plaintiff always conducted itself in a legal manner."

He expressed confidence in an ultimate complete vindication in court. Mr. Newman stated that SIMPP made "some false charges with relation to Cooperative," and said that "it is false the Cooperative has an option to purchase back the theatre of any member who withdraws."

He told the Detroit press, "They (SIMPP) claim that no exhibitor can come into Cooperative if any one member objects. Lots of new members get in over the opposition of other members. In the case of the admission of new members, a majority of the board of directors govern."

Radio Telephone Averts Walkout in Argentina

A scheduled walkout of some 1,000 employees of American companies in Argentina was averted by some radio telephoning September 8. Foreign managers of member companies of the Motion Picture Association met in emergency session on that date in New York and talked by radio telephone to Argentine representatives assembled in Buenos Aires, waiting for word over the telephone as to how to meet the situation created by the Argentine film union. According to John G. McCarthy, associate managing director of the international division of the MPAA, under terms of the settlement the Argentine workers will receive a maximum increase of 28 per cent while the film companies will continue to have the major managerial rights.

Matthew Rapf Planning Independent Company

Hollywood Bureau

Matthew Rapf, a writer and producer, is planning to form his own independent producing company. First of his pictures will be "Silhouette," from a screenplay which he has written. Mr. Rapf was formerly a scenarist at Metro-Goldwyn-Mayer. With Gerald Briskin, he recently produced "The Adventures of Gallant Bess."

Named Curator of Eastman House

Beaumont Newhall, former curator of the department of photography at New York City's Museum of Modern Art, has been named curator of George Eastman House, Inc., the photographic institute which will occupy the 10-acre estate of the late George Eastman.

ALBANY

The Palace presented "A Date With Judy," which had played to good business in several of the smaller cities in the area, and "Out of the Storm." The Strand had "Beyond Glory" and "Shed No Tears." The Grand booked "Fighting Father Dunne" and "Port Said," while the Ritz played "The Crusades" and "Assigned to Danger." The Colonial, once playing foreign product, now playing revivals, showed "One Night of Love" and "It Happened One Night." The Mohawk drive-in featured a Saturday midnight "Spook Show." . . . MGM held a screening of "Souvenirs of Death" for Treasury Department, police and district attorney's men of Albany, Rensselaer, Troy and Schenectady.

ATLANTA

Visitors on Film Row: P. L. Taylor, Columbus; O. S. Lam, Rome; Sidney Laird, West Point; Hap Barnes and Ed Foster, Knoxville; Herman Silverman, buyer for Wometco's theatres in Miami, and Bob Moscow, producer for Sack Amusement Co., Dallas. . . . Ray Ziebell has purchased the Swan theatre at Norcross from Mr. and Mrs. William Aiken. . . . New theatres have opened at Fairburn, Ga., and at Atalla, Ala. . . . The city of Waycross, Ga., recently voted to legalize Sunday screenings. The Ritz and Lyric there, owned by Georgia Theatres, will both open. A percentage of the Sunday proceeds will go to the Waycross Booster Club for youth activities. . . . Jim Partlow, former U-I branch manager in Atlanta, has opened his new drive-in near Orlando, Fla. . . . Jack Besson has returned to U-I and his position as head booker in Indianapolis. . . . L. E. Whitespoon will build a new theatre in Belle Glades.

BALTIMORE

Weather cool and some rain for week beginning September 9, with four new pictures and four holdovers offered at first runs. "Canon City," with vaudeville, very good at the Hippodrome. "Luck of the Irish" very good at the New theatre. "Texas, Brooklyn and Heaven," good at the Mayfair. "Shanghai Chest," plus "Men of Texas," good at the Times and Roslyn. Second week holdovers included "A Date With Judy," at the Century; "One Touch of Venus," at Keith's; "Two Guys from Texas," at the Stanley; "The Mikado," at the Little, and "Good Sam," at the Town. . . . Eastern regional board meeting of Allied has been called by Meyer Leventhal, eastern regional vice-president, to be held in Baltimore October 7. . . . Maryland Theatre Co., Inc., has been incorporated in Baltimore by Isadore Roman, J. Bernard Carrick and Alexander Stark, all of Baltimore, with 1,000 shares of common stock valued at \$100 each. . . . Maryland theatre, recently sold by Hick's Circuit at auction, is being repainted outside. . . . M. A. Mechanic, New and Centre, loaned latter theatre for a Saturday morning stage show put on for benefit of United Nations Appeal for Children.

CHICAGO

The downtown scene: post Labor Day attendance has tapered off slightly, but Danny Thomas and Marie McDonald in person



at the Chicago drew a heavy \$67,000. "The Babe Ruth Story," brutally panned by critics, was big with \$32,000. . . . Strong new films are "A Foreign Affair," "The Velvet Touch," "Canon City" and "Pitfall." B&K's Regal theatre, which has used top Negro entertainers for years, will discontinue stage shows because of the AFM local colored union's demand for the house to use a regular eight-man pit band. . . . Ed Fleming, operator of the Lincoln Field Race Track, is constructing a 1,000-car drive-in on that site for opening next spring. Project will also have dance pavilion, ice rink, restaurant and playground facilities. . . . Bob Hartman of the Hollywood Premium Service Company, is recovering from a stroke in Lutheran Deaconess Hospital. . . . Johnny Pakis, owner of the Virginia theatre, returned from a trip to Athens, Greece.

WHEN AND WHERE

September 24 - 25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28-29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 - 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans.

. . . The Palace theatre, Cicero, operated by Lubliner and Booth, begins weekend vaudeville September 25.

CINCINNATI

Universal-International has acquired a lease on the suburban Eden theatre, former unit of the Willis Vance circuit, at nearby Peebles Corners, which is being remodeled preparatory to reopening early in October as an "art" theatre, showing foreign films. This will be the first house here in many years devoted to this policy. . . . The 3,300-seat Albee, flagship of the local RKO circuit, playing straight pictures for several months, will inaugurate a stage show and picture policy, beginning September 30, playing topnotch attractions as available. . . . The Gayety, playing pictures for the summer, has reverted to its normal policy of burlesque and pictures. Morris Zaidens remains as manager. . . . Walter Watson, for quarter of a century booker at the RKO exchange, has resigned to become office manager and booker at the local Film Classics branch. . . . William Burns has been made booker at the local Warner exchange, replacing Don Galvin, who resigned recently. . . . A new 500-car drive-in, known as the Hamilton theatre, has been opened a few miles west of Hamilton, Ohio, by local interests.

CLEVELAND

With a new record attendance at the National Air Races over the weekend, theatre business was generally disappointing. . . . Julius Lamm has returned from the west coast and is back again as manager of Warners' Uptown theatre. "Bud" Friedman returns as manager of the Vogue, succeeding Guy Ellis, who resigned to manage a house in Phoenix. . . . Al Eisenberg and Sanford Zaas purchased the Ace theatre from Paul Bader. . . . Don McGregor, former RKO exploiteer, has been appointed assistant to Jack Armstrong, general manager of the Carl Schwyn Circuit of Bowling Green, owning theatres in Bowling Green, Napoleon and Toledo. . . . J. E. "Wattie" Watson, MGM exploiteer, is now covering Cincinnati and Indianapolis areas with Charles C. Deardourff adding Pittsburgh to his Cleveland-Detroit territories. . . . Lou Marks, MGM salesman, is in New York attending a home office training period. . . . Warner Club fall dinner dance, announced for September 14 in the Hickory Grill, has been postponed to September 21. . . . Jim Levine, Paramount exploiteer, is now covering Cincinnati, formerly handled by the Late Charles Perry, as well as the Detroit and Cleveland areas. . . . Manny Stutz and Bob Snyder have sold their interest in the Waldorf theatre to Sam Mendelson. Mike Levin remains as manager. . . . Milton A. Mooney, Variety Club chief barker, has named Mannie Stutz as delegate of Tent No. 6 to the midseason meeting in Washington September 17-18.

COLUMBUS

Excellent weather for outdoor activity, combined with the excitement of the first week of school, lessened box office returns in most situations. Box office standout was "The Babe Ruth Story," which attracted above-average crowds to the Palace, despite critical lambasting. "A Foreign Affair"

(Continued on page 28)

BABE RUTH

**BIGGEST GROSS OF THE
ENTIRE YEAR AT B&K's
STATE-LAKE, CHICAGO!**

**NEAR ALL-TIME RECORD IN BALTIMORE
AT THE TOWN THEATRE! 4 SOCK WEEKS!**

**TOPS THE TOWN IN PHILADELPHIA AT
WARNER'S HUGE MASTBAUM! 3 WEEKS!**

**ROY DEL RUTH'S
"THE
BABE RUTH STORY**

BUSINESS!

**LONGEST-RUNNING HIT
ON BROADWAY! 8th BIG
WEEK AT THE ASTOR!**

**BOSTON'S BIGGEST HIT! SENSATIONAL
AT RKO MEMORIAL FOR 3 BIG WEEKS!**

**SMASH 2nd WEEKS KANSAS CITY, OMAHA,
HARTFORD, MINNEAPOLIS, DES MOINES!**

AN ALLIED ARTISTS PRODUCTION starring

WILLIAM BENDIX · CLAIRE TREVOR · CHARLES BICKFORD

with **SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS · PRODUCED AND DIRECTED BY ROY DEL RUTH**

ASSOCIATE PRODUCER JOE KAUFMAN · SCREENPLAY BY BOB CONSIDINE AND GEORGE CALLAHAN

(Continued from page 25)

was mild at the Ohio, the only other new first run of the week. The Broad had a second week of "A Date With Judy," and the Grand continued "Good Sam." The World went into a second week with "Escape." . . . Champion, neighborhood of the H. and S. circuit, will reduce its regular admission to 20 cents September 19, marking the first definite break in the admission line here. Children's price will still be 20 cents. . . . Mrs. Lee Bennett has acquired the Alhambra from Raymond Quinn. . . . Mrs. Lelia Stearn is celebrating the 17th anniversary of the Stearn management of the Southern. . . . Jack Needham, retired salesman for Twentieth Century-Fox, was named Columbus chairman of the drive for funds for the Will Rogers Memorial hospital.

DENVER

Frank Childs, who recently resigned from the Selected Pictures exchange, now is a Monogram salesman. . . . Chet Miller, Fox Intermountain Theatres city manager, Sterling, Colo., has students sign a good behavior pledge when they purchase their student cards entitling them to lower admissions. Pledges are framed and placed in lobby as reminder when they enter theatre. . . . Robert Bothwell, Aladdin manager, and wife, to Montana on vacation. . . . Mayer Monsky, Universal branch manager, to hometown Omaha over weekend.

DES MOINES

A drive-in theatre is to be build near Cedar Rapids by the Cedar Rapids Outdoor Theatre Co. The theatre will accommodate 800 cars and will cover a tract of 20 acres. The management expects to employ 40 persons when the drive-in opens this fall. . . . Another drive-in is planned for Ottumwa for which 22 acres have been purchased north of the city. A group of Kansas City men are interested in the project and plan to spend \$100,000. . . . Tri-States held a special showing of "The Babe Ruth Story" for crippled children of Des Moines. . . . More than 2,000 attended the recent Variety club benefit dance. Proceeds have been turned over to Arlington Hall here. . . . The newly remodeled Palace, Burlington, opened September 2 with officials of Central States Theatre Corp. in attendance. . . . The Villa, Lovilia, has resumed operation after a summer closing. . . . A new theatre, the Sunset, is nearing completion at Sumner. Owner is Harry Pace.

HARTFORD

"Mr. Blandings Builds His Dream House" is the big news in theatre grosses in the Connecticut territory, with key locations reporting good receipts. . . . Salvatore Popolizio, booker for 20th-Fox in New Haven, is recovering from an operation. . . . Salvatore Adorno, operator of the Palace theatre, Middletown, Conn., has reopened the theatre after a shutdown of 10 years. He has renovated the house throughout. . . . The Weymouth Drive-In Theatre Corp. has opened its new drive-in on Memorial Avenue in West Springfield, Mass. . . . Bucky Harris, ex-RKO exploiter in Connecticut, is now in the toy novelty business in Albany. . . . Herb Rosen has been named manager of E. M. Loew's Royal theatre, Worcester,



Mass. . . . Joe Faith, who operates theatres in four Hartford suburbs, is recovering from a long illness. . . . Vincent O'Brien, formerly manager of E. M. Loew's Hartford drive-in, has been named manager of the circuit's Center theatre, Pawtucket, R. I. . . . Hartford visitors: John Murphy, Harry F. Shaw, and Lou Brown, Loew's Theatres.

INDIANAPOLIS

Tom Baker of Affiliated Theatres has bought the Ohio and Madison at Madison, Ind., from Herb Johnston, who is going to Arizona. . . . Harold Marshall, MGM field representative here, has resigned to operate surplus army goods stores in Alliance and Mansfield, O. J. E. Watson now will cover the local territory as well as Cincinnati for MGM. . . . James T. Victory, formerly of New York, has joined the Fox sales staff here. . . . Kermit Suhre will reopen his Iris theatre Lyons September 15. . . . The Family Outdoor theatre at Evansville has installed a Hammond organ for pre-show concerts. . . . Business was above average at the first runs last week. "The Pirate" took \$14,000 at Loew's, and "Two Guys from Texas" about the same at the Circle. "Beyond Glory" drew \$13,000 at the Indiana.

KANSAS CITY

In connection with Youth Month various theatres have put displays in their lobbies showing the activities of city and private welfare agencies. The theatres are the Midland, Paramount, Uptown and Tower. . . . The Armour theatre, North Kansas City, owned by George W. Hartman, reopened September 5 after having been closed five weeks for improvements. . . . Fairyland Park, the outdoor amusement park, has closed for the season. . . . "Canon City" followed "Mickey" at the Roxy. . . . Paramount put on a "shoppers' matinee" sneak preview at 2 P.M. last Thursday

LOS ANGELES

The heat wave has subsided and regular California weather prevails. Neighborhood theatre owners for the past week were looking very happy with business on the upward trend. . . . W. H. Turpie, Manley Popcorn Company western division manager, reports that James Worsley, formerly with Griffith Amusement in Oklahoma City, has been ap-

pointed traveling representative for California. . . . The RKO exchange is being renovated and decorated. . . . Alan Heid, for 17 years a Paramount salesman in the Salt Lake territory, is returning to the company as a salesman in Kansas City. . . . L. D. Netter, Jr., Altec national sales representative, visited the local office. . . . Chet Roder, SGP salesman, is back from a trip into the San Diego territory. . . . Warner Brothers exchange employees held a birthday party September 8 for Morrie Shipp, office manager; Evelyn Buhr, bookers' stenographer; Rayona Collinson, and Dorothy Burchert, of the contract department, all with September birthdays. A huge cake was cut.

LOUISVILLE

A new theatre is now under construction in Palmyra, Ind., for Hugh Kessler. . . . Opening of the new Corydon drive-in, Corydon, Ind., has been postponed. . . . Col. Guthrie F. Crowe, Col. Henry J. Stites and Miss Nell G. Borden of the Kentucky Association of Theatre Owners, and Miss Katherine Overstreet, of the Fourth Avenue Amusement Co., will attend the TOA convention in Chicago September 24-25. . . . The new drive-in now under construction in Bardstons, Ky., for W. H. Hahn and J. F. Burnette is to be called the Gypsy. . . . Out of town exhibitors on Film Row: Bruce Aspley, Glasgow; Mrs. R. L. Harned, Sellersburg; James and Jack Story, Jamestown; C. O. Humston, Lawrenceburg; Grant L. Howard, Pineville; E. L. Ornstein, Marenco; J. E. Elliott, Hodgenville; R. H. Robertson, Springfield. . . . Edgar Barnett's new theatre in Sacramento, Ky., was opened September 10. . . . "Up in Central Park" opened at the Mary Anderson. "Pagliacci" came into the Scoop. Loew's played "A Date With Judy" and "Black Eagle." The Rialto had "That Lady in Ermine" and "The Winner's Circle." The National played "Letter from an Unknown Woman," joined with "Stepchild," while the Strand presented "Return of the Bad Men" and "For You I Die." The Brown played a moveover of "Beyond Glory" and "Shaggy."

MEMPHIS

Steady attendance continues at first runs. Warner had such a good week with "Two Guys from Texas" the picture was held over for a second week. Loew's State reported a splendid opening with "Pitfall." Malco had the best attendance in weeks with "The Babe Ruth Story." Loew's Palace was pleased with "Fighting Father Dunne." . . . David Flexer, Flexer Theatres, Inc., and a party of Memphians attending the opening of the Flexer circuit's newest theatre, the 900-seat Magnolia, September 9, at New Albany, Miss. The new show is equipped for television, Flexer reported. . . . L. J. Lenhart, of Commonwealth Amusements, Kansas City, was a Memphis visitor. . . . Nat Reiss, former owner of Bruce theatre, at Bruce, Miss., bought the Missouri at Campbell from John Mohrstadt. . . . Ritz, a new house at Hickman, Ky., is scheduled for opening next week by W. F. Ruffin, Sr., head of Ruffin circuit, Covington, Tenn. . . . J. F. Adams and his son, J. N. Adams, expect their new house, the Juran, at Booneville, Miss., to be ready for opening late this month. . . . Exhibitors from mid-south visiting Memphis: Gordon Hutch-

(Continued on page 30)

LOVE IS BUSTIN' OUT ALL OVER!....
YOUTH-FILLED ROMANCE set to SONGS

in Paramount's JOY-PACKED,
that'll set your heart throbbin' n bobbin'

Isn't It



Starring
VERONICA LAKE
Now everybody'll know that V.L. stands for
"Violent Love!"
MONA FREEMAN
She wrote all those sizzling love letters in "Dear Ruth!"
BILLY DE WOLFE
Comedy sensation of "Dear Ruth" and "Blue Skies!"
MARY HATCHER
The girl who put the spice of life into "Variety Girl!"



You'll come
out humming these
happy tunes... and
chuckling way down
to your toes!

"MISS JULIE JULY"
"WOND'ERIN' WHEN"
"ISN'T IT ROMANTIC?"

This Ad In LIFE
In Late September
Sells Love-And-Songs
You'll Long Remember
From

Paramount

With ROLAND CULVER • PATRIC KNOWLES • RICHARD WEBB and PEARL BAILEY

Produced by DANIEL DARE • Directed by NORMAN Z. McLEOD • Screenplay by Theodore Strauss,

Josef Mischel and Richard L. Breen • Based on a story by Jeannette Covert Nolan

(Continued from page 28)

ings, Corning; Willis Houck, New Orleans; Emma Cox, Osceola; C. W. Tipton, Jr., Manila; Mrs. John Keller, Joiner; Mrs. R. W. Kinkle, Joiner; K. K. King, Searcy; Jack Watson, Tunica; C. N. Eudy, Ackerman; James C. Brent, Senatobia; W. T. Ellis, Cleveland; Jeff Adams, Booneville; Louise Mask, Bolivar; L. J. Denning, Bemis; Paul Smith, Middleton; G. H. Goff, Parsons; E. R. Gillett, Dyersburg, and Norman Fair, Somerville.

MIAMI

Hal Kopplin, Wometco advertising director, and Harvey Fleischman, district manager for Woemtco, have formed Television Film Art Service, Inc., a television advertising enterprise. . . . George Leonard, previously associated with the Claghtons in Tampa, will manage their newest theatre, the Trail. . . . The documentary, "Report for Action," was shown to the mayor's committee last week in connection with National Youth Month. . . . "That Lady in Ermine" is playing at the Miami and Lincoln, "Superman" is still thrilling the fans at various Wometco theatres. "Mr. Peabody and the Mermaid" was the midnight show at the Town and "The Moose Hangs High" was the late show at the Paramount. "A Foreign Affair" has done well at the Paramount and Beach.

NEW ORLEANS

Sharing top honors last week, each held over for a second week's run, were "Good Sam," at the Orpheum, and "A Date With Judy" at Loew's State. The Saenger presented "So Evil My Love." "Street with No Name" was at the Joy. "I Am a Fugitive" and "Flowing Gold" made up the Liberty's first double bill in several weeks. "Old Los Angeles" was showing at the Globe, and the Tudor presented "Belle Starr." "Melody Time" was at the Center. "Stallion Road" and "Girl from God's Country" were double billed at the Strand. . . . Bill Thomas, for three years Mississippi representative for Republic, has reassumed that position to succeed J. T. Upson, resigned. . . . Melvin J. Savoy has closed his Star theatre at Basile, La., and will operate only the Savoy in that city. . . . H. Steadham has closed the Rex theatre, Foley, Ala., which he recently opened. . . . Construction of a drive-in theatre on Lower St. Claude Ave. has been begun by George Wiltse, Altec representative. . . . Bill Castay, operator of the Jeff and Arrow theatres here, has assumed temporary management of the Film Club which he owns.

NEW YORK

Four new pictures opened on Broadway this week. They were: "Symphonie Pastorale," a French importation based on the Andre Gide story, at the Paris theatre; Twentieth Century-Fox's "The Luck of the Irish," at the Roxy; RKO's "Good Sam," at the Radio City Music Hall, and "Rachel and the Stranger," also from RKO, at the Mayfair. . . . American distribution rights to the French film, "The Eagle with Two Heads," has been acquired by Vog Films. In connection with the American premiere in October, Vog will sponsor a nationwide tour of Jean Cocteau, French author, who



produced and directed the picture. . . . Loew's Theatres have announced three managerial changes: Martin Gallagher, Jr., who started with the company as an usher, has been named acting manager of the Willard in Queens; Sigmund Schwartz, manager of the 46th Street theatre in Brooklyn, has moved to Loew's 175th Street, Bronx, succeeding Archie Aldman, resigned; and Paul Swater, manager of the Willard, has moved to the 46th Street post. . . . The home office Warner Club was to hold its annual golf tournament, the first since the war, on Friday, at the Vernon Hills Country Club, Tuckahoe, N. Y.

OMAHA

Omaha exhibitors got a lot of encouragement out of their September business start. . . . Joseph Meyer, owner of the S & M Service, is seriously ill in a local hospital. . . . Msgr. Nicholas J. Wegner, 50, has taken over as director of Boys Town, succeeding the late Msgr. E. J. Flanagan. Msgr. Wegner has been chancellor of the Omaha Catholic Diocese and director of St. James Orphanage, favorite charity of the Omaha Variety Club. . . . The Pawnee, a 500-seat drive-in, will open soon at North Platte. . . . Larry Caplane, formerly with the RKO circuit at Columbus, O., has taken over as manager of the RKO-Brandeis. Will Singer, 50 years in show business and manager of the theatre since its opening, resigned and returned to his former home of Chicago. . . . Tri-States is completely remodeling its Strand theatre, Hastings, Neb.

PHILADELPHIA

National Youth Month was launched last week officially at a ceremony in the office of Mayor Bernard Samuel with many industry members in attendance. Judge Nochem S. Winnet was named chairman. . . . Fox marked the season's opening with the lighting up of a new marquee, taking in over 3,000 feet of neon. . . . Warners' downtown Palace again making a try with foreign-language films in resuming the policy on September 22 with the Italian-made "Angelina." . . . Ridge Pike drive-in at suburban Conshohocken becomes the newest open-air theatre in the area, opening last week with "Magic Town." . . . Bernard Haines is giving out four-leaf clovers to celebrate the 13th anniversary of his Plaza theatre in nearby

Perkasie, Pa. . . . Lewen Pizor, president of United Motion Picture Theatre Owners, has set up offices for the unit here at 904 Colonial Building. . . . Irv Phillips resigned as assistant to Sam Waldman, manager of the I. Hirst houses, to go to Florida. . . . Norman Weitman, Universal-International booker, promoted to salesman in the upstate Scranton-Wilkes-Barre territory. Harold Saltz succeeds John Scully, Jr., as U-1 salesman in the Harrisburg, Pa., territory. . . . Philadelphia amusement taxes, for the first eight months of this year, are reported as dropping off \$172,794, as compared to a similar period last year.

PITTSBURGH

Such strong counter-attractions as the Allegheny County Free Fair and night baseball did not hurt the newcomers here but the holdovers and reissues didn't fare so well. The Fair attracted more than 1,500,000 people in four days and the baseball club played to sellout crowds. . . . "A Date With Judy" did better than \$19,000 for its initial week in Loew's Penn and was held over. . . . John Walsh, manager of the Fulton, has returned from handling the Shea house in Zanesville, O., during the summer months. He removed "That Lady in Ermine" after only seven days in favor of "Gallant Legion." . . . "The Paradine Case" fell apart during its third week in the Ritz and was replaced by a couple of reissues in "Hellzapoppin" and "Argentine Nights." . . . "The Babe Ruth Story" really did get rough treatment from the critics. . . . "Larceny" was taken from the J. P. Harris into the Senator but was dropped after five days in favor of two reissues, "Corvette K-225" and "Wings Over Honolulu." Loew's Penn is running a late show on Friday nights and also is requesting patrons to vote for the films they would like to see on the screen.

SAN ANTONIO

"Mr. Blandings Builds His Dream House" went into the Aztec. . . . Josephine Enterprises, Inc., has purchased the Josephine, neighborhood house, from the Mulden interests. . . . Panchito Trevino, manager of the Ideal, Pearsall, up and around following an infected limb, which had him hospitalized for a couple of weeks. . . . Visiting in the Alamo City were Jose Carabaza, Laredo; Frank Fletcher, Houston; Dave J. Young, Jr., Brownsville; Dan McCarthy and Grover MacDonald, Austin. . . . "Tarzan's New York Adventure" drew the young fry of the Empire for a repeat engagement. . . . Interstate is reconditioning the Texas and State theatres here. . . . Southern Theatres renovated their Palace. . . . The Joy's upright sign has been enlarged and refinished.

SAN FRANCISCO

The RKO Golden Gate theatre, which is still in the throes of an extensive remodeling job, expects to have the theatre work completed in another two weeks. The renovating, which includes a new colored sidewalk, a new lobby, new entrance doors, new box office and other features, cost \$200,000. . . . Bucky Smith, formerly with United Artists, left that organization to become regional manager for the Far East Motion Picture Service. . . . Richard Nasser, of

(Continued on opposite page)

(Continued from opposite page)

Nasser Brothers Theatres, recently returned from a 40-day trip to Honolulu, Manila, Japan and China. . . . Nasser was a delegate with the Shrine. . . . S. Nakatani, formerly operator of the Nipon theatre at Sacramento, and H. Muraki, are building a new theatre in that city. . . . Jack Stevenson, office manager at Paramount, has been given the post of salesman, formerly occupied by Gil Sessler of Salt Lake. . . . The Osceola theatre in Sequel will open the latter part of September, according to Charles Ide, owner. . . . Charles Shutt, manager of the Telenews, was busy last week arranging for the celebration of the theatre's ninth anniversary. . . . Rebuilding of the Chester theatre has begun, according to H. E. Blair, owner. Some months ago the house was burned down.

SEATTLE

Long run holdovers led the city's box office parade. "Easter Parade" at the Liberty and "Die Fledermaus" each went into week number five. "Life With Father" went into its fourth week at the Music Box. . . . J. R. Kane took over the Capitol theatre in Tacoma, formerly operated by Helen Lawson. . . . William Edris leased the Roxy theatre in Ballard to Frank L. Newman, Jr., for 19 years. . . . John E. Olson purchased the Rosa theatre in Zillah from Ray Miller. . . . Don Hiatt, with MGM for 15 years, but off Film Row for the past year, joined Bill Shartin's staff as office manager and booker for Film Classics. . . . Charles Bishop's Rex theatre in Newport was destroyed by fire. . . . MGM announced that its exploitation "award of the month" was made to Jack J. Engerman, director of advertising and publicity for the Sterling circuit. . . . John von Herberg, Jr., joined the booking staff at Universal-International. . . . Bill Kostenbader took over the temporary management of the Green Lake theatre for L. O. Lukan, who is on vacation in California. . . . Work has begun on the new theatre to be operated by Evergreen Theatres in Olympia. It will cost approximately \$260,000. The estimated construction period is 320 days.

ST. LOUIS

"A Date with Judy" moved to Loew's Orpheum for a third week after two big weeks at Loew's State. It is paired with "Gentleman from Nowhere." . . . At the reopened St. Louis, Fanchon and Marco is playing revivals and classics. The last month's varied fare included "The Crusades," which was very big at the box office; "Bring 'Em Back Alive" and a double bill of "Escape" and "Anna Karenina." . . . As forecast, the reassembly of the city government September 17 will be marked by an effort to repeal the five per cent amusement tax. The amusement tax took in only \$33,838 from motion picture theatres in June and \$39,935 in July, well below estimates. . . . Tom Edwards has been named toastmaster at the annual MPTO banquet. Edwards heads a circuit out of Farmington, Mo.

TORONTO

The first run situation in Toronto was crowded with holdovers, more or less in competition with the new Odeon-Toronto showcase where "Oliver Twist" is the open-



ing attraction. The Famous Players' lineup included "The Emperor Waltz" at Shea's theatre, "Forever Amber" at the Imperial, "Escape" at the Tivoli and Eglington and "Two Guys from Texas" at the Victoria and Nortown theatres, all doing a second week. Loew's had "A Date with Judy" for a second stanza while "Tap Roots" was rooted in the Uptown for a third week. At the distant International Cinema, "Hatter's Castle" remained for a third week. The Royal Alexander, the sole legitimate house, jumped back to films in playing the Italian "The King's Jester." . . . Local gossip increases about important trade developments pointing to a union between Paul L. Nathanson, formerly with Odeon, and Famous Players Canadian Corp. which had the late N. L. Nathanson, his father, as president, until he broke to promote Canadian Odeon Theatres. Paul Nathanson has substantial film interests in his own right. . . . The annual meeting of the Motion Picture Theatres Association of Ontario is scheduled for Tuesday, October 26, at the King Edward Hotel, Toronto, with President H. C. D. Main in the chair. . . . Eagle-Lion Films of Canada announced that the Canadian premiere of "Hamlet" will be held September 20 at the Odeon Kent theatre, Montreal, as a road show.

VANCOUVER

The much opposed 11 per cent city business tax rate in rentals was dropped to nine per cent of rental assessment, which will mean a big saving to the two major circuits, Famous Players and Odeon Theatres. . . . Douglas Redgrave, former Oak Bay theatre manager of Victoria, is acting as relief manager at the Marpole. Dorothy Clark, of the Rio, is looking after the Circle while manager Jimmy Adams holidays, Agnes Gray is assisting Al Mitchell, Hastings manager, until the circuit appoints an assistant manager to replace Paul Lambert, resigned. . . . Tops in town are "Emperor Waltz," at the Capitol, doing capacity, and "The Best Years of Our Lives," on its fifth week at the Vogue. Labor Day weekend was a help at box office. A twin bill of "Jinx Money," with "Under California Stars," at Paradise, and "Street With No Name," at Orpheum, also doing nicely. Rest of theatres around average. . . . Harry Allan, Jr., son of Harry Allen, president of Cardinal Pictures, has left for Montreal to join the National Film

Board. . . . Trans-Canada Films, Ltd., with Wally Hamilton in charge of production, has completed shooting a film for the Pacific National Exhibition in Vancouver.

WASHINGTON

Business was good, with "Foreign Affair" holding for another week at Loew's Palace, and "Two Guys from Texas" carrying over to Warner's Metropolitan after a successful run at the Warner. New openings included "Beyond Glory" at the Warner; "That Lady in Ermine" at Loew's Capitol, and "Good Sam" at RKO Keith's. "Southern Yankee" carried over to the Columbia theatre, after a run at the Capitol. . . . The Variety Club golf tournament and dinner dance, held at the Manor Country Club, on September 3, was a great success. . . . The Trans-Lux theatre resumed its Saturday morning children's shows. Show will run for two hours. . . . Changes in Warner Bros. personnel: Heliodoro Maya, formerly of the art department of the *Evening Star*, has taken over the drawing board at the Warner advertising department, replacing Gordon Lombard, who left for a position in the government. Peggy Andrews, formerly of the contact department, has left Warners for a position in the Better Business Bureau, and Jane Zink of advertising has resigned to study modeling in New York. Also, Lyle Selby, of advertising, has left to return to his home in California.

Fox Midwest District Reports "Youth Month" Activities

The five districts of Fox Midwest Theatres held separate meetings last Thursday to discuss "Youth Month" activities with their various district managers. In Springfield, Ill., where C. C. Murray is city manager for the circuit, theatre managers have stocked a lake with fish. In Hays, Kans., under the leadership of Charles Reed, manager of the Fox Midwest Strand, and school and college coaches, a large program of athletics was initiated.

Cash Drive-In Receipts Not Acceptable by Tax Bureau

Washington headquarters of the Internal Revenue Bureau has advised the Chicago office that cash register receipts of drive-in theatres are not to be recognized by the Bureau. Drive-ins which have been using this method of recording receipts must, therefore, reequip with ticket registers. Richard Horgan, in command of the Internal Revenue office in Chicago, has assured drive-in operators, however, that there is no need to collect tax on youngsters under 12 years of age when no admission is charged.

Gets Screen Guild Interest

Edward J. Salzberg has acquired an interest in Screen Guild Productions of Cleveland. This exchange controls the Masterpiece, Favorite and Albert Dezel Productions, Inc., franchises in that area. Mr. Salzberg will be district manager of the Cleveland exchange and of the Screen Guild exchange in Cincinnati, in the operation of which he is associated with Albert Dezel.

Majors Refuse All Negotiations With Two Unions

With the single exception of Eagle Lion, the distributors last week lined up solidly in their refusal to negotiate new contracts with the Screen Office and Professional Employees Guild and the Screen Publicists Guild. As in the case of United Artists some weeks ago, the companies cited the unions' non-compliance with the non-Communist affidavit section of the Taft-Hartley Act as the reason for their action.

The companies which took this stand in individually signed letters to Sidney Young, president of SOPEG, and Jeff Livingston, president of SPG, included Columbia, Loew's, Paramount, Republic, RKO Radio, RKO Service Corporation, Twentieth Century-Fox and Warner Brothers. Universal-International, which like Warner Brothers has no contract with SOPEG, early this week also informed SPG that it would not negotiate.

Both of the unions concerned are CIO affiliates. The companies in their communications said management would be pleased to "do business" with the guilds once the top officers of the union had certified that they are not Communists and had submitted a financial statement. The unions indicated that a change in their stand is unlikely since, as Mr. Young pointed out in a letter to the companies, the membership of SOPEG already had voted three to one against complying with this voluntary section of the Taft-Hartley Act. The letter further said that the union regarded the companies' stand as "an interference in our American and democratic right to decide our own affairs in our own organization. . . . You cannot direct our officers to comply at your dictation."

The SOPEG contract with the companies ran out September 27. Since then the union has demanded a 25 per cent wage boost and several improvements in working conditions. United Artists was the first company to refuse to negotiate with SOPEG. A shop election has been ordered. Local H-63, the IATSE home office employees group affiliated with the AFL, now is collecting cards at UA and the other companies. SOPEG is left off the ballot in any election under supervision of the National Labor Relations Board.

H-63 spokesmen in New York this week said the local could be expected to step into the breach in all the companies. No decision has been made on whether a provision would be made for SPG within the IATSE frame.

Appointed to Censor Post

Mrs. Beatrice B. Miller has been appointed secretary of the Pennsylvania State Board of Motion Picture Censors, succeeding Mrs. Lucy H. Love, who resigned about a year ago.

IN NEWS REELS

MOVIETONE NEWS—Vol. 31, No. 73—Presidential campaign opens; Truman in Detroit; Stassen answers the President. . . . Queen Wilhelmina abdicates; Juliana succeeds. . . . Harvest Moon Ball. . . . Sports: Tennis, football, shooting rapids.

MOVIETONE NEWS—Vol. 31, No. 74—Berlin rally against Russians. . . . Canadian oil well burns. . . . New York: Governor Dewey registers. . . . Rome: 250,000 girls hail Pope. . . . U. S. Air Force marks anniversary. . . . Pennsylvania Week proclaimed by Governor. . . . Hollywood Spotlight: Circus performance for hospital benefit. . . . Miss America. . . . Sports: Mountain climbing; auto daredevil drivers.

NEWS OF THE DAY—Vol. 20, No. 203—Presidential battle of 1948 gets under way. . . . Wilhelmina abdicates; Dutch hail new Queen Juliana. . . . Jitter-bugs jump at Harvest Moon Ball. . . . Davis Cup victory for U. S.

NEWS OF THE DAY—Vol. 20, No. 204—Berlin crisis. . . . Move stars join circus for charity. . . . Pope blesses multitude. . . . First pension check. . . . Drama in the zoo. . . . Beauty on parade. . . . Governor Dewey hails Youth Month. . . . Pro football thriller.

PARAMOUNT NEWS—No. 6—Harvest Moon Ball. . . . Truman, Stassen open verbal blasts. . . . Juliana takes over.

PARAMOUNT NEWS—No. 7—Boston baseball fever. . . . Berlin crisis. . . . U. S. united on foreign policy. . . . Pope spurs anti-Red campaign. . . . Stars aid charity.

UNIVERSAL NEWS—No. 177—Politics: Truman opens campaign. . . . Stassen replies. . . . Juliana takes Dutch throne. . . . Thrills at air races. . . . Harvest Moon dance. . . . Labor Day celebrated.

UNIVERSAL NEWS—No. 178—Berlin crisis: Blockaded capital. . . . News in Brief: Girls visit Pope; jalopies; Miss America; Rodeo. . . . Aviation: B-50's.

WARNER PATHE NEWS—No. 8—New Dutch Queen. . . . Truman in Detroit; answered by Stassen. . . . Man who grows seven inches at will. . . . Air races. . . . Great Americans: John Marshall.

WARNER PATHE NEWS—No. 9—New crisis in Berlin. . . . People in the News: General Mark Clark; John L. Lewis; President Truman; Secretary Marshall; Governor Dewey; Air Force chiefs; A vet registers for the draft on a flag pole; Miss America. . . . Canadian oil fire. . . . National bike races. . . . Catholic girls visit Pope. . . . Elephant a-la-moat.

TELENEWS DIGEST—Vol. 11, No. 37—Germany: Berlin crisis. . . . Holland: Juliana inaugurated. . . . Czechoslovakia: Benes dead. . . . Sweden: Lomakin arrives. . . . Italy: Pope attacks Communists. . . . Indonesia: Kapok—vital raw material. . . . Wallace reports on southern tour. . . . U. S. delegates sail for UN. . . . Suicide blast kills three. . . . Miss America crowned. . . . Laboratory in the sky. . . . Top stars play for polo title.

Hughes Heads New Sales Unit for United Artists

A new sales unit to liquidate dormant exhibition contracts and to investigate unsold territories has been established by United Artists. John Hughes, former assistant to Fred Jack when Mr. Jack was southwest district manager, is in charge of the unit. Mr. Hughes returned to the New York home office recently from Dallas. Mr. Jack is now western general sales manager for UA.

Screen Guild Negotiating For Own Studio Space

Screen Guild is currently negotiating for its own studio space, Robert L. Lippert, president, announced at the weekend. The company's production program, now under way, calls for five pictures every two months. Financing for forthcoming product has been completed, according to Mr. Lippert. With this at hand, Screen Guild needs its own studio space to avoid any production delays, he stated.

16mm Companies Meet on Plans to End Price-Cuts

As the first move in an all-out campaign to halt the cutting of prices of established 16mm schedules, representatives of five of the 16mm distributing companies met at a luncheon meeting at the Hotel Astor in New York Tuesday. There they discussed plans to combat the "growing menace of price cutting which is strangling the 16mm industry" through the unfair pricing and exhibition practices of 16mm libraries and operators of road shows, particularly in the south.

The meeting was called by Jacques Kopstein, executive vice-president of Astor Pictures Corporation, who met with representatives of Commonwealth, Film Highlights, Post and Pictorial. Discussions centered around the ascertaining of the validity of minimum price rentals now part of the standard lease agreement between distributors and libraries, and the question of their legal enforcement.

Of paramount importance was the question of the rigid enforcement by the libraries of non-rental in situations which might cause resentment from local 35mm theatre operators. Maintenance of minimum price rentals between the libraries and the 16mm exhibitors, and the best method of operation for the mutual benefit of the 16mm industry were also discussed.

Additional meetings are scheduled for the second Tuesday of every month and other 16mm film distributors will be invited to participate in the discussions, Mr. Kopstein said.

FCC Grants 20th Century-Fox Permit to Experiment

Twentieth Century-Fox theatre television plans for the Roxy theatre came a step nearer to fulfillment this week when the Federal Communications Commission granted the company permission to operate an experimental television station in New York City. One of the chief purposes of the station will be to experiment with theatre television. The FCC grant includes permission to pipe programs picked up by mobile transmitter into the Roxy theatre.

Paris Theatre Opens; Bonnet Hails "Cooperation"

The Paris theatre, first new house in New York City in 10 years, opened Tuesday in the Broadway area with the American premiere of the French picture, "Symphonie Pastorale." The opening was hailed as foreshadowing "a closer cooperation between the French and American film industries," by Henri Bonnet, French Ambassador to the United States. The theatre was built by Pathe Cinema of France and will play assorted foreign product.

THE HOLLYWOOD SCENE

Basic Emotions Vital to Successful Pictures, Jerry Wald Insists

by WILLIAM R. WEAVER
Hollywood Editor

"The basic emotions are the common denominator of that audience out there—that ninety million aged eight to eighty—and basic emotions don't change. A rich mother cries the same tears as a poor mother, if her boy is killed in a war, and young people are not different from old people in their primitive reactions. If your story stirs one of the basic emotions, you're in, and if it doesn't you're dead." Thus Jerry Wald, producer of 10 grade-A features in the past 12 months, who shies away from a bald mention of that statistic (no other Hollywood producer has matched it) and hides behind the declaration that, "No one person ever makes a picture—it's a team undertaking, and the whole team does the job."

Back on the subject of emotions, the producer points out that there are a good many more basic emotions than most of the writers striving for box office knockouts habitually concern themselves with, and that the gentler ones frequently render richer and more widespread reward than the rugged and violent screen fare.

Cites Emotional Themes As Most Successful Fare

He rattles off a listing of the great pictures of the past, thumbnailing the story of each in a dozen swift words, to show that such universal themes as self preservation, mother love, adolescent romance, good will toward men and salvation of soul have yielded the most successful dramatic entertainment throughout the history of motion pictures and, before that, all the other history on record. Conversely, he tersely says

nopsizes some notorious flops, clinching his case.

Adherence to the principle that a story must tap a basic emotion by no means limits selection of story material, the 37-year-old veteran of 16 years at a single studio maintains, and adds that in demonstration of this, for his own satisfaction, he set himself the task of producing 10 pictures of totally different type this past year, and succeeded in doing so. But that many stories of required kind don't just float in over the transom or via mail bag and literary agency, he finds. That is why he reads an even dozen metropolitan newspapers (London to Los Angeles) and 35 magazines (*Life* to *National Geographic*, which put him on the trail of "Johnny Belinda") regularly, clipping material—editorials to gag pictures—which goes, precisely tagged and cross-indexed, into a prized reservoir now measuring five bulging file cabinets.

Only Subject's Treatment Brings Out the Corn

Restatement of prime themes does not lead a producer into the realm of "corn," says a craftsman never tarred with that brush, because only the treatment of a subject, and never the subject itself, can be "corny." And this brings him back to his assertion that no one man, but always a team, makes a picture. He says the best and most a producer can do is find the right story, the right writers for the script, the right director and players, and turn the project over to them. He says a right story sells itself to everybody concerned in its filming, and they all give it their utmost. And he says a bad picture, pulmotored under pressure from a story everybody concerned knows is bad from

scratch, is the hardest kind of a film to make.

Producer Wald expects to make 10 more pictures in the next year. He doesn't know which of the several times that number of stories he has in hand he'll use, as yet, but he knows they'll possess that indispensable appeal to the basic emotions. The only fixed rule he's got is that he won't waste time and money on anything else.

Production Index Rises By One Feature

The production index rose from 26 to 27 on start of five pictures and completion of four.

Columbia started two pictures.

Ted Richmond is producing "Blondie's Big Deal," with Edward Bernds directing Penny Singleton, Arthur Lake and the others.

Sam Katzman started "Jungle Jim's Adventure," with Johnny Weissmuller and Elena Verdugo, directed by William Berke.

Monogram rolled "Jiggs and Maggie in Court," produced by Barney Gerard and directed by William Beaudine, with Joe Yule and Renie Riano in the name roles and George MacManus as himself.

William Stephens launched "Thunder in the Pines" for Screen Guild Productions president Robert L. Lippert, with Robert Gordon directing George Reeves, Ralph Byrd, Greg McClure, Lyle Talbot, Michael Whalen and Bernice Darcel.

Martin Mooney started "Daughter of Ramona," for Film Classics distribution, with Robert E. Callahan as associate producer and with Harold Daniels directing Philip Reed, Martha Vickers and Donald Woods in the leading roles.

RKO Buys Anti-Red Story

"I Married a Communist," a murder-drama with anti-Red implications, has been purchased by RKO, representing the first property buy since Howard Hughes took over control of RKO, it was announced last week. "I Married a Communist" is an original story by George S. Slavin and George W. George. It had originally been bought by Eagle Lion.

STARTED

COLUMBIA

Blondie's Big Deal
Jungle Jim's Adventure

FILM CLASSICS

Daughter of Ramona
(Mooney)

MONOGRAM

Jiggs and Maggie
in Court

SCREEN GUILD

Thunder in the Pines
(Lippert)

COMPLETED

MONOGRAM

Joe Palooka in the
Big Fight

PARAMOUNT

Streets of Laredo

REPUBLIC

Daughter of the Jungle

RKO RADIO

Follow Me Quietly

SHOOTING

COLUMBIA

Rough Sketch
(Horizon)
Mr. Soft Touch
Knock On Any Door

EAGLE LION

Reign of Terror
(Wanger)

METRO-GOLDWYN-MAYER

Little Women
Take Me Out to the
Ball Game
The Barkleys of
Broadway

PARAMOUNT

One Woman
The Heiress (Wyler)
A Mask for Lucretia

REPUBLIC

Wake of the
Red Witch
The Missourians

RKO RADIO

The Green Promise
(McCarthy)

20TH CENTURY-FOX

Mother Is a Freshman
Down to the Sea
in Ships

Canadian Pacific
(Nat Holt)

UNITED ARTISTS

Outpost in Morocco
(Moroccan)

WARNER BROTHERS

The Fountainhead
Somewhere in the City
Happy Times
Two Guys and a Gal
Montana

Congress Group Study Clearance

Following testimony by independent exhibitors of the Salt Lake City area before a Congressional Small Business Committee here last week, Willis Ballinger, chairman of the group, said that the committee would hear spokesmen for independent exhibition at a New Orleans hearing in November and that further hearings would be held in January in Los Angeles.

"The real stuff on theatres and their problems is yet to come," Mr. Ballinger declared.

The present distribution and clearance setup came under fire at the Salt Lake City hearings, when it was attacked by a number of independent exhibitors. Gene Bowls, representing the Camark, a small neighborhood theatre in South Salt Lake, said his theatre hadn't had pictures until "seven runs," and that his grosses consequently had been cut by at least 50 per cent from their normal potential.

Jay Christensen, owner of the Arcade, a neighborhood theatre, blamed the circuit operations for his difficulties in getting pictures early. Before the circuit-owned houses had appeared, he said, his house had received a "square break" on films. Irving Gillman, manager of United Intermountain Theatres, booking concern for houses in Utah, Montana and Idaho, complained about National Screen Service, claiming that the company had "absolute control over trailers and ad-

vertising." He registered before the committee a complaint against this kind of "monopolistic" activity which, he said, made it difficult to get rates on advertising material and trailers.

At earlier hearings in Butte, Clarence Golder of Great Falls testified that Fox-Intermountain was making it difficult for him to get product and he said that, in his opinion, the producers should not be allowed to own theatres.

Johnston Replies to Rabbis On "Oliver Twist" Protest

Eric Johnston, president of the Motion Picture Association, has sent the following answer from Paris to the New York Board of Rabbis which last week cabled him to "do everything possible" to keep the British production, "Oliver Twist," out of the U. S.: "I have your cable protesting against the showing of the picture, 'Oliver Twist.' My New York and Hollywood offices have advised me that the picture has not yet been submitted to our Production Code Administration for a certificate of approval. It would be inappropriate for me to express an opinion in advance of its submission to the Code authority." The Rabbis had assailed the feature as a "vehicle of blatant anti-Semitism."

Acquires Tacoma Theatre

J. R. Kane has acquired the Capitol theatre in Tacoma, Wash., formerly operated by Helen Lawson.

Files Trust Suit In Savannah

Charging there was a conspiracy to force him out of business and to monopolize product for rival Negro theatres, Mose Portman, Melody Theatre Co., and East Broad Investment Co., last week filed a \$957,264 anti-trust action in Federal Court at Savannah, Ga. Defendants include: Bijou Amusement Co., Savannah East Side Corp., Dunbar Theatre Corp., Fred G. Weis, president of Savannah East Side; G. T. Bailey, Harold T. Spears, Alfred Starr and Milton Starr of Bijou, and seven major motion picture distributors.

The distributors named are Paramount, Warners, Columbia, Republic, RKO, Loew's and United Artists.

The complaint charges that Savannah East Side built a theatre for Negroes in opposition to Mr. Portman's Melody, built in 1946, and that Melody Theatre Company was forced to sell the house because the distributors conspired to divert first class product to the opposition theatre interests, thus depriving the Melody of product.

William J. Kernan Dies

William J. Kernan, 72, assistant treasurer and paymaster of RKO Service Corporation, died September 11 at St. Vincent's Hospital, New York City. He had been with RKO and its predecessor organizations for more than 32 years.

George Goldberg

Funeral services were held September 13 for George Goldberg, 55, Warner Brothers salesman in Albany for 20 years. Police found Mr. Goldberg's body Saturday morning in an Albany park 26 hours after his wife had reported him missing. He had been ill for three months.

Grover L. DeNune

Grover L. DeNune, 60, a pioneer Iowa motion picture theatre owner, died last week in a Clinton, Ia., hospital following an illness of six months. Mr. DeNune had been in theatre business in DeWitt, Ia., his home, continuously for the past 32 years. At the time of his death he was half-owner of the Majestic, DeWitt.

Joseph L. Citron

Joseph L. Citron, 49, manager of Loew's Olympia theatre, New York, died September 9 of a heart attack. He had been connected with Loew's theatres for 10 years. Services were held September 10 at the Riverside Memorial Chapel, New York City.

Bowes Left \$3,641,112

The late Major Edward J. Bowes left a gross estate of \$3,641,112, it was disclosed in papers filed in Surrogate's Court, New York City. The major part of the estate, \$2,874,765, was left to St. Patrick's Cathedral, New York.



Charles R. Gilmour,
president,
Gibraltar Enterprises, Inc.,
Denver, Colorado, says:

"I KNOW THAT MY BUSINESS ISN'T JUST A SIDE ISSUE WITH ALTEC"

"What makes it easy for me to recommend Altec to my friends in show business is that I know I get the full-time energy and engineering resources of that organization for our theatres; I know that my business isn't just a part-time operation or a side issue with Altec. That means a good deal in these times when show business has to meet an intensified competition for the people we exhibitors count on to swell our theatre grosses. What's

more, the radio and records have made people a lot more discriminating about the sound they hear. We know that the Altec man who comes to our theatres, as well as the research engineers in the Altec laboratories, are working and planning for us exhibitors all of the time, and it's a very comforting thought."

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

ALTEC
SERVICE CORPORATION

161 Sixth Avenue
New York 13, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

AMPP Employer, Board Declares

Washington Bureau

The National Labor Relations Board last week ruled that the Association of Motion Picture Producers is an employer under the interpretation of the National Labor Relations Act. The board further determined that the Association, along with MGM, Warner Brothers, Universal and RKO, had discriminated against members of the International Association of Machinists in the 1945-46 studio labor dispute.

The board found the AMPP to be an employer by virtue of its control over Hollywood's policies on labor relations. The ruling, pressed for by the International Alliance of Theatrical and Stage Employees, sets a precedent. The Board ordered the companies to pay back salary to eight machinists discharged in 1945 because of union activity.

[In Hollywood, Roy Brewer, IATSE international representative, said the NLRB's order was "confusing" since the eight men had been reinstated two weeks after their dismissal. Also, their salaries for that period had been paid long ago.]

The Board ordered all parties to cease and desist from discouraging membership in the International Machinists union in any

manner and the Association was told to notify members not to interfere with any labor organization memberships of their employees. The NLRB found against the machinists union, however, in rejecting its charge that the studios failed to bargain in good faith.

File Percentage Suits

Six distributors filed separate percentage suits September 13 in the U.S. District Court for the Western District of North Carolina. C. V. Davis, W. I. Davis and F. W. Davis, doing business as the Alva Theatre Co., and Elsie B. House and the Marion Amusement Company are defendants in the suits filed by Paramount, Twentieth Century-Fox, Warner Brothers, RKO, United Artists, and Universal. The theatres named are the Mimosa and Alva in Morganton, N. C., and the Marion and Oasis in Marion, N. C.

Italian Films for Siritzky

Foreseeing a 100 per cent rise in the business to be done by foreign films in the American market this fall, Sam Siritzky of Siritzky International this week said that his company would begin handling Italian pictures in addition to French films during the 1948-49 season. With Leon Siritzky, head of the foreign film importing company, now in Rome, the Siritzkys will have a minimum of two Italian pictures for the next season. They intend to continue to operate all of their New York houses on a foreign film policy, Mr. Siritzky said.

Prudential Asks Divestiture of 2

Prudential Theatres and the Playhouse of New Canaan, Conn., asked the New York Federal Court Friday for a decree directing Paramount and New England Theatres to divest themselves of two Connecticut theatres, the Empress in South Norwalk and the Norwalk in Norwalk, both jointly owned by Paramount and New England. This action was in connection with the \$1,620,000 anti-trust suit filed by Prudential and Playhouse against six distributors. Their original complaint charges the distributors and New England Theatres with having fixed unreasonable clearances and "double clearances" and with having conspired in violation of the anti-trust laws.

Films of Nations Releasing Five Educational Shorts

Films of the Nations, New York City, has announced five new educational films, four from foreign countries, for release. The four foreign films are "Picturesque Denmark," "Picturesque Sweden," "Majestic Norway" and "In and Around Amsterdam." They are available in black-and-white and color. The fifth film, "Maps We Live By," was produced by the United Nations Film Division.

NOW BOOKING

A BIG DOUBLE FEATURE MOTION PICTURE

OF THE

World's Middleweight Championship

Between

TONY ZALE vs MARCEL CERDAN

WORLD CHAMPION

EUROPEAN CHAMPION

AND

A Heavyweight Elimination Bout

Between

GUS LESNEVICH & JERSEY JOE WALCOTT

TO BE HELD ON SEPTEMBER 21, 1948

CONTACT YOUR LOCAL DISTRIBUTOR

Produced by

RINGSIDE PICTURES CORP.

723 SEVENTH AVENUE - - NEW YORK 19, N. Y.

Circle 5-4240
Circle 6-3082

MANNIE BAUM
General Mgr.

Ainsworth Not ITO Candidate

William L. Ainsworth will not be a candidate for president of Independent Theatre Owners of Wisconsin and Upper Michigan, he has notified the board of directors in advance of the convention to be held in Milwaukee October 13-15.

Mr. Ainsworth, who is the newly elected president of Allied States Association, served as president of the Wisconsin-Michigan group for eight years, one year on an inactive status.

Arnold Brumm, North Milwaukee, is convention chairman; Harold Pearson, Schofield, Wisc., and Harry Perlewitz, Milwaukee, are co-chairmen; Ervin Clumb is chairman of the publicity committee.

Speeches and round table discussions on such exhibitor problems as Ascap, divorce-ment and operational problems are on the agenda for the business session of the convention.

Speakers will include A. W. Smith, Jr., sales manager for Twentieth Century-Fox, and Benjamin Berger, president of North Central Allied.

A special cocktail party October 13 will be held preceding the first business session to be held the following day at 1 P. M. at the Hotel Schroeder, convention headquarters.

To Hear UA-Roach Motions On Memphis "Curley" Ban

Chancellor Larry Creson will hear two motions September 28 at Memphis in the long pending petition of United Artists and Hal Roach Studios, Inc., for a writ of certiorari against the Board of Censors of Memphis in connection with the board's banning of "Curley." The Chancellor will also hear the censor board's option to dismiss the petition. UA and Hal Roach Studios have sought to have the Memphis courts review the censor board's action. They also are seeking to exhibit the picture in court as evidence.

B&K Manager Is Arrested On Embezzlement Charge

Leo Guy Kosta, 27-year-old assistant manager of the Balaban and Katz State Lake theatre, Chicago, was arrested last week and charged with embezzlement of \$5,000 in a ticket resale plot. B&K officials reported that preliminary investigation indicated the amount involved in the swindle was \$30,000 and might even reach \$100,000.

"Pearl" Wins Awards

RKO—Aguila Films' "The Pearl" won five awards at the annual dinner of the Mexican Motion Picture Academy September 3 in Mexico City. It won the following awards: Best picture of 1947; best direction, Emilio Fernandez; best photography, Gabriel Figueroa; best male star, Pedro Armendariz; best character role, Juan Garcia.

Short Product in First Run Houses

NEW YORK—Week of September 13

ASTOR: *Haredevil Hare*.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram

CAPITOL: *Half-Pint Pygmy*.....MGM
Fabulous Fraud.....MGM
Feature: *Luxury Liner*.....MGM

CRITERION: *Woody Woodpecker*...Universal
Feature: *Tap Roots*.....Universal

GLOBE: *Foghorn, Leghorn*.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: *The Rope*.....Warner Bros.

MUSIC HALL: *Three Little Pigs*.....RKO
Feature: *Good Sam*.....RKO

PARAMOUNT: *Gypsy Holiday*.....Paramount
Her Favorite Pools.....Paramount
Land of the Lost.....Paramount

Feature: *Sorry, Wrong Number*.....Paramount
RIVOLI: *Athletic Varieties*.....RKO

Winter Draws On.....Paramount
Feature: *The Velvet Touch*.....RKO

ROXY: *Mighty Mouse in the Witch's Cat*
20th Cent.-Fox

The Way of the Padres.....20th Cent.-Fox
Feature: *Luck of the Irish*.....20th Cent.-Fox

STRAND: *Hot Cross Bunny*.....Warner Bros.
Playtime in Rio.....Warner Bros.
The Man from New Orleans.....Warner Bros.
Feature: *Two Guys from Texas*.....Warner Bros.

WINTER GARDEN: *Charlie Barnet and His Orchestra*.....Columbia
Rockets of the Future.....Universal
Feature: *Larceny*.....Universal

CHICAGO—Week of September 13

GRAND: *Doggone Clever*.....RKO
Musical Miracle.....Paramount
Feature: *Return of the Bad Men*.....RKO

PALACE: *Superman*.....Columbia
Feathered Finery.....Paramount
Feature: *The Velvet Touch*.....RKO

ROOSEVELT: *Big League Glory*....Paramount
The Pest That Came to Dinner..Warner Bros.
Feature: *Canon City*.....Eagle Lion

STATE LAKE: *Hare Devil Hare*..Warner Bros.
Feature: *The Babe Ruth Story*.....Allied Artists

UNITED ARTISTS: *Invisible Mouse*.....MGM
Feature: *Luxury Liner*.....MGM

Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 10 new productions this week, approving six and disapproving four. In Class A-I, unobjectionable for general patronage, were: "Hills of Home" and "Kidnapped." In Class A-II, unobjectionable for adults, were: "Cry of the City," "The Prairies," "Sealed Verdict" and "Urubu." The following were placed in Class B, objectionable in part: "The Bells of the Old City" (Swedish), because of "suggestive sequences" and "low moral tone"; "Julia Misbehaves," because of "suggestive sequences" and because it "tends to condone actions inimical to morality and the marriage bond"; "One Touch of Venus," because of "suggestive sequences," and "Variety Time," because it "reflects the acceptability of divorce."

Chicago Removes "Rope" Ban; Gives Feature Adult Rating

Chicago Bureau

The Chicago Police Censor Board Monday removed its ban on Warner Brothers' production of "Rope" and placed the feature in the "adults only" classification. The ban had been imposed last week. Ben Kalmen-son, Warner vice-president and general sales manager, spent several days here last week negotiating with the board. The feature is scheduled for Loop showing at a Balaban and Katz house in October.

Acquires "Thunder in City"

World distribution rights, including sub-standard and television release, of the Edward G. Robinson feature, "Thunder in the City," have been acquired by Hoffberg Productions, Inc. "Thunder" was written by Robert Sherwood. The supporting cast includes Nigel Bruce, Luli Deste and Constance Collier.

4 New Theatres Are Announced

Plans for the construction of two drive-ins and two indoor theatres were announced this week.

In Philadelphia the Mayfair Amusement Company, headed by Melvin J. Fox, will erect a 2,000-seat theatre and a shopping center at a cost of approximately \$70,000. The company operates the Mayfair and Dev-on theatres in Philadelphia.

Construction has been started on a 600-car drive-in theatre at Johnston, R. I., by John Petrucci, who said the project will cost about \$65,000, while at Concord, N. H., the Zoning Board of Adjustment has granted permission to Charles Arnold to erect a non-profit drive-in theatre, the revenue from which will go to churches, service clubs and other worthy causes.

At Newport, N. H., Peter Latchis, theatre operator in that state, has started work on a standard type theatre.

RKO Plans to Release Six "My Pal" Shorts

There will be "at least six" in the "My Pal" series of two-reelers released by RKO during the current and 1948-49 season, Harry J. Micholson, RKO short subject sales manager, announced this week. The series' first release has been booked by more than 8,000 theatres in the U. S. and Canada. Second in the series, titled "Pal's Adventure," again stars "Flame," the dog, with Ted Donaldson and Sharyn Moffett.

\$430,000 Canada Construction

Contracts awarded in Canada during May for theatre construction were evaluated at \$430,000, the Dominion government reports.

Italy Produced 57 Films in '47

Washington Bureau

The year 1947 was a banner year for the Italian motion picture industry, with both production and distribution activities making tremendous strides back to normal pre-war conditions, according to a Commerce Department report by film chief Nathan D. Golden.

The report states that 57 feature films were made in Italian studios last year, 10 more than in 1946, and 182 short subjects turned out compared with 74 in 1946. Licenses to import 739 films were granted in 1947, close to 50 per cent above the 503 importations in 1946. Two-thirds of the 1947 imports came from the U. S., compared with 60 per cent in 1946. France, England and Russia followed the U. S. in order.

Several U. S. film companies began productions in Italy in late 1947, the report points out, and "it is expected that there will be considerable activity along this line in 1948." The report says the U. S. firms have turned to Italy because of a more favorable film agreement permitting the use of blocked lira for production in Italy and the retention by the companies of a large part of the proceeds from the sale of films.

Philippine Industry Shows Rapid Recovery: Palmertz

Despite the fact that about 60 per cent of Manila was destroyed during the war, the Philippine film industry has recovered rapidly, according to Bert W. Palmertz, RKO manager for the Philippines. Visiting the home office last week, Mr. Palmertz told the trade press that great progress had been made in the 16mm field, with approximately 215 theatres showing this narrow-gauge product from seven American companies. About 350 houses show 35mm product. The country produces about 35 native pictures a year, with practically all the remainder of the product shown coming from the U. S. While business is off 35 per cent from the boom year of 1946, it is still considerably above average, according to Mr. Palmertz. A shortage of building materials hampers more rapid expansion.

Joins DuMont Network

WGN-TV television station of the Chicago Tribune in Chicago, has signed with the DuMont network to become the exclusive DuMont outlet in that city. Until direct connections become available, DuMont will service WGN-TV with film transcriptions.

Opens in Washington

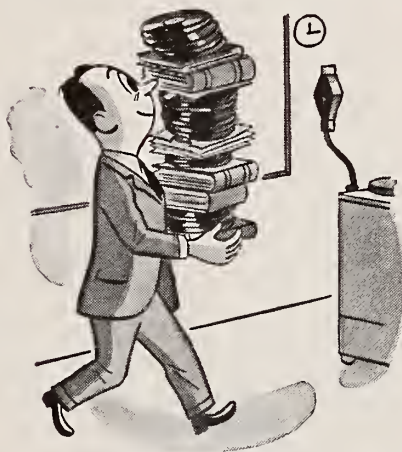
The new Rosalia theatre, Rosalia, Wash., has opened. H. H. Wheeldon is the owner of the house, which replaces the theatre destroyed by fire several months ago. Mr. Wheeldon also operates five other houses in eastern Washington and Idaho.

Different businesses— but all agree: Speed Pays!



Hotels use Air Express regularly when guests leave something behind. Costs little and brings guests back again! *Speed pays.*

Traffic managers know the fastest possible way to ship is by Air Express—and they use it regularly. *Speed pays.*



Radio transcriptions make up a big portion of Air Express traffic. Stations and talent agencies know *speed pays.*

Speed pays in your business, too!

Air Express is the fastest possible way to supply the speed that's so essential when things are moving fast. Shipments go on every Scheduled Airline flight. Even coast-to-coast service overnight! Special pick-up and delivery service at no extra cost. **Low rates:** 12 lbs. goes 1600 miles for \$5.89; 23 lbs. for only \$11.30. Phone local Air Express Division, Railway Express Agency, for fast shipping action.

- Low rates—special pick-up and delivery in principal U.S. towns and cities at no extra cost.
- Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.



Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE
SCHEDULED AIRLINES OF THE U. S.

//WHAT THE PICTURE DID FOR ME//

Columbia

BLONDIE IN THE DOUGH: Penny Singleton, Arthur Lake—This 98-degree weather drives them to the lake and not to see Arthur Lake. Good picture but weather was against us.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

SIGN OF THE RAM, THE: Susan Peters, Alexander Knox—This was a popular book and it proved better than expected at our theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Eagle Lion

PHILO VANCE'S SECRET: Alan Curtis, Sheila Ryan—Played on a dual bill with a Cassidy Western. Did very well although the heat wave didn't do us any good. Played Friday, Saturday, Aug. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

IF WINTER COMES: Walter Pidgeon, Deborah Kerr—The small town does not have enough regular patrons to back a picture like this for two days. It did fair for a Sunday booking. Played July 25.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

KILLER MCCOY: Mickey Rooney, Brian Donlevy—A fine family picture packed with action and superb fight scenes that missed somewhere. The title is what I figure ruined the drawing power of this swell show. What a difference there would have been had the title been "Kid McCoy." Played Sunday, Monday, July 25, 26.—Archie Goldstein, Chieftain Theatre, Strasburg, Colo.

KILLER MCCOY: Mickey Rooney, Brian Donlevy—This picture is tops from beginning to end. Did not do very well at the box office. Those who saw it liked it very much. It should have packed them in. Played Tuesday, Aug. 3.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—In the midst of a dull summer season with business falling off badly, along comes this one that is swell entertainment and our customers knew it, for we played to the best business in several months. It will please everyone. Esther Williams has really gone to the top in popularity. Played Sunday-Tuesday, Aug. 15-17.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—Usual Miss Williams swimming-musical with beautiful color, good music, comedy and an anemic story. Ricardo Montalban weak as actor, but still a top drawer dancer teamed with Cyd Charisse. Lawford only fair, with Durante wowing them as usual. Did outstanding business for three days against fairly stiff competition. Played Saturday-Monday, Aug. 21-23.—William R. Miller, Russell Theatre, East Point, Ga.

PIRATE, THE: Judy Garland, Gene Kelly—This is a good picture. Good color, well produced. Business above average. Strong competition. Play this and I am sure you will be satisfied. Played Saturday-Monday, Aug. 21-23.—O. Fomby, Paula Theatre, Homer, La.

PIRATE, THE: Judy Garland, Gene Kelly—This one is definitely not up to par with the usual Metro musical. Kelly's dance routines are no doubt technically excellent, but they are much too extreme for the general public. Miss Garland's songs are top-notch as usual, but the story is terribly far-fetched and weak. Played to poor business all three days with the general comment of patrons, "How can you charge admission for this?" Played Saturday-Monday, Aug. 14-16.—William R. Miller, Russell Theatre, East Point, Ga.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—This picture was all right although we didn't do business like we should. They preferred beer to pictures in this situation in the heat. Played Friday, Saturday, Aug. 27, 28.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BORDERLAND: William Boyd, Jimmy Ellison—

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Cassidy does well. Double-billed it to nice business. Played Friday, Saturday, Aug. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I WALK ALONE: Elizabeth Scott, Burt Lancaster—This picture was played on Wednesday and Thursday due to adverse weather conditions. Played July 7, 8.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

ROAD TO RIO: Bing Crosby, Dorothy Lamour, Bob Hope—Bing Crosby is still a popular draw. The farmers were busy and the weather was hot so we didn't do very well. Played Monday, Tuesday, July 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

ROAD TO RIO: Bing Crosby, Dorothy Lamour, Bob Hope—Bing Crosby is still a popular draw; had the weather been better and the farmers not so busy we should have done very well. Played Monday, Tuesday, July 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAIGON: Alan Ladd, Veronica Lake—Good powerful entertainment from the very start to the end. Plenty of action, plenty of story. All classes of audiences will just eat it up. Played Thursday, July 29.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

UNCONQUERED: Gary Cooper, Paulette Goddard—Entertainment does not come any better than in this one. It is a truly big production. Horses, Indians, action, good color, and it is historical. Many came twice to see it. You are just happy to be in the business after playing a picture like this. Played Friday-Sunday, Aug. 6-8.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Perhaps the best of the all-star films. This has its weak moments but its good ones are very good. For example the hilarious Spike Jones number. It seemed to be enjoyed on the whole and we did better than average business. Played Thursday-Saturday, June 24-26.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

RKO Radio

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis—Too hot for business. The first night not too bad, the other nights they didn't come out. Played Monday-Wednesday, Aug. 23-25.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

SECRET LIFE OF WALTER MITTY: Danny Kaye, Virginia Mayo—Good comedy. Don't pass it up. Played Friday, Saturday, July 9, 10.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SECRET LIFE OF WALTER MITTY: Danny Kaye, Virginia Mayo—Not nearly as good as the former Danny Kaye pictures. O.K. if your patrons like this type of comedy. Played Thursday-Saturday, Aug. 5-7.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

SEVEN KEYS TO BALDPATE: Philip Terry, Jacqueline White—A comedy thriller which never comes off. The story is confused and old fashioned and it fails to thrill or amuse. Played with "Crossfire." Played Monday-Wednesday, June 23-30.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

SONG OF THE SOUTH: Disney Feature Cartoon—Don't fail to give this picture extended playing time. For the first time we enjoyed worthwhile business with Disney. This is tops. Played Monday, Tuesday, Aug. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TARZAN AND THE MERMAIDS: Johnny Weissmuller, Brenda Joyce—The kids usually turn out for this series, but it was too hot. Played Monday, Wednesday, Aug. 23-25.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

TYCOON: John Wayne, Laraine Day—This picture rated many fine comments and the men are still talking about how pretty Laraine Day was, especially in her white outfit. Acting and color grand. Give us more like this and let us see more of Laraine Day. Natural for a small town. Played Wednesday, Thurs-

day, Aug. 4, 5.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Twentieth Century-Fox

FOXES OF HARROW: Maureen O'Hara, Rex Harrison—Above average picture. Lots of build-up from the book. Those who had read the book were disappointed but those who hadn't thought it good film fare. Played Thursday, Friday, Aug. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—Very good musical. Not in a class with "Mother Wore Tights" but still very good. Played Thursday-Saturday, July 29-31.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

IRON CURTAIN, THE: Dana Andrews, Gene Tierney—Just another spy drama that failed to draw and failed to please many who came because we had several walkouts. Played Wednesday, Thursday, Aug. 18, 19.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

IRON CURTAIN, THE: Dana Andrews, Gene Tierney—Excellent feature. Our audience thoroughly enjoyed this. Acting and photography were excellent. An all-around good show. Played Thursday-Saturday, July 8-10.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

KISS OF DEATH: Victor Mature, Brian Donlevy—Excellent drama. Very absorbing story and a good cast with lots of action. Played Friday, Saturday, July 30, 31.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—Don't pass this one up. It's a natural. Although the young folks liked it, it brought out the old. Played Monday, Tuesday, Aug. 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SON OF RUSTY, THE: Ted Donaldson, Tom Powers—While in Los Angeles last winter we visited Columbia Studios and saw them producing a Rusty picture. Met Burt Littel, Ted Donaldson and Rusty performed for us so we feel very much for these pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

OTHER LOVE, THE: Barbara Stanwyck, David Nevin—Good acting. Only fair story. Business was poor. We grossed enough to pay film rental and that is about all. This town just doesn't go for this type of film. Played Wednesday, Thursday, Aug. 4, 5.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Can.

MACOMBER AFFAIR, THE: Gregory Peck, Joan Bennett—Fair show but not anything special. Certainly nothing to waste three stars on. Played Monday-Wednesday, Aug. 9-11.—Coombes, Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Can.

Warner Bros.

FLOWING GOLD: John Garfield, Pat O'Brien—This reissue should have packed them in. It was a swell show but mid-week business is always poor. Played Tuesday, Wednesday, Aug. 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—I was out of town when this picture played but I have had so many tell me what a grand picture it was. I think I will have to bring it back for my own private showing. The box office did well and the patrons were pleased. Played Wednesday, Thursday, July 28, 29.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

WALTER BROOKS, Director



BERNARD BUCHHEIT, of 255 Clopper Avenue, Greensburg, Pa., writes to say that he is about ready to advertise "Lucky Bucks" contest materials to theatre managers, so this copyright feature may be available everywhere, with all accessories. He states that his procedure has been to contact Chambers of Commerce, and in turn, they approach their local theatre man, but in future, with a press sheet, window cards, lobby display, etc., ready for use, the theatre manager may deal directly with the source of this material.

Now we wonder since "Harvest of Hits" is a selling slogan this year in many theatres, who can supply accessories, such as advertising mats, to sell this idea? And the echo answers, "Nobody." It may not be anybody's particular obligation, but why doesn't *somebody* provide the things to work with? "Harvest of Hits" is a good springboard to sell the new season product in any theatre, including all product that may be forthcoming, but it will go over better and oftener if there are streamer-heads for co-op ads, splash ad mats to tie in with product advertising, etc.

Will somebody, but *somebody*, please oblige? The distributors should get together and percolate "Harvest of Hits" mats through current pressbooks, letting all the customers have a chance to use the background advertising of this business-building, business-reviving, idea.

Q We're glad to note the arrival of "additional ad section No. 2" as a further supplement to the pressbook on Metro's "Easter Parade"—proof of the fact that as new and better ad copy is developed in the early runs, it goes out to those who follow in subsequent runs. MGM has always tried to pass on to all its customers all the benefit of all the pre-selling of a picture that they

INTERCHANGE OF IDEAS

A basic policy of the Round Table, through twenty years of service to showmen, is that the interchange of ideas in these pages is primarily a method whereby one may read and learn from the knowledge or experience of others. We do not run continuous book on the activity of any one manager or the few who may lead the race in any particular week, but we do seek to illustrate and describe ideas that can be developed from suggestions printed here.

Charles Schlaifer, director of advertising; exploitation and publicity for Twentieth Century-Fox Film Corporation, has a line in a recent communication to this desk that fits the occasion. He says: "When two men exchange dollars, each still has only one dollar; but, when two men exchange ideas, then each has two ideas". That is an old proverb, and it demonstrates a factual situation in the operation and conduct of the Managers' Round Table.

Thousands of good showmen follow these pages every week, seeking ideas for better showmanship, and time and time again we note where a word or a picture here has suggested something to a fellow member of the Round Table, and it comes back again as a further and improved suggestion to others. We try to avoid repetition, and to economize in matters of time and space, but we know our members and they know the Round Table as a source of ideas.

experience in pre-release and first-runs. The problem is, and has been, to help the manager in the field to get all of this material and to hold it, complete, for his own use. And that is not as simple a matter as it appears on first glimpse.

Q A dignified announcement came to our desk the other day from the Union Hall theatre, North Grosvenordale, Conn., which advertised "Great Expectations" as the closing attraction. After 38 years, the house was giving up motion pictures. And since we had never seen this treatment of a *closing* program, we wrote for details.

It seems that the full name of the theatre is "L'Union Saint Jean Baptiste Hall" for a fraternal organization of Franco-Americans. Albert Laurion, manager and operator, is one of the pioneers in film business, dating back to the earliest days. His reason for closing is the necessity of a new lease which precludes the possibility of motion pictures.

Mr. Laurion's son, the Rev. Henri E. Laurion, of Putnam, Conn., tells us that his father has built a free swimming pool and skating rink for the children of North Grosvenordale. We hope that he will yet find the opportunity to build them a new community theatre, as a monument to his life-time interest in films.

Q Charles Stokes, manager of the Kelvin cinema, Glasgow, sends us some souvenir stamps of the Olympics, which go automatically to the office stamp collector, and writes that he has one of the finest record collections in Scotland, including nearly every recording ever made by Bing Crosby, which Bing himself has said was "phenomenal." When Sophie Tucker was appearing at St. Andrews Hall recently, he brought her some recordings she was thrilled to hear, after many years. Duke Ellington was another visitor who was amazed to find autographed copies of his early recordings in the collection of this Glasgow manager.

Walter Brooks

"RED RIVER" *to Tulsa—the pony express rides again*

Starting at the Red River bridge, at right, the horsemen rode 250 miles across country, as exploitation for "Red River", in the greatest promotion ever staged in the Southwest. In the center picture, at right, the riders are at Ada, Oklahoma, the half-way mark, and in the bottom picture they are coming down the home stretch, with escort, in front of the Ritz theatre, Tulsa.



The "Red River" parade is awaited by thousands, at left, in front of the Majestic theatre, Dallas. And below, the street is blocked off for dancing, in celebration of the four-state premiere.



Max Armstrong, the winner, of Marietta, Okla., and Milton Scott, of Ardmore, who came in only four minutes behind, pose in front of the Ritz theatre, Tulsa, Oklahoma.



"Red River" Has World Premiere In Southwest

Nothing like the "Red River" promotion has ever been staged before, in the opinion of those who witnessed the opening of the picture in a gala 300-theatre, four-state world premiere, centered at Dallas in Texas and Tulsa in Oklahoma.

The key event was the running of the "Red River Pony Express Riders Contest," starting at the Red River bridge 250 miles from Tulsa, with the contestants including members of the Ardmore Round-Up and the Marietta Roping Clubs, both groups comprising the most influential and wealthy horsemen, cattlemen and oilmen in the Southwest. Winner rode into Tulsa with riding time of 36 hours and 32 minutes, to receive a check for \$500, and the loser was only four minutes behind. Prizes aggregating \$2,500 were contributed by sponsoring merchants in Tulsa and the exciting finish became a civic affair, with dancing in the streets and celebrations throughout the territory.

Associated Press and United Press covered the event in elaborate detail for a four-state audience, and the radio stations of the entire southwest gave it complete coverage. The Tulsa *World* and *Tribune* spotted reporters all the way along the route and carried interviews as the riders changed their mounts in true pony express fashion. The advance stories built up to front page news as the race was won. Dozens of commemorative radio programs told the story of the historic Chisholm Trail, which the picture depicts in a factual treatment.

The full forces of the Interstate Circuit and of the United Artists exploitation staff in the field were called into use in obtaining the extraordinary publicity breaks credited to the film. Radio representatives from the major networks sat in with the promotion, as well as newspaper by-line writers and feature editors across the country. Ralph Drewry, general manager of the Ralph Talbot theatres, in Tulsa, and Mrs. Emma McDaniel, publicist, are credited with the promotion at the Ritz theatre in Tulsa, which marked the climactic and focal point of the whole campaign.

Scale Model "Dream House" Cost-Free Exploitation

John T. Ruddy, manager of the Rodgers theatre, Caruthersville, Mo, obtained a full campaign, including two cooperative newspaper pages and an attractive lobby display for "Mr. Blandings' Dream House" at a total cost of only 50 cents, for taxi fare. A local builder provided a scale model of the "Dream House" with signs for the lobby, and all John had to do was to go get it. In addition, twelve participating merchants shared the cost of two full newspaper pages, in the local *Democrat-Argus*.

SHOWMEN IN ACTION

Lou Cohen, manager of Loew's Poli theatre, Hartford, held a special preview of "Mr. Blandings Builds His Dream House" for local contractors and others, who had reason to be interested.

Sid Kleper handing out samples of aspirin as preventive exploitation for "I Wake Up Screaming" at Loew's Poli-College theatre, New Haven, sponsored by a pharmacy.

Ansel Winston spotting window displays on upper Broadway to advertise "The Best Years of Our Lives" at the RKO Coliseum theatre, in uptown New York City.

Gene Kistner, manager of the State theatre, Elkhart, Ind., outlined a full campaign for "Personal Column" with window cards and special posting, lobby display and newspaper splurge.

R. E. Agle, district manager for Appalachian theatres, offering prizes for the best 25 words to complete the statement, "I like Boone, N. C., because. . ."

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, utilized the lobby door panels to post the message "You have a Date with Judy" at the theatre.

J. C. Samartano, manager of Loew's State theatre, Providence, R. I., conducting an audience poll in his lobby for "The People's Choice" of new pictures.

Al Jenkins, manager of the Plaza theatre, Vancouver, B. C., had an attractive staff member in a new car, handing out cards around town to exploit "Smart Woman."

Bill Morton, publicist for RKO Albee theatre, Providence, doing daily 15-minute sidewalk quiz as combination radio and street ballyhoo for "The Velvet Touch."

Rudy Koutnik posed a bathing beauty on the fender of a new Kaiser car, used as a stage ballyhoo for an advertising tieup, at the Palace theatre, Milwaukee.

Leonard Tuttle installed a play-pen as lobby display for "Sitting Pretty" at the Laurelton theatre, Laurelton, L. I., and says he "had two children handcuffed inside the pen every matinee" as ballyhoo.

Phil Katz writes that he is promoting "Lucky Bucks" with his Chamber of Commerce and the East Liberty *Shopping News*, in an advertising tieup for the Enright theatre, Pittsburgh.

J. A. Davidson, manager of the Hume theatre, Burlington, Ontario, displays a showman's campaign on "April Showers" that covered his town like an umbrella.

Monty Salmon says the young contestants in his "How I Would Run a Movie Theatre" competition show a surprising awareness of what constitutes good theatre operation. Winners will take over the Rivoli theatre, on Broadway, for a day.

Hal Martz, city manager for Walter Reade theatres in Plainfield, N. J., built an eye-catching lobby display for a special midnight horror show, in which Sears Roebuck cooperated.

Clarence "Red" Gatton placed a want ad for the exploitation of "Wistful Widow of Wagon Gap" at the Crescent theatre, Statesville, N. C., and had a serious reply—object matrimony—from a local citizen who wanted a housekeeper.

Eagle Lion providing smartly attractive gummed stickers for auto windshields, in strong red and black wording, "Don't Be Ruthless, Drive Carefully."

Mel Aronson, manager of Century's Fantasy theatre, on Long Island, plugged a short subject, "Souvenirs of Death," with lobby display supplied by the Nassau County Police Department.

Arthur Groom, manager of Loew's theatre, Evansville, Indiana, showing fine co-operative ads promoted with the display of original costumes used in "The Pirate," in local store windows.

Hoyt Howard, manager of the State theatre, Winston-Salem, N. C., put all his ushers in convict suits to provide the right atmosphere for "Canon City" and displayed a jail-cage in the theatre lobby.

Hank Harold in high gear, out in the RKO theatres in Cleveland, Ohio, putting zip into ad layouts and getting new combinations of his smooth showmanship.

Leo Wolcott of Iowa Allied reports that managers Frank Good, of Red Oak, and Phil Lannan, of West Point, have had luck getting their local mayors to endorse "This Is America" short film, "Letter to a Rebel" for Youth Month.

Chick Baldwin, independent theatre owner in Gillette, Wisconsin, a town of 2,000 people, promoted a parade consisting of more than 100 units, floats, bands, etc., in his celebration for the Wisconsin State Centennial.

Tony Masella, assistant manager at Loew's Poli theatre, New Haven, issued "storm warning" of "a hurricane of laughter" coming with the Marx Brothers in "A Night at the Opera."

Sol Sorkin used a \$300 key giveaway as exploitation for "Mr. Blandings Builds His Dream House" at Keith's theatre, Flushing.

Leo Wolcott "Re-Discovers The Nickel" Out In Iowa

Manager Stirs Rivalry Between Friendly Towns

Leo Wolcott, manager of the New Grand theatre, Eldora, Iowa, and a member of the Round Table, as well as chairman of the board of the Allied Independent Theatre Owners of Iowa and Nebraska, told us he had a big day coming up soon, the "Re-Discovery of the Nickel," which was being promoted in Eldora with the cooperation of his Chamber of Commerce, and the subject of inquiry by Associated and United Press, for reasons that are obvious. Re-discovering the nickel can be news.

"Nickel Day" Dawned Bright and Fair

"Nickel Day" in Eldora came on Friday, August 27th, and the regular issue of the weekly *Eldora Herald-Ledger*, out the day before, had gone to press with eight-column banner headlines on the front page. A really big day was planned, with the kids getting a break, and "Liberty" nickels worth a dime to any youngster in local stores. A parade, scheduled for 1:30 p.m., was to be the big event, with a "Nickel Day Queen" selected for the occasion, and a great show for the children at the Grand theatre, later in the afternoon.

The day started off fine, according to Leo's running account of what happened. It was hot and dry, and had been hot and dry, two weeks too long. The crowds began to gather early, and by noon, the town was running over with visitors. But it became apparent that the Iowans had gotten the celebration and their prayers mixed. Some of the corn farmers had been praying for rain, and *that* came, promptly at the hour the parade was scheduled to start. First lightly, then the deluge. It really rained, Leo remarks, in quotes.

Farmers Need the Rain In the Corn Belt

That might have been a calamity, anywhere else, but not in the heart of the tall corn country. Folks were delighted—and re-discovering the nickel was postponed to another day. After all, without the rain, there wouldn't be a nickel worth re-discovering. It's all right to join "Down With Inflation" but nature must first be served with plenty of good rain for the corn crop. Thing was, that the crowd took it seriously and good naturedly. Leo says he isn't quite



LEO F. WOLCOTT

sure whether he won or lost in actual revenue, for he sold an awful lot of 5c popcorn. But he does know that he gained in long-range goodwill value that will show a profit.

They jampacked into the theatre, children and adults alike, to see the big clown show and special bill of cartoons for the youngsters, and they will try again for the all-day program of "Nickel Day" in Eldora. There will be contests and rides and everything will be a nickel, a 5c nickel worth a dime to any child in town, for candy, popcorn, soda-pop, and entertainment at the New Grand. Bringing-the-nickel-back-alive is still a good idea, and it will be proven yet by Leo Wolcott, out in Iowa. There's time to do it too, before the first Tuesday in November.

Newspaper Praises Cooperative "Dream House" Advertising

The Carbondale, Ill., *Free Press* comments on the exploitation of "Mr. Blandings Builds His Dream House" at the Varsity theatre, saying that in 73 cities actual houses were built, but in Carbondale such sponsorship was not feasible, so they call attention to the excellent lobby display and fine cooperative advertising used by manager F. P. Gloriod in presenting the picture in big city style.

Mr. Gloriod writes that he borrowed a doll house for a few passes and used it as the center of his "Dream House" lobby display. Ten local merchants subscribed \$6 each to underwrite the excellent pressbook cooperative newspaper page, as well as two radio spots. Drug stores selling Pocketbooks displayed the 25c edition of the book with plenty of copies sold.

Eugene Edwards, manager of Skouras Palace theatre, Bergenfield, N. J., has the right idea. He stirs up the rivalry of two adjoining communities, to spur them into action for "Youth Month," and gets results from both towns. For years, Bergenfield and nearby Dumont have been friendly rivals in sports and civic affairs, so Mr. Edwards promoted the two mayors to proclaim "Youth Month" on a "may-the-best-town-win" basis.

The highlight of the entire month will be a gigantic display of youth on parade, as nearly 1,000 boys and girls from organized groups will march from Bergenfield to Dumont, where they will compete in games. Local bands and two National Guard companies will be in the parade. Town officials and youth groups are holding meetings at the theatre to plan activities both in and out of the theatre. Displays in the Palace lobby will be contributed each week by different youth groups. On September 16th, St. Mary's band, of DuMont, will play on the Palace stage. Constitution Day, September 17th, will also be celebrated on stage by a youth program.

Mr. Edwards is taking up the idea of a "Youth Staff for a Day" and local schools are now cooperating to pick the youth staff for the Palace theatre. He states, "there are many ways in which Youth Month may be put over, but the best method is to use ways in which young people actually take part, and which create public interest and enthusiasm for youth organizations."

State Prisoners See 'Canon City'

By-line writers on newspapers throughout North Carolina found a story when Gordon Sturm, manager of the State theatre, Raleigh, promoted a special showing of "Canon City" for prisoners in the State's Central Prison. In the non-air-conditioned auditorium of the prison convicts were apparently fascinated with the unfolding of the factual story of the prison break which occurred in Colorado last year. They laughed at a few humorous incidents, gasped at the desperate struggle and sighed when the prisoners were killed or captured.

Managers can obtain good newspaper coverage with similar previews of the pictures, especially in prison towns, where the local residents are conscious of the prison population who live in the "Walled-off Astoria" on the outskirts of town. Interviews with the warden and with guards or reporters are always good for front-page space. Such stories may be picked up by newspapers in nearby cities.

**HENRY
R.
ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



VARIETY IN STYLE

EXAMPLES OF NEWSPAPER ADVERTISING in a variety of styles, from some of our best exponents of the art of layout. For instance, directly below, Hank Harold, who's known as "Old Doc Layout" in Cleveland, shows how he advertised "Mr. Blandings' Dream House", and in the adjoining ad, Ted Wynn, assistant manager of the RKO Orpheum theatre, Kansas City, displays "Life With Father" at regular prices. The ads for the United Artists theatre and the Michigan are from Alice Gorham, Round Table member with the United theatres in Detroit, who always puts the punch in display space.

LAST DAY! ON STAGE! **JERRY WAYNE • HENRY YOUNGMAN • SYBIL BOWAN** **ON SCREEN! RAW DEAL**

Starts TOMORROW! **RKO PALACE** **KEEP COOL GO TO RKO!**

They're Playing House ... AND HOW!



CARY GRANT
WANTS TO PLAY
HOUSE FOR KEEPS!
MYRNA LOY
HAS TROUBLE KEEPING A WOLF FROM
HER DOOR... A HE WOLF, THAT IS!
MELVYN DOUGLAS
"MR. BLANDINGS
BUILDS HIS
DREAM HOUSE"

An RKO
Radio Production

Extra! Mch. Only "SUPERMAN" No. 6

2nd **LAFF-HAPPY WEEK!**

GAD! I LOVE THIS TOWN!... 29,587 KANSAS CITIANS LEARNED THE FACTS OF LIFE FROM ME... LAST WEEK!

WARNER BROS. PRESENT CLARENCE DAY'S

LIFE WITH FATHER

in **TECHNICOLOR**

STARRING **IRENE DUNNE • WILLIAM POWELL**

with **ELIZABETH TAYLOR • EDMUND GWEEN • ZASU PITTS**

PLUS CO-FEATURE **TIM HOLT IN GUNS OF HATE**

CHAPTER THREE **SUPERMAN** SERIAL • SHOWN EVERY DAY • MATINEES ONLY

Comfortably Air-Conditioned

RKO ORPHEUM

1212 BALTIMORE - VI. 8782

NEXT WEDNESDAY - Rosalind Russell in "THE VELVET TOUCH"

UNITED ARTISTS
A United Artists Theatre • COMFORTABLY COOL

Doors Open 10:45 A.M.

"I PULLED THE TRIGGER THREE TIMES!"



JAMES CAGNEY

"The Time of Your Life"

From William Saroyan's Multiple-Prize Play
With **WILLIAM BENDIX**
WAYNE MORRIS • JEANNE CAGNEY
Bradrick Crawford • Ward Bond • James Barton • Paul Draper

Released thru United Artists

EXTRA!
THRILL-PAKED
FEATURETTE!
"SO YOU WANT TO BE A DETECTIVE"

STARTS THURSDAY!

MICHIGAN
A United Artists Theatre • COMFORTABLY COOL

STARTS FRIDAY!
DOORS OPEN 10:45 A. M.

IT'S 5-STAR DYNAMITE!!

HUMPHREY BOGART • EDWARD G. ROBINSON • LAUREN BACALL



WARNER BROS. THE BIG GIRL

with **LIONEL BARRYMORE • CLAIRE TREVOR**

Plus **"WALLFLOWER"** with ROBERT HUTTON, JOYCE REYNOLDS, AND JANE PAIGE

HURRY!

UNITED ARTISTS
A United Artists Theatre • COMFORTABLY COOL

Walt Disney's
Greatest Song and Star Show

"MELODY TIME"

color by **TECHNICOLOR!**

7 Wonderful Songs 11 Musical Stars

ROY ROGERS • DENNIS DAY
THE ANDREWS SISTERS
FRANCES LANGFORD
FREDDY MARTIN
BUDDY CLARK • ETHEL SMITH
FRED WARING and His Pennsylvaniaians
LUANA PATTEN • BOBBY DRISCOLL

Plus: **"OLD LOS ANGELES"**
William Elliott • John Carroll • Catherine McLeod

SMALLEY'S JOHNSTOWN

LAST DAY
"SUMMER HOLIDAY"
Technicolor Musical Hit
with Mickey Rooney

THURSDAY 1 DAY ONLY
SHOWN AT 2:40 - 3:10 - 9:30

NOTICE
If You Have a Weak Heart Don't See "PERSONAL COLUMN"

Everything Happens Here... Including MURDER!

THIS IS A STORY OF A MADMAN WHO LURES LOVELY YOUNG GIRLS TO THEIR DEATH! If you can take it see "PERSONAL COLUMN" with this all star cast—

- GEORGE SANDERS**
HIS ALIBI WAS VERY CLEVER... AND VERY VERY BEAUTIFUL TOO!
- LUCILLE BALL**
LUSCIOUS LUCILLE IS THE GLAMOROUS BAIT FOR AN ANGRY'S KILLER!
- CHARLES COBURN**
EIGHT BEAUTIFUL GIRLS ON HIS MIND... AND ALL OF THEM QUITE DEAD!
- BORIS KARLOFF**
WHAT DOES HE SEEK AS HE PROWLs THROUGH THE NIGHT?
- SIR CEDRIC HARDWICKE**
WAS HE THE ARTIST WHO LURED EIGHT BEAUTIFUL GIRLS TO THEIR DEATH?
- ALAN MOWBRAY**
WAS HE THE BOLD KILLER WHO WARNED THE POLICE ABOUT EACH NEW VICTIM?

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., constructed this all-type ad for "Personal Column" at right, above, when he couldn't get what he wanted in the pressbook.

No 'Superman'— So Pierce McCoy Raises His Own

There wasn't any "Superman" comic strip in the Augusta, Ga., newspapers, so Pierce McCoy decided to find his own "Superman" characters, in a Junior "Superman" contest which he promoted with a local radio station to exploit his use of the serial at the Imperial theatre. Boys and girls were entered to win the title of best junior "Superman" or "Superwoman" on eight playgrounds throughout the city. Playground supervisors began registering contestants under 13 years of age and preliminaries were run off a week in advance of the appearance of finalists on the Imperial stage.



Here we show you the preliminary winners in the boys' division, conducted in eight city parks by the Park Recreation Committee in cooperation with radio station WBBQ and the Imperial theatre. You'll have to admit these "Junior Supermen" were likely to stir up plenty of talk at home, which made good word of mouth advertising for the theatre. To the credit of Pierce McCoy, the whole matter was kept on a healthy basis, the age limits being strictly juvenile, and the special matinees at the theatre timed for 5 p. m.

A sixteen foot cut-out of "Superman" was used on stage, as background for the finale of the contest, with John Watkins of the radio station acting as master of ceremonies. A similar cut-out stood high above the marquee, and other flying figures of "Superman" were used as street ballyhoo.

Fence Cards Fight Polio

R. E. Agle, district manager for Appalachian theatres, Boone, N. C., where polio has hit hard, used "Let's Go to the Movies" cards on fence rows and every place where people might see them, to bring country folks back to the theatre.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing in Refreshment SERVICE for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG.

JACOBS BROS.
BUFFALO, N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

THE STREET WITH NO NAME—20th Century-Fox. On this street you'll meet them all as you come face to face with a new empire of crime in all its violence. The FBI's war against crimes against America. Counter-Attack! They clash head-on at the crossroads of crime! Nothing namby-pamby about this one, which Winchell says is "better than 92nd Street". A factual study of the workings of our secret service. Strong ads, from teasers to big ones, deserve the study you need to give your ad campaign, selecting from this assortment what will go best in your town, and using slightly above your quota, in order to sell this with a punch. Group of four teaser ads make good use of "the files of the FBI". Ad supplement gives you a variety of terrific ads to choose from, notably such as Nos. 225, 307, 309. A second set of teasers tie in with this style. Endorsement ad No. 405 might easily be sponsored by public spirited advertiser. Mat 602 is unusual, while six columns wide is shallow and requires less space than other displays. Posters are type, for the most part, to sell the title and with little or no pictorial value. Won't make cutouts to advantage. Better use strong herald and window card, or post one-sheets in quantities around town. J. Edgar Hoover endorsement letter can be blown up for lobby display. Tie-up with police will carry with it authenticity of FBI cooperation. Community relations programs will always respond to merit of this attraction. Play it straight and don't attempt anything funny. This is serious melodrama with impact for a majority of citizens in these times.

New Contest Idea for "Life With Father"

Fifteen local business firms cooperated to sponsor a new and unique baby contest in connection with the run of "Life With Father" at the Tampa theatre, Tampa, Florida. A gala array of gifts was offered to the first baby in Hillsborough County to start "Life With Father" after the premiere of the picture. Giving zest to the contest were additional awards for the first baby born with red hair and for runners-up. Co-operating merchants took full page ads in the local newspapers.

History Contest for "Tap Roots"

Louis E. Mayer, publicity head for RKO Chicago theatres, planted an "American History Contest" in 19 suburban newspapers, as a build-up for "Tap Roots" at the RKO Palace. Each day, five famous buildings or monuments are pictured, and to the first fifty with the proper identification, guest tickets for the opening of the picture.

RED RIVER—United Artists. In 25 years, only three like this—"The Covered Wagon," "Cimarron" and now "Red River." Set of four teaser ads sells this slogan in four installments. Another unusual set of mats displays the title in big pictorial letters; see mats No. 403 and 601 in your pressbook. The big newspaper ads for this are really big and the small ads fail to sell the picture, so you'll have to do some contriving with your budget. Posters are generally good, putting over the first slogan above, with the 6-sheet the best display possibility. Publicity mats and stories are above the average, for the attraction has had some extraordinary publicity breaks which you can re-create in your own town, with a little ingenuity. Western stuff always rings the bell, and this one has more and better publicity opportunity than you've seen recently. You can even duplicate the exciting pony express riders, with a race scheduled for local horsemen. Western windows with tieup stills to set the style will lead to all sorts of contest ideas which may have merchant sponsorship. Down in Tulsa, merchant cooperation put up \$2,500 in prizes. Panorama strip, No. "RR-Spec L," from your National Screen exchange, shows excellent lobby display panel. A special 32-page Study Guide can be obtained from Motion Picture Association, 28 West 44th Street, New York, which sells the historical background of "The Chisholm Trail" in the picture. Bantam Books have a 25c edition of "Red River" for theatres which is to be sold locally with heavy promotion. Coloring contests, radio help and background ideas are plentiful.

Phil Katz's New Car Giveaway

Phil Katz is placing his first car giveaway at the Enright theatre, Pittsburgh, during the "Harvest of Hits" campaign this month. It's the first time for the Enright, in East Liberty, but for three years, Phil used this costless, cooperative promotion at the Kenyon theatre, and he knows how well it works as a business builder. This time it's for a brand new Dodge sedan.

FILMACK

SPECIAL TRAILERS

THREE PLANTS COMPLETELY EQUIPPED

CHICAGO
1327 S. WABASH AVE

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1574 W. WASHINGTON

ARE SHOWMENS CHOICE EVERYWHERE

FINEST QUALITY ★ P D Q SERVICE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TAP ROOTS (U-I)

Intermediate Report:

Total Gross Tabulated	\$433,300
Comparative Average Gross	397,000
Over-all Performance	109.1%

ATLANTA—Fox, 1st week	98.7%
ATLANTA—Fox, 2nd week	84.4%
ATLANTA—Roxy, MO 1st week	95.1%
BOSTON—RKO Memorial	107.0%
(DB) Shed No Tears (EL)	
CHICAGO—Palace, 1st week	95.6%
CHICAGO—Palace, 2nd week	69.1%
CINCINNATI—RKO Palace	133.3%
CINCINNATI—RKO Shubert, MO 1st week	91.6%
INDIANAPOLIS—Indiana	120.8%
INDIANAPOLIS—Lyric, MO 1st week	103.4%
MINNEAPOLIS—RKO Orpheum	111.1%
MINNEAPOLIS—RKO Pan, MO 1st week	106.2%
NEW YORK—Criterion, 1st week	171.7%
NEW YORK—Criterion, 2nd week	106.8%
PHILADELPHIA—Goldman, 1st week	178.2%
PHILADELPHIA—Goldman, 2nd week	128.7%
PHILADELPHIA—Goldman, 3rd week	99.0%
PHILADELPHIA—Goldman, 4th week	94.0%
PHILADELPHIA—Goldman, 5th week	74.2%
PITTSBURGH—Harris	138.1%
SAN FRANCISCO—Orpheum, 1st week	125.0%
SAN FRANCISCO—Orpheum, 2nd week	98.6%
SAN FRANCISCO—Orpheum, 3rd week	72.3%
TORONTO—Uptown, 1st week	94.6%
TORONTO—Uptown, 2nd week	81.2%

THAT LADY IN ERMINE (20th Century-Fox)

Intermediate Report:

Total Gross Tabulated	\$574,700
Comparative Average Gross	544,900
Over-all Performance	105.4%

BALTIMORE—New, 1st week	101.6%
BALTIMORE—New, 2nd week	87.5%
BUFFALO—Buffalo	90.7%
(DB) Fighting Back (20th-Fox)	
CHICAGO—Oriental, 1st week	94.3%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	78.5%
(SA) Vaudeville	
CINCINNATI—RKO Albee	93.0%
CINCINNATI—RKO Shubert, MO 1st week	83.3%
CLEVELAND—Hippodrome	87.7%
KANSAS CITY—Tower	92.5%
KANSAS CITY—Uptown	115.0%
LOS ANGELES—Carthay Circle, 1st week	117.8%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Carthay Circle, 2nd week	63.1%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Chinese, 1st week	110.5%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Chinese, 2nd week	65.7%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loew's State, 1st week	135.6%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loew's State, 2nd week	65.3%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loyola, 1st week	105.4%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loyola, 2nd week	68.1%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Uptown, 1st week	97.4%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Uptown, 2nd week	54.6%
(DB) King of the Gamblers (Rep.)	
NEW YORK—Roxy, 1st week	140.5%
(SA) Frances Langford and others	
NEW YORK—Roxy, 2nd week	137.7%
(SA) Frances Langford and others	

PHILADELPHIA—Fox	97.6%
PITTSBURGH—Fulton	105.2%
ST. LOUIS—Ambassador	107.7%
(DB) Night Wind (20th-Fox)	

A DATE WITH JUDY (MGM)

Intermediate Report:

Total Gross Tabulated	\$1,077,100
Comparative Average Gross	991,700
Over-all Performance	108.6%

ATLANTA—Loew's Grand	91.2%
BALTIMORE—Century	124.2%
BOSTON—Orpheum, 1st week	102.6%
(DB) Close-Up (EL)	
BOSTON—Orpheum, 2nd week	95.0%
(DB) Close-Up (EL)	
BOSTON—State, 1st week	96.6%
(DB) Close-Up (EL)	
BOSTON—State, 2nd week	93.3%
(DB) Close-Up (EL)	
CLEVELAND—Loew's State	113.0%
CLEVELAND—Loew's Stillman, MO 1st week	116.8%
DENVER—Orpheum	121.6%
(DB) Arkansas Swing (Col.)	
NEW YORK—Music Hall, 1st week	114.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	113.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	113.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	104.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	104.9%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	121.9%
PHILADELPHIA—Fox, 1st week	139.5%
PHILADELPHIA—Fox, 2nd week	93.0%
PHILADELPHIA—Fox, 3rd week	79.0%
PITTSBURGH—Penn.	111.1%
SAN FRANCISCO—Warfield, 1st week	110.0%
SAN FRANCISCO—Warfield, 2nd week	73.6%
ST. LOUIS—Loew's State	110.0%
(DB) Gentleman From Nowhere (Col.)	
TORONTO—Loew's	109.4%

BEYOND GLORY (Para.)

First Report:

Total Gross Tabulated	\$481,000
Comparative Average Gross	440,700
Over-all Performance	109.1%

BOSTON—Metropolitan	118.0%
(DB) Music Man (Mono.)	
DENVER—Denham	138.8%
INDIANAPOLIS—Indiana	108.3%
(DB) Open Secret (EL)	
KANSAS CITY—Paramount	153.8%
LOS ANGELES—Paramount Downtown	111.7%
(DB) Eyes of Texas (Rep.)	
LOS ANGELES—Paramount Hollywood	85.3%
(DB) Eyes of Texas (Rep.)	
MINNEAPOLIS—Radio City	103.1%
MINNEAPOLIS—Century, MO 1st week	95.2%
NEW YORK—Paramount, 1st week	133.8%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 2nd week	120.4%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 3rd week	93.7%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 4th week	80.3%
(SA) Peggy Lee and others	
SAN FRANCISCO—Paramount	101.5%
(DB) Big Town Scandal (Para.)	
SAN FRANCISCO—State	120.0%
(DB) Big Town Scandal (Para.)	

Eagle Lion To Release in France Through Rank

With only 13 out of 121 films allotted to the independents for export to France, Eagle Lion, finding itself shut out from that market under the proposed revision of the Blum-Byrnes accord, plans to distribute its film in France through the J. Arthur Rank Organization, it was learned this week. The exact number of pictures to be handled in this manner is yet to be determined. Under the agreement, 65 foreign pictures—excluding the American product—will be permitted to come into France annually. A decision on how Eagle Lion product is to be booked in England in the light of recent policies to sell American films as units and not to bill them together with British films, will be made when Sam Seidelman, foreign sales head for Eagle Lion, goes to England in the near future. He will also discuss other booking and selling problems during his stay. Eagle Lion pictures in England are distributed by Rank, but come under the quota.

Allied Caravan Moves To Indianapolis

The Caravan Committee of Allied States Association met in Philadelphia September 8-9 to arrange the details of the transfer of Caravan operations from Philadelphia to Indianapolis. The Caravan will be housed and operated there by the board of directors of Associated Theatre Owners of Indiana under the supervision and direction of Truman T. Rembusch and William A. Carroll. The committee expressed its gratitude to its chairman, Sidney E. Samuelson, and to Mrs. Dorothy A. Samuelson, who directed the Caravan's operations during the past five years.

List Winners in Film Classics Managers' Sales Drive

George Waldman and his New York branch took first place in the recent Branch Managers' New Product Drive conducted by Film Classics. Other winners and their exchanges were: second, D. J. Edele, St. Louis; third, Robert P. Abelson, Los Angeles; fourth, Sam Sobel, San Francisco, and fifth, B. A. Slaughter, Jr., Charlotte. A new sales drive, the Joseph Bernhard Sales Drive, now is in process in honor of the Film Classics' president.

Silberberg Signs Roffman

Nathan Silberberg, Palestine films distributor who is entering production, has signed Julian Roffman to direct his first feature, to be produce in Palestine. The feature will be filmed in both English and Hebrew languages.

Leo Rosen Joins WROW

Leo Rosen, who resigned last month as assistant general manager of the Fabian-Hellman drive-in theatres, has been appointed promotion manager of radio station WROW, the Albany Mutual station.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

DEVRY XD PROJECTORS WITH MAZDA lamp-houses, 25-watt amplifier, speaker, lenses, etc., complete and rebuilt, pair, \$745; with low intensity lamp-houses, \$1,075; with high intensity, \$1,395; Century mechanisms, rebuilt like new, \$750 pair; Neumade dynamic rewinders, \$8.95; pair Motiograph DeLuxe mechanisms with sound drives, excellent, \$200; DeVry 25-watt ND amplifiers, rebuilt, \$69.50; Griswold splicers, \$12.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

VISIT NEW YORK SOON AND SEE S.O.S.—your 22 years patronage built our building—typical values complete 35mm sound & picture equipment; Dual DeVry ESF 2000' with amplifier, speaker, \$595; Holmes, \$695; DeVry XDC with low intensity lamps, \$1995; with 1 KW arcs, \$2495; closing out some good Simplex heads, \$69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm, \$76; 7,500 cfm, \$90; 10,000 cfm, \$140; 20,000 cfm, \$175; 30,000 cfm, \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

FROM STUDIO LOT TO FINAL SHOT—2000W Fresnel Studio Spots, \$57.50; MR make 2000W on rolling stand, \$99.50; used Auricon recording outfit, \$495; Neumade 35mm Filmracks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; B & H Single System Recording & Studio Camera, with rack-over; magazines, 6 fast Astro lenses, 4 position amplifier, 4 mikes, power supply, etc., reduced, \$3,750; Western Electric preview magazines, \$395; Bodde Process Screens, \$2.40 sq. ft.; W.E. 35mm Sound Moviola, \$795; Mitchell Plywood Blimp, \$149.50; Neumade Automatic Film Cleaners, \$159.50. Send for latest Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5 \$245; 71K, 2" F2.8 \$295; 71Q, 3 lenses, motor, 400 foot magazine \$1,195; Arriflex, 3 lenses, 2 magazines, \$725; 2—35mm Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." World-wide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. PREMIUM PRODUCTIONS, 354 W. 44th St., New York 18, N. Y.

B. & K.'s Regal Discontinuing Stage Shows in Dispute

Chicago Bureau

Balaban & Katz's Regal, for many years a major outlet for Negro entertainers, will discontinue stage shows after the current Louis Jordan show because of the demand by a Negro local of the AFM that the house install and pay a permanent eight-man house orchestra. B&K insists that the demand is unfair since most of the talent the circuit hires carries its own orchestra.

NEW EQUIPMENT

15-AMPERE RECTIFIER BULBS, \$5.55; REEL end alarms, \$4.45; parts for Powers 30% discount; pair 65-ampere rectifiers with 8 new tubes, \$295; RCA photo-cells, \$3.25; Automatic rewinders, \$69.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

MORE POWER TO YOU OUTDOOR SHOWMEN—Complete sound projection outfits, \$1995 up; new 500-watt Western Electric Booster Amplifiers, \$650; new Dual in-car speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½ ft.; Special 4 conductor neoprene cable, 6c ft.; Super Snaplite 8.9 lenses increase light 25%, from \$150; 40" Weatherproof reflex horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

RESERVE YOUR NEW SOS CATALOG NOW—Replacement parts for Simplex 40% off; Simplex BB Movements, \$61.20; Universal splicers, \$4.25; stereopticons, \$27.50; pump type extinguishers, \$6.95; carbon savers, 77c; Jensen 12" PM speakers, \$18.95; 1,000-watt T-20 Mog Pref. C-13D lamps, \$3.95; 1,500-watt, \$5.95; film cabinets, \$3.95 section; Soundfilm amplifiers including record player, \$124.75; exhaust fans 10", \$10.79; 12", \$13.75; 16", \$18.15; 24" 3-speed pedestal fans, \$69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WEATHERPROOF FLOODLIGHTS. BARGAINS. All sizes. A must for all outdoor lighting. Free literature. GENUINE ELECTRIC CO., 351 W. 52nd St., New York 19.

SEATING

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

OUR CHAIR FACTORY CAN MAKE 'EM NEW—Here's quality and price—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York.

THEATRE CHAIRS: AT PREWAR PRICES. large stock with metal bottoms and metal backs; write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre position through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira N. Y.

POSITIONS WANTED

PROJECTIONIST, AGE 34, MARRIED, NEW York City license. 19 years' experience radio and electrical apparatus, will travel. BOX 2277, MOTION PICTURE HERALD.

HELP WANTED

WANTED: PROJECTIONISTS, AT ONCE, THAT know booth operation, located in Norfolk and Portsmouth, Virginia. Wire Air Mail Special Delivery qualifications and salary expected, c/o BOX 2269, MOTION PICTURE HERALD.

THEATRES

FOR SALE—THEATRE COMPLETE WITH NEW brick building, 400 seats, only theatre in fast growing oil town Southern Arkansas. Require \$25,000 cash, balance of \$20,000 over five years. Reply to POST OFFICE BOX 1191, Texarkana, Tex.

MOTION PICTURE THEATRE WANTED WITH- in 100 miles of New York City. Principals only, independent operation, furnish details. BOX 2266, MOTION PICTURE HERALD.

SALE—TOLEDO, OHIO, NEIGHBORHOOD THE- atre: 600 cushioned seats recently installed; Western Electric Sound; new booth equipment. No good for chain or absentee operation, but excellent opportunity for energetic couple or partners. BOX 2271, MOTION PICTURE HERALD.

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

FOR SALE—NICE, CLEAN 300-SEAT THEATRE. Live town of 1,000 in wheat and oil belt near Enid, Oklahoma. Good equipment. With building, \$12,000 down. BOX 2276, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMAN- ac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

W. E. Sets Dividend

The Western Electric Company's board of directors Tuesday declared a dividend of \$1 per share on outstanding capital stock, payable September 30 to stockholders of record September 23.

Celebrating Anniversary

Filmverhuurkantoor Centrafilm, one of the principal distributing companies in Holland, will celebrate its twenty-fifth anniversary October 1.

"Hamlet" Opening in Two Washington Theatres

Washington Bureau

Sir Laurence Olivier's production of "Hamlet" will open here October 20 at roadshow prices at both the Little and Playhouse theatres, Universal-International has announced. Both the theatres are owned by Ilya Lopert and Louise Noonan Miller. Combined seating capacity of the houses is about 750. "Hamlet" will play on a two-a-day, reserved seat basis, seven days a week.

PRODUCT DIGEST

SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Johnny Belinda

Warner Brothers—Deaf and Dumb Beauty

Here is a beautiful and savage production—a melodramatic and highly emotional story of mother love that is intelligently told for adults. It's a picture that every woman in town will want to see—one that most women will weep over.

This is the story of Belinda, a deaf mute neglected by her father and thought to be a moron by the townsfolk. It is the story of how she was befriended by a young doctor who taught her sign language and fell in love with her; of how she was brutally raped by the drunken town bully who later killed her father, and of how she shot and killed that bully when he tried to claim his child and take it from her.

It isn't the pleasantest of stories, but as producer Jerry Wald and director Jean Negulesco have presented it, it is one of the more effective ones.

For all of its melodramatic incident, it's the spirit and spiritual qualities of Belinda that come through first and sharpest. This is mainly due to an absolutely first rate performance of Jane Wyman. She's so good in her role that you can almost see the halo. With not a word to speak in the show, you might expect her to throw herself all over the screen, but her facial expressions are at a minimum—she just glows and does it excellently.

Lew Ayres as the young doctor, Charles Bickford as Belinda's father, Agnes Moorehead as Bickford's sister and Stephen McNally as the seducer add up to a particularly strong cast.

The violence of the story is in violent contrast to the locale—a quiet, small community on Cape Breton Island up near Nova Scotia, where the people, according to this picture, are quiet, tough and simple. Much care and attention has been paid to the scenic beauty of the country and surrounding sea (this tends to slow the opening reels) and Ted McCord's camera work is excellent.

"Johnny Belinda" is to be commended for its seeming authenticity, its honesty and the calibre of the performances. It's not for the bobby-soxers, but few others will fail to be moved by its story—particularly at one high point when Belinda says the Lord's Prayer in sign language over the body of her father.

The screenplay was by Irmgard von Cube and Allen Vincent from the stage play by Elmer Harris.

Seen at the home office. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, October 23, 1948. Running time, 102 minutes. PCA No. 12705. Adult audience classification. Belinda Jane Wyman
Dr. Robert Richardson Lew Ayres
Black McDonald Charles Bickford
Aggie Agnes Moorehead
Stephen McNally, Jan Sterling, Rosalind Ivan, Dan Seymour, Mabel Paige

Cry of the City

Twentieth Century-Fox—

Crime and Punishment

Adapted to the screen from the novel "The Chair for Martin Rome" by Henry Edward Helseth, "Cry of the City" is primarily a character study of two tenement-bred Italian-American youths who have grown to manhood with diametrically opposite views on crime and who are pitted against each other while following their individual ways of life. As such it is an absorbing and deeply moving story abounding in action and drama.

The story starts with Richard Conte as "Martin Rome" seriously wounded after a gun battle in which he has killed a policeman, while Victor Mature, as "Lieutenant Candella" of the homicide squad, seeks the solution to another murder in which he suspects "Rome" might have been implicated.

His condition improved, Conte is whisked off to a prison hospital, but he escapes and murders again in an effort to protect a girl innocently involved in several of his crimes. From there the story is concerned with the detective's attempts to shatter the artificial illusions of hero-worship of the killer's younger brother; his efforts to track down the escaped killer, and eventually Conte's death when he is shot fleeing the wounded detective.

As a story of crime and retribution, Richard Murphy's screenplay is briskly paced, while the subtle and adroit directorial touches by Robert Siodmak add additional impact to the grim story. Authenticity has been given to this Sol. C. Siegel production by incorporating many actual street scenes of New York.

Supporting players, all lending able support, include Fred Clark, also a detective of the homicide squad; Betty Garde as the sympathetic nurse of the killer, and Berry Kroeger whose characterization of the unscrupulous and criminally inclined lawyer is a highlight of the picture.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, October, 1948. Running time, 95 min. PCA No. 12957. Adult audience classification.

Lt. Candella Victor Mature
Martin Rome Richard Conte
Lt. Collins Fred Clark
Brenda Shelley Winters
Mrs. Pruett Betty Garde
Berry Kroeger, Tommy Cook, Debra Paget, Hope Emerson, Roland Winters, Walter Baldwin, June Storey, Tito Vuolo.

Moonrise

Republic—Drama

A tense and grim drama which tells a story of an embittered youth is brought to the screen in stark reality by Frank Borzage. It is based on the novel "Moonrise" by Theodore Strauss. A strong cast give excellent portrayals to heighten the moving quality of the story.

Dane Clark gives a forceful and appealing performance as Danny Hawkins, a lad who lives in a psychological shadow because his father died by a hangman's noose. In a fight over a girl, played by Gail Russell, Hawkins accidentally kills a man and is afraid to notify the police. He wins the love and pity of the girl but when she tries to influence him to confess his guilt he runs away. Hawkins eventually realizes that he must turn himself in to the sheriff and face the consequences. Performances by the principals are of a high caliber. Ethel Barrymore as the boy's grandmother, Allyn Joslyn as the understanding sheriff and Rex Ingram as a philosophical old Negro are effective in their supporting roles.

Charles Haas produced and the experienced Frank Borzage directed this moving story in a manner which realizes its potent dramatic qualities. Charles Haas wrote the screenplay. Two song numbers, "It Just Dawned on Me" and "Lonesome" are the parts of "Moonrise Song," an effective theme song of the picture. The vocalization is by David Street.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, October 1, 1948. Running time, 90 min. PCA No. 13004. General audience classification. Danny Hawkins Dane Clark
Gilly Johnson Gail Russell
Grandma Ethel Barrymore
Clem Otis Allyn Joslyn
Rex Ingram, Henry Morgan, David Street, Selena Royle, Harry Carey, Jr., Irving Bacon, Lloyd Bridges, Halsey Stevenson, Phil Brown, Harry V. Cheshire, Lila Leeds, Clem Bevans

Miss Tatlock's Millions

Paramount—The Box Office Touch

With his finger on the pulse of public preference, producer Charles Brackett here has turned out star-laden merchandise with broad appeal to the millions who go to a show not to be lectured but purely to enjoy themselves. This is fine, nonsensical comedy, utterly devoid of any sophistication, that ought to be received with favor by an entertainment-hungry public.

Exhibitors ought to offer a dollar to each patron who can refrain from laughing during this picture. It's a film the family will enjoy and the kind of clean comedy that acts as a stimulant to sagging business. Its basic plot is cleverly conceived and its actors, including such seasoned screen veterans as Monty Woolley and Barry Fitzgerald, turn in standard performances.

John Lund, in a comedy part for a change, is
(Continued on following page)

great as the double, hired as a stand-in for a missing millionaire crackpot with a feeble mind. Wanda Hendrix and Ilka Chase give him fine support. Direction by Richard Haydn keeps things moving and sees to it that whenever the story begins to lag, comedy is put to good use to liven up the pace. Nevertheless, the picture is too long and some of the scenes drag without relief. Mr. Brackett provides the film with outstanding production values. The sets and dresses used are eye-filling.

When Fitzgerald, guardian of the black sheep of the Tatlock family, approaches Lund with the proposition to double for his missing charge, Lund is not too enthusiastic, but he finally agrees to act the part for a few days. It involves his stalking the house, inspecting the family's earlaps and constantly baring his teeth in a silly grin. There are complications, of course, when it turns out that he is to be the heir to the Tatlock fortune. In addition, he has fallen in love with Wanda Hendrix, who thinks he is her brother.

Lund discovers a plot, involving the marrying off of Wanda to playboy Robert Stack, to keep the family fortune out of his hands. He decides to reveal all, but Miss Chase discovers the hoax prematurely and causes Fitzgerald to make preparations for a hasty departure. More deals are proposed and Lund is shipped off to Hawaii. There he is sought by Wanda who, it turns out, loves him both as a brother and otherwise.

Seen at the Normandie theatre, New York, before an appreciative audience. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, November 19, 1948. Running time, 101 minutes. PCA No. 13136. General audience classification.
 Burke John Lund
 Nan Tatlock Wanda Hendrix
 Denno Noonan Barry Fitzgerald
 Monty Woolley, Robert Stack, Ilka Chase, Dorothy Stickney, Elizabeth Patterson, Leif Erickson, Dan Tobin

Smart Girls Don't Talk

Warner Brothers—Gamblers and Guns

With an attractive cast to lure the customers, this is a simple and conventional story made into a simple, conventional picture complete with all the trimmings generally connected with such a subject. It's full of cliches and some of the dialogue is unoriginal, but there are barking guns to substitute for this lack of finesse, romance blooms sporadically, and the sets and gowns are very attractive.

Richard Bare directed with an eye to the broadest possible appeal and an obvious desire to keep things rolling smoothly without any attempt to go pioneering in any new directions. William Sackheim wrote the script which, at times, puts a severe strain on such capable actors as Bruce Bennett, Robert Hutton and Virginia Mayo. Saul Elkins produced.

There is comparatively little suspense in this picture since the audience is let in on the identity of the real culprit from the very beginning and merely gets a chance to watch the police unravel the mystery. Action flares up from time to time, and the story is kept flowing continuously.

Performances are standard. Bennett is fine as the unemotional gambler whose heart shows specks of gold in the finale. Virginia Mayo looks good, and Robert Hutton should not disappoint his fans. Richard Rober represents the law with dignity, and Helen Westcott does a nice job, both dramatically and in her two vocal numbers.

Virginia gets mixed up with gambler Bennett. One of his henchmen uses her car for a killing and the police get on her trail. She in turn practices a little blackmail. When her brother, Hutton, comes to town he disapproves of the company she keeps and Virginia decides to abandon Bennett. Bruce is wounded in a killing and Hutton helps him out. Hutton in turn is shot and Virginia decides to cooperate with the police. Using a hidden wire recorder, Bennett is trapped and police guns put an end to his life.

Seen at the Warner Brothers screening room

in New York. Reviewer's Rating: Good.—F. H.

Release date, October 9, 1948. Running time, 81 minutes. PCA No. 13033. General audience classification.
 Linda Vickers Virginia Mayo
 Marty Fain Bruce Bennett
 Doc Vickers Robert Hutton
 Tom D'Andrea, Richard Rober, Helen Westcott, Richard Benedict, Ben Welden, Richard Walsh

The Girl from Manhattan

United Artists—Mild Entertainment

With such name players as Dorothy Lamour, George Montgomery and Charles Laughton, and with such supporting comedians as Ernest Truex, Hugh Herbert and William Frawley, a picture of higher caliber might have been expected. At its highest point it is only mildly amusing; its dialogue is filled with cliches, while its plot—that of saving the old home from the hands of the unscrupulous financier—is almost as old as motion pictures themselves.

Produced by Benedict Bogeaus and directed by Alfred E. Green, the story concerns Miss Lamour, a successful Manhattan model, who arrives at the small-town boarding house of her uncle, Ernest Truex. The arrival of the new minister, George Montgomery, and the perseverance of Miss Lamour reveal that a local business man is taking over the property under the guise of donating it for a new church, but is actually trying to get control of the potentially valuable old church property. Eventually he is exposed.

Charles Laughton, as the bishop supervising the actions of the new minister, has only a comparatively minor part and has not been provided with the material necessary to display his talent. The performances of Hugh Herbert, William Frawley and Constance Collier, as the non-paying boarders, may provoke a few smiles.

The original story and screenplay were written by Howard Estabrook.

Reviewed at the United Artists projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, October 15, 1948. Running time, 81 minutes. PCA No. 13209. General audience classification.
 Carol Maynard Dorothy Lamour
 Rev. Tom Walker George Montgomery
 The Bishop Charles Laughton
 Ernest Truex, Hugh Herbert, Constance Collier, William Frawley, Sara Allgood, Frank Orth, Howard Freeman, Raymond Largay, George Chandler

Apartment for Peggy

**Twentieth Century - Fox —
The G. I. Education**

From the story by Faith Baldwin, "Apartment for Peggy" has combined a heart-warming and amusing story of a veteran and his wife on a college campus; a study of the philosophy of life, and a preachment against the intolerances and hatreds, the fears and suspicions that breed wars. In less skilled hands than those of George Seaton, who has written the screenplay and directed the picture, it might have become a confused hodge-podge of unrelated themes, but Mr. Seaton's writing and direction have resulted in a well-knit story into which each element fits snugly.

Heading the cast are Jeanne Crain and William Holden as the husband-wife combination seeking a college education under the limited provisions of the G.I. Bill of Rights and confronted with the seemingly insurmountable obstacles of housing and pregnancy.

Miss Crain, employing all her charm, meets and befriends Edmund Gwenn, a retired philosophy professor living on the campus who, quite unemotionally, is planning to end what he considers his now useless life. Taking over the professor's attic for a home and later dominating his life she finally unwittingly convinces him that his days of usefulness to society are just beginning.

Produced by William Perlberg, it is a picture designed primarily for adults because of its numerous outspoken references to pregnancy.

However, it is a picture in which mature audiences will find no offense, but rather will sit back and enjoy for it is colored with all the laughter and tears, all the trials and tribulations of everyday life. The addition of Technicolor and the musical direction of Lionel Newman do much to convey the various moods of the picture.

In supporting roles are Gene Lockhart and Griff Barnett as two professors, and Randy Stuart and Marion Marshall as campus wives.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, October, 1948. Running time, 96 minutes. PCA No. 12959. Adult audience classification.

Peggy Jeanne Crain
 Jason William Holden
 Professor Henry Barnes Edmund Gwenn
 Gene Lockhart, Griff Barnett, Randy Stuart, Marion Marshall, Pati Behrs, Henri Letondal, Houseley Stevenson, Helen Ford, Almira Sessions, Charles Lane, Ray Walker

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSIS

DESPERADOES OF DODGE CITY

(Republic)

PRODUCER: Gordon Kay. **DIRECTOR:** Philip Ford. **PLAYERS:** Allan "Rocky" Lane, Eddy Waller, Mildred Coles.

WESTERN. Lane, a government courier, loses possession of a document authorizing Fort Henry to supply Cavalry guard for a homesteader wagon-train slated for attack by outlaw raiders in the Badlands, and traces it to four people in a stagecoach, without determining which one has it. The trail leads, by way of stickup, fight, flight and pursuit, to a Badlands cabin where the party is besieged by the raiders, bullets eliminating various suspects until Lane, who has been captured and escaped, retrieves the document as the Cavalry rides to the rescue.

I SURRENDER, DEAR

(Columbia)

PRODUCER: Sam Katzman. **DIRECTOR:** Arthur Dreifuss. **PLAYERS:** Gloria Jean, David Street, Don McGuire.

LIGHT ROMANCE. Patty Nelson (Gloria Jean) gets a job as singer with a famous band whose leader, Al Tyler (David Street), falls in love with her. Her father is a disc jockey and objects to her stage career. At a party, Tyler announces that he is going to Hollywood to replace her father. Not knowing Gloria is the man's daughter, he cannot understand why she runs away. She flies to Hollywood to help her father. Tyler joins them and after explanations, all three team on the air.

A DATE WITH MURDER

(Film Classics - Falcon)

PRODUCER-DIRECTOR: Jack Bernard. **PLAYERS:** John Calvert, Catherine Craig, Lyle Talbot, Jack Retizen, Robert Conte.

MELODRAMA: Calvert, now portraying The Falcon, has been employed by an insurance company to recover two valuable paintings on which the company has paid an \$80,000 loss claim to Conte. He locates one in Milan, Italy, and attempts are made on his life for it, but he gets home safely, discovers that the other is in possession of Miss Craig, a Los Angeles art dealer, and forms a partnership with her in order to recover it. A murder and other melodramatic incidents occur before he succeeds.

EL DORADO PASS

(Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Ray Nazarro. **PLAYERS:** Charles Starrett, Smiley Burnette, Elena Verdugo.

WESTERN: Starrett is framed for the robbery of a stagecoach bringing in money from Mexico to pay for a shipment of horses. Burnette engineers his escape from jail, after which Starrett disguises himself as the Durango Kid and brings about the apprehension of the guilty desperadoes.

SHORT SUBJECTS

reviews and synopses

Reviews and synopses of short subjects printed in *Product Digest* are indexed in the Short Subjects Chart, *Product Digest* Section, pages 4294-4295.

Running times are those furnished by the distributor.

HOLLYWOOD FRIARS HONOR JESSEL (Columbia)

Screen Snapshots (9860)

When the Friars' turn out to honor their Abbot, George Jessel, the Columbia camera is on hand to report the festivities. Jack Benny, toastmaster, starts the ball rolling and before the reel is over you've gotten glimpses of Al Jolson, Bob Hope, Eddie Cantor, Joe E. Lewis, Dick Powell and others.

Release date, July 8, 1948 9½ minutes

AQUA ZANIES (Columbia)

World of Sports (9809)

We're off to Florida where swimming and other water sports are as much a part of the scenery as the palm trees. Commentator Bill Stern tells you all about surf riding and water-skiing. Starting with a beginning class in water skiing, the reel continues with the students until they've perfected their technique.

Release date, July 15, 1948 9 minutes

THE UNTRAINED SEAL (Columbia)

Color Favorites (9608)

Papa Seal has a slippery time of it when he attempts to teach his kids how to fend for themselves, catch their own fish and other similar matters. One of the young ones is a particularly dumb beast, but wouldn't you know it?—that's the one that winds up as the trained seal in the circus.

Release date, July 15, 1948 7½ minutes

THE TRUCE HURTS (MGM)

Tom and Jerry Cartoon (W-940)

Taking a cue from our troubled times, Tom and Jerry sign a truce. However, they find that peace between them has almost as many complications as war. So the battle rages merrily on.

Release date, July 17, 1948 7 minutes

LES BROWN (MGM)

Martin Block's Musical Merry-Go-Round (M-984)

America's No. 1 disc jockey this time brings the music of Les Brown and traces the history of this musical organization's rise to popularity. The vocals are handled by Virginia O'Brien.

Release date, July 17, 1948 10 minutes

NEIGHBOR TO THE NORTH (Paramount)

Pace-maker (K7-6)

An American, portrayed by Walter Abel, and a Canadian, played by Ralph Forbes, are driving into Canada for a fishing vacation. Forbes explains about Canada and her special position as a neighbor of the United States. The film then takes the audience on a tour of Canada showing her tourist attractions, her scenery, great industries and agriculture. The film points out why both America and Canada are interdependent on each other for the common progress.

Release date, July 23, 1948 13 minutes

CHICAGO, THE BEAUTIFUL (MGM)

Fitzpatrick Traveltalk (T-914)

America's second city gets the Technicolor treatment from the world's most famous traveler. High spots include a trip along Chicago's famous Outer Drive, scenes of the Merchandise Mart, Wrigley Building, Chicago Board of Trade, Michigan Boulevard, and the Loop.

Release date, July 17, 1948 10 minutes

LADIES IN WADING (RKO Radio)

Sportscope (84,311)

At the Boca Raton Club, Florida, five of America's most talented mermaids gather to demonstrate championship swimming and diving. Marilyn Sahrner, a national champion, is first, followed by Suzanne Zimmerman, the national women's backstroke champion. Then comes Ann Curtis, the fastest woman swimmer in the world and Patty Elsner demonstrates her skill and achievement from the diving board.

Release date, June 25, 1948 8 minutes

FLICKER FLASHBACKS (RKO)

No. 7 (84,207)

This reel of old timers is made up of "For a Wife's Honor," the Biograph production made in 1908, and "Man from Beyond," a chapter out of the 1921 Harry Houdini production. "Wife's Honor" is a startling, and funny, story of revenge. The serial stars the great magician in his well-known escape from handcuffs.

Release date, July 2, 1948 9 minutes

PLUTO'S PURCHASE (RKO)

Walt Disney Production (94,101)

Mickey sends Pluto to the butcher's for a pound of salami. Thinking the meat is for him, Pluto is extra careful to protect the meat from Butch, the bulldog. Pluto runs, hides, and jumps to outwit Butch and then, panting with exhaustion, but delighted he has outwitted Butch, drops the meat at Mickey's feet. The salami, it turns out, was purchased as a birthday present for Butch.

Release date, July 9, 1948 7 minutes

SPORT'S GOLDEN AGE (RKO Pathe)

This Is America (83,110)

With baseball and the Olympic games garnering considerable space in the daily newspapers, RKO Pathe's latest "This Is America" subject delves into sports as part of the American way of life. "Sport's Golden Age" first presents some scenes of the figures of years back: Grange, Rockne, Weismuller, Man O' War and others. Then it shows the stars of today's sporting scene, the crowds who turn out for the major national events, and the athletic recreation, from golf to bob-sledding, enjoyed by the millions of every-day Americans whose activities never make the headlines. It is an ideal subject sure to please any sports-minded audience. It was produced by Jay Bonafield, supervised by Phil Reisman, Jr., and narrated by Dwight Weist.

Release date, July 23, 1948 17 minutes

BUILT FOR SPEED (Warners)

Technicolor Sports Parade (4508)

A youthful midget auto driver is featured in this short. Starting with his first driving test to see if he can win the coveted racing license, the driver demonstrates all he has been taught in safe racing. After the time trials, he is in his first big race with veteran drivers.

Release date, June 5, 1948 10 minutes

UP-STANDING SITTER (Warner Bros.)

Cinecolor Cartoon (4704)

Daffy Duck, a baby sitter, has the job of minding a hen's egg. The egg hatches and the little chick runs away. Daffy's problem is to catch the elusive chick.

Release date, July 3, 1948 7 minutes

RIDDLE OF RHODESIA (20th-Fox)

Movietone Adventures (8256)

After a prologue concerned with the Kimberley diamond mines in South Africa, you're whisked across the border to Rhodesia for a look at the Zimbabwe ruins, which are the massive remains of a forgotten era, a puzzle to archeologists. There are other sights to be seen, too, such as Victoria Falls and Rain Forest.

Release date, July, 1948 8 minutes

THE TALKING MAGPIES IN MAGPIE MADNESS (20th-Fox)

Terrytoon (8522)

The magpies start off the fracas by stealing a bowl of bones from an old hound dog named Souphone. Somehow or other it all ends up in a Rest Home with the two birds trying their best to rescue the dog from a padded cell.

Release date, July, 1948 7 minutes

MIGHTY MOUSE IN THE WITCH'S CAT (20th-Fox)

Terrytoon (8521)

Mighty Mouse is featured here in a Halloween special. Seems that a silly witch and her stupid cat attempt to disrupt the Halloween celebration of the mice. They swoop down on the mice as they are parading around a bonfire. But the cat burns its tail, is discovered, Mighty Mouse is summoned, he ties the cat in knots, and the celebration goes on.

Release date, July, 1948 7 minutes

THE SQUAWKIN' HAWK (Warner Bros.)

Blue Ribbon Cartoons (4308)

A baby chicken hawk, who prefers chicken to worms for supper, sets out to find himself a chicken. He finds a sleeping hen and starts to carry her home but is interrupted by a vicious rooster. In the end the little hawk is rescued from disaster by his mother.

Release date, July 10, 1948 7 minutes

PIGS IN A POLKA (Warner Bros.)

Blue Ribbon Technicolor Cartoon (4310)

The Three Little Pigs and their arch enemy, the Big Bad Wolf, mix it up to the music of Brahms' well-loved "Hungarian Dances." The little pigs are the target of the Wolf's eye, but they escape in the nick of time.

Release date, August 14, 1948 7 minutes

JOE REICHMAN AND HIS ORCHESTRA (Warner Bros.)

Melody Master Band (4608)

Joe Reichman and his orchestra are waiting for an agent to arrive with someone who wants to audition the ensemble. The orchestra then goes through its routine, playing such numbers as "Little Thoughts," "Night and Day," "Moonlight Sonata" and "Cachita."

Release date, July 17, 1948 10 minutes

YOU WERE NEVER DUCKIER (Warner Bros.)

Technicolor Cartoon (4706)

Daffy Duck goes to a fair and seeks top honors in a hen show. Daffy Duck has the answer and gets all the laughs.

Release date, August 7, 1948 7 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4294-4295, issue of August 28, 1948.

Feature product listed by Company on page 4311, issue of September 11, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10, '48	78m	Dec. 20, '47	3982	3956	4042
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	....	....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	Sept. 11, '48	4309	4303	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smilely Burnette	July 1, '48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	....	....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June, '48	70m	Apr. 17, '48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	....	Tom Conway-Margaret Hamilton	Nov., '48	....	....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1, '48	61m	Jan. 31, '48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	..	"Rocky" Lane-Eddy Waller	May 13, '48	60m	May 29, '48	4183	4139	.....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr. '48	94m	Mar. 6, '48	4085	4010	.....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28, '48	4289	4275	.....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28, '48	4079	.....	.....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6, '48	72m	Aug. 14, '48	4274	.....	.....
Checked Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14, '48	4273	.....	.....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24, '48	55m	Nov. 15, '47	3930	.....	.....
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9, '48	76m	Apr. 17, '48	4125	.....	.....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24, '48	62m	.....	.....	4086	.....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30, '48	60m	Sept. 4, '48	4302	4283	.....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	.....	.....	.....	4311	.....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12, '48	4197	4190	.....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	.....	4127	.....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24, '48	119m	Sept. 11, '48	4310	.....	.....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4, '48	4302	4283	.....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11, '48	53m	May 1, '48	4145	4127	.....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9, '48	125m	May 1, '48	4146	.....	.....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18, '48	4317	4303	.....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20, '47	3981	.....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10, '48	60m	July 31, '48	4258	4175	.....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29, '48	113m	June 19, '48	4206	4139	4291
Date With Murder, A	FC	....	John Calvert-Catherine Craig	Oct., '48	.....	.....	.....	4318	.....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30, '48	68m	Aug. 21, '48	4282	4165	.....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15, '48	4161	4139	.....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3, '48	4225	4039	.....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28, '48	4077	.....	.....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15, '48	.....	.....	.....	4318	.....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1, '48	61m	Mar. 20, '48	4101	4031	.....
Devils of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4, '48	64m	Mar. 20, '48	4101	4086	.....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3, '48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23, '48	85m	May 15, '48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July, '48	96m	July 17, '48	4242	.....	.....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30, '48	86m	May 1, '48	4145	4038	.....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11, '47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1, '48	108m	June 19, '48	4207	.....	.....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8, '48	103m	May 29, '48	4181	4127	4291
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14, '48	.....	.....	.....	4318	.....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21, '48	80m	July 31, '48	4257	4175	.....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2, '48	106m	May 8, '48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27, '48	77m	Apr. 3, '48	4111	4086	.....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26, '48	4214	.....	.....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29, '48	4183	.....	.....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15, '48	70m	July 24, '48	4249	4219	.....
FEUDIN', Fussin' and A-Fightin' Univ.	665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12, '48	4199	.....	.....	.....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17, '48	4242	4189	.....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15, '48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15, '48	57m	.....	.....	4303	.....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3, '48	70m	May 22, '48	4174	.....	.....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17, '48	82m	June 19, '48	4206	.....	.....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20, '48	116m	June 19, '48	4206	4139	.....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15, '48	140m	Oct. 18, '47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13, '48	4094	.....	4291
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4, '48	4301	4275	.....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9, '48	90m	May 15, '48	4162	.....	.....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17, '48	4242	.....	.....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25, '48	63m	Apr. 24, '48	4138	4127	.....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16, '48	56m	.....	.....	4175	.....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8, '48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10, '48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25, '48	88m	May 29, '48	4182	.....	.....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19, '48	4206	.....	.....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10, '48	72m	Jan. 17, '48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9, '48	.....	.....	.....	4283	.....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15, '47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15, '48	81m	Sept. 18, '48	4318	4243	.....
Give My Regards to Broad-way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29, '48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16, '48	68m	.....	.....	3992	.....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17, '48	71m	June 19, '48	4206	.....	.....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29, '48	69m	.....	.....	4311	.....
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1, '48	114m	July 31, '48	4257	4146	.....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24, '48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18, '48	62m	May 15, '48	4162	4155	.....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4, '48	4303	.....	.....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14, '48	4059	4039	.....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3, '48	.....	.....	.....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18, '48	99m	Apr. 10, '48	4118	4111	.....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10, '48	54m	Mar. 6, '48	4086	.....	.....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28, '48	95m	Mar. 20, '48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25, '48	60m	May 8, '48	4154	4117	.....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb., '48	99m	Dec. 20, '47	3981	3972	4131	
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept., '48	....	....	....	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071	
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131	
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7, '48	90m	Feb. 7, '48	4049	3575	4131	
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291	
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291	
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7, '48	75m	Jan. 31, '48	4037	4001	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
(formerly Indian Summer)										
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291	
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131	
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190	
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909	
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3, '48	66m	Nov. 1, '47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207	
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23, '48	60m	Mar. 13, '48	4095	4051	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6, '48	71m	Apr. 3, '48	4109	3895	....
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4242	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23, '48	66m	Mar. 13, '48	4095	3992	4131	
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131	
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131	
Melody Range	Mono.	....	Jimmy Wakely-Dub Taylor	Not Set	....	....	....	4311	....
† Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291	
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291	
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291	
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131	
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291	
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 15, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7, '48	95m	Jan. 24, '48	4029	4010	4071	
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291	
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	....	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Night Unto Night	WB	.....	Viveca Lindfors-Ronald Reagan	Not Set	.	.....	.....	3735	.....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	.....	.....
No Minor Vices	MGM	.....	Dana Andrews-Lilli Palmer	Oct. 15, '48	.....	.....	.....	4283	.....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291	
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	.....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	.....
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22, '48	59m	Mar. 6, '48	4086	4021	.....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	.....	.....	4095	.....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	July 14, '48	.....	.....	.....	4219	.....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	.....
Olympic Cavalcade	UA	.....	Documentary	Aug. 27, '48	56m	Sept. 4, '48	4301	.....	.....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291	
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	.....
On Our Merry Way (formerly Miracle Can Happen)	UA	.....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131	
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	.....	.....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	.....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31, '48	58m	Apr. 3, '48	4110	4001	.....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	.....
† Paradine Case, The	Selznick	.....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042	
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	.....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	.....	4131	
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14, '48	66m	Nov. 1, '47	3906	.....	.....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	.....
Piccadilly Incident (Brit.)	MGM	.....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	.....	.....
Pirate, The (color)	MGM	.....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190	
Pitfall, The	UA	.....	Dick Powell-Lizabeth Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	.....
Portrait of Jenny	Selznick	.....	Jennifer Jones-Joseph Cotten	Not Set	.....	.....	.....	4139	.....
Port Said	Col.	.....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	.....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	.....	.....	3919	.....
Prairie Outlaws	EL	.....	Eddie Dean-Roscoe Ates	May 12, '48	57m	.....	.....	4183	.....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	.....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	.....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	.....	.....	4146	.....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	.....	4291	
Red River	UA	.....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	.....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	.....	4175	
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291	
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131	
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	.....	.....	4258	.....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190	
Road House	20th-Fox	.....	Ida Lupino-Cornel Wilde	Nov., '48	.....	.....	.....	4311	.....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	.....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	.....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	.....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July, '48	86m	June 26, '48	4214	.....	.....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	.....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175	
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291	
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	.....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190	
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	.....
Search, The	MGM	.....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	.....	4131	
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042	
Secret Land, The (color)	MGM	.....	R. Montgomery-R. Taylor-V. Heflin	Oct., '48	71m	Aug. 28, '48	4289	.....	.....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	.....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan., '48	81m	Dec. 13, '47	3973	3956	4131	
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	.....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	.....	.....	.....	4226	.....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	.....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	.....	4175	
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291	
Silent Conflict	UA	.....	William Boyd-Ander Clyde	Apr., '48	61m	Apr. 10, '48	4118	.....	.....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	.....	.....	4303	.....
Singin' Spurs	Col.	.....	Hoosier Hot Shots-Pat White	Sept. 23, '48	.....	.....	.....	4283	.....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291	
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	.....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	.....	.....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	.....	.....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	.....	.....	3907	.....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	.....
Snake Pit, The	20th-Fox	.....	Olivia de Havilland-Leo Genn	Not Set	.....	.....	.....	4039	.....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	.....
Sofia (color)	FC	.....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	.....
Son of God's Country	Rep.	.....	Monte Hale—Pamela Blake	Sept. 15, '48	.....	.....	.....	4258	.....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	.....	.....
Song Is Born, A (color)	RKO	.....	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	.....	.....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	.....	.....	4059	.....
Song of the Drifter	Mono.	686	Jimmy Wakely—"Cannonball" Taylor	Jan. 17, '48	53m	Apr. 3, '48	4110	3972	.....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31, '48	85m	Nov. 8, '47	3917	3717	.....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	.....	.....	.....	4258	.....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17,'48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4,'48	90m	Aug. 7,'48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8,'48	63m	Sept. 11,'48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct.,'48	92m	Sept. 4,'48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	4291
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	.....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109 1/2m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30,'48	....	.....	....	4283	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	....	.....	....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	....	.....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Aug. 13,'48	65m	Aug. 21,'48	4282	....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	91m	Sept. 11,'48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	....	Betty Grable-Dan Dailey	Nov.,'48	....	.....	....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc? Robin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	.....	....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 12,'48	64m	Aug. 28,'48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	....	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept.,'48	70m	Sept. 4,'48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Not Set	....	.....	....	4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4311

Is divorcement coming? Will it help or hurt?

ARE WE HEADED FOR GOVERNMENT COMMISSION CONTROL?

CAN THERE BE PEACE THRU ARBITRATION?

Are we in the courts for life?

Can exhibition live under 20% Federal taxation?

CAN THEATRES CAPITALIZE ON TELEVISION?

What is the answer to the ASCAP problem?

HOW CAN 16 MM. COMPETITION BE MET?

What of the drive-in theatres?

CAN FILM TRANSPORTATION RATES BE CUT?

These and other vital questions
will be debated and studied
by operators of theatres, large
and small, in an honest search
for answers at the.....

NATIONAL CONVENTION

Theatre Owners of America

TED R. GAMBLE
President

Drake Hotel, Chicago—Sept. 24-25



ENTERTAINMENT, TOO!

For Men and Women

Theatre Screen Television
Demonstration ...
Gala Luncheons ... Dinners
Women's Fashion Show
T. O. A. Night at Chicago
Railroad Fair
Tours—Sporting Events
And other Special Events

Every exhibitor, regardless of affiliation—every industry leader, from whatever branch of our business—is cordially invited to participate in what promises to be the largest, most important gathering of theatre-men ever held . . . with nationally known speakers expressing their views along with yours.

FOR RESERVATIONS, WIRE OR WRITE
JOHN BALABAN, General Convention Chairman,
Chicago Theatre Bldg., Chicago 1, Illinois.



Keep Posting!

SHOWMANSHIP
Built SHOW BUSINESS!

SHOWMANSHIP can
Better SHOW BUSINESS!

"The motion picture good enough to
sell itself has not yet been made"



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

MARTIN QUIGLEY'S

*Third of
a Century*



PEP UP!



Irving Berlin's
"EASTER PARADE"
(Technicolor)

"A DATE WITH JUDY"
(Technicolor)

"HOMECOMING"

Frank Capra's
"STATE OF THE UNION"

"ON AN ISLAND WITH YOU"
(Technicolor)

"LUXURY LINER"
(Technicolor)

"A SOUTHERN YANKEE"

"JULIA MISBEHAVES"

"THE THREE MUSKETEERS"
(Technicolor)

"HILLS OF HOME"
(Technicolor)

John Ford's
"3 GODFATHERS"
(Technicolor)

"FORCE OF EVIL"

"COMMAND DECISION"

"ACT OF VIOLENCE"

"LITTLE WOMEN"
(Technicolor)

"NO MINOR VICES"

"TAKE ME OUT TO THE BALL GAME"
(Technicolor)

"EDWARD MY SON"

"WORDS AND MUSIC"
(Technicolor)

"THE BRIBE"

"BARKLEYS OF BROADWAY"
(Technicolor)

"THE KISSING BANDIT"
(Technicolor)

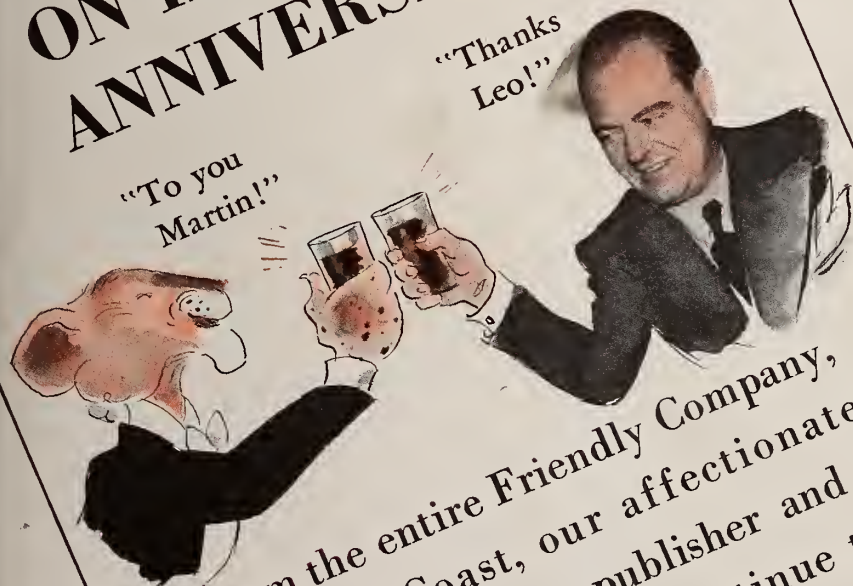
OPEN UP!

Turn
to
page
75

A TOAST TO MARTIN QUIGLEY IN METRO-COLA ON HIS HAPPY ANNIVERSARY!

"Thanks
Leo!"

"To you
Martin!"



From the entire Friendly Company,
Coast to Coast, our affectionate
salutes to a great publisher and a
swell guy! May you continue the
good work for many years to come!



COLOR BY
TECHNICOLOR

TWO GUYS FROM TEXAS

WARNER BROS. present
DENNIS JACK
MORGAN • CARSON
in
"TWO GUYS FROM TEXAS"
and DOROTHY MALONE • PENNY EDWARDS
directed by produced by
DAVID BUTLER • ALEX GOTTLIEB
Screen Play by I. A. L. DIAMOND and ALLEN BORETZ
Suggested by a Play by Robert Sioane and Louis Pelletier
Orchestral Arrangements by RAY HEINDORF
Music by JULE STYNE • Lyrics by SAMMY CAHN



WARNER BROS. present
JAMES STEWART
in
ALFRED HITCHCOCK'S
ROPE
with JOHN DALL • FARLEY GRANGER
SIR CEDRIC HARDWICKE • CONSTANCE COLLIER
and JOAN CHANDLER
Screen Play by ARTHUR LAURENTS
From the Play by Patrick Hamilton • Director of Photography
Joseph Valentine, A.S.C.
A TP ANTIC PICTURE

Every time you look

"Johnny Belinda"



WARNER BROS. present

JANE

LEW

WYMAN · AYRES

in

"JOHNNY BELINDA"

with

CHARLES BICKFORD

AGNES MOOREHEAD · STEPHEN MCNALLY

directed by

produced by

JEAN NEGULESCO · JERRY WALD

Screen Play by IRMGARD VON CUBE and ALLEN VINCENT
From the Stage Play by Elmer Harris · Produced by Harry
Wagstaff Gribble · Music by MAX STEINER



JUNE BRIDE

WARNER BROS. present

BETTE

ROBERT

DAVIS · MONTGOMERY

in

"JUNE BRIDE"

with FAY Bainter · BETTY LYNN · TOM TULLY

directed by

produced by

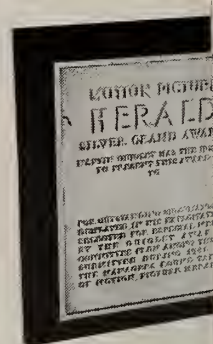
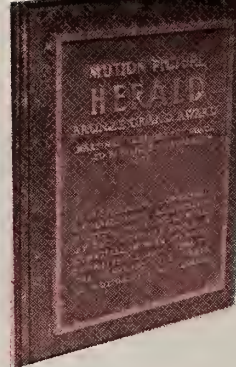
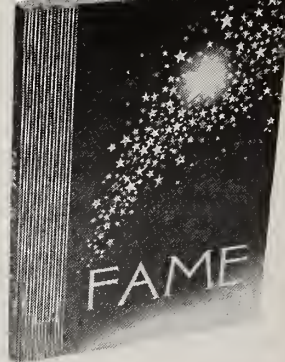
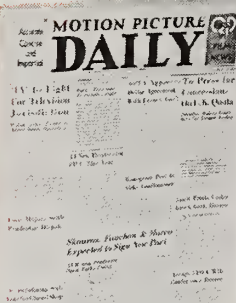
BRETAGNE WINDUST · HENRY BLANKE

Screen Play by RANALD MacDOUGALL

Based on a Play by Eileen Tighe
and Graeme Lorimer

UP it's **WARNERS!!!**





From one industry leader to another!



.....*The company that
leads the industry* salutes
Martin Quigley for his 1/3
of a century of contribution
to the industry!*

*On Motion Picture Herald's list of Boxoffice Champions to date in '48!

**For news of another great industry celebration see
..... pages 59-69**

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 172, No. 13

September 25, 1948

TERRY RAMSAYE, *Editor*

MARTIN QUIGLEY'S THIRD of A CENTURY

A LONG the top of this cliff of steel and stone, looking down on the Music Hall roof where Rockettes bask and bloom, Quigley Publications perch, all in a row, a city block long. The throaty hum of hectic New York rises from the midtown canyons way below. Hereabouts is the capital of motion picture, radio, television and the stage.

The long soft-lighted corridor which serves this block of editorial rookery is lined with the most imposing bookshelf in all of movieland. In its long, long ranks of staid bound volumes of this and antecedent versions of *The Herald*, it reaches across a third of a century for the recording, under a single editorship and ownership, of the rise of the motion picture and its industry.

All in all, unchanged down the vista of the years which lines the corridor—and reach into the shelf where you may—you will be finding a certain and positive order of address and approach. Laid end to end as they are, the pages say that the motion picture is the art of its customers, the whole people, and the industry of the striving persons who make, distribute and exhibit it, all on the average ever doing their best, usually for the best, as they see it. It is a poised man's point of view and program.

●●● This long corridor of printed pages comes to its end at the office of Martin Quigley, that 25-year-old lad of a third of a century ago, who started that long avenue of print.

That office at the end of storied Quigley Lane is an expansive sort of place in which the caller gets a feeling of having left the boiling, brawling metropolis, the hurry, the flurry, the jazz and the fever outside. He has. The big room is mostly in shades of green from walls to carpet underfoot. There are shelves of books. There is a seascape, in oil, a half-model of a boat with sails, a crisp little bronze of a thoroughbred horse and dignified, no-period, sturdy furniture. The decor pertains to a philosophy and a system.

This has evolved out of two factors, a heritage, no doubt, since all men are born with the makings of a stance in them and, in part, of a special order of journalistic experience. His career story and the start of this third of a century had its beginnings in the lusty city of Chicago. He appeared there a-newspapering, coming up from country-town journalism down in Ohio, on his way west from his natal Cleveland.

●●● Chicago and Chicago journalism were a-boil with strife and politics. There were gangsters on rival circulation payrolls, and earning their pay. From the City Hall to Springfield there was complex corruption, reaching even to Washington. It was the town of Bath House John and Hinky Dink, of Ike Bloom and Mont Tennes and Barney Grogan, and bigger, more shining figures than that. Hearst was a power at the City Hall, and the Tribune, excited after a transfusion of young blood consisting of Patterson and McCormick, was serializing a flow of scandal confessions from all over, and out gunning for The Blond Boss, Lorimer, in the United States

Senate. The town was cooking itself into the Caponeizing that was to come.

It was a great scene in which to study journalism, when every work day was a rodeo and every press time a stampede. There was reportorial, typographical, and miscellaneous hell-to-pay every day, and sometimes every hour. It was a splendid clinic of good, bad and terrific journalism—something for a young man's education.

●●● Two things happened to this young Quigley. First he determined, no less, to become an editor and publisher on his own account and, second, he dropped in to see a motion picture. It chanced to be a rather special picture, entitled "The Birth of a Nation". This seemed to be something. Further examination of the subject revealed that there was, it appeared, in sight a new order of industry which had apparently no proper journalism of its own.

About here Man and Opportunity met. So, in that year of 1915 the young-man-going-somewhere took off into the adventure, starting with Exhibitors' Herald. His idea and policy were identical and simple: work for the industry—and get paid for a good job of it. As the name of his paper indicated, the most immediate awareness was of the position of the motion picture theatre, conspicuous in Chicago where all was Distribution and Exhibition. This brought, too, a special consciousness of the intimate concern of the customers of the box office and the Exhibitor who served them.

The young Chicago publisher quickly came to see the business in the large and whole, in the inter-dependency of all its functions, parts and branches.

●●● That widening view brought him in time to the crystallization of the institution internationally known as Quigley Publications, with its Motion Picture Herald, its Motion Picture Daily, two statistical annuals, *Fame* and *The Almanac*, and such adjuncts as *Better Theatres* and *Theatre Sales*, journals within *The Herald*, periodicals of service.

The basic concept of a third of a century ago has inevitably developed a special order of public relations, too, for the Quigley place in the industry. It is expressed variously, by him in print within these pages and elsewhere, his platform appearances, and in the most marked degree in his origination of the Motion Picture Production Code.

That public relations functioning is expressed in another fashion, too. If you chance to be passing down that long corridor of the great book shelf, you will most likely be passing researchers from the magazines, newspapers and press associations, sent by their editors to consult the recognized, authentic, living, growing record.

●●● These lines are not to record but rather, on this occasion, to recall some of the many evidences of the continuing, developing functions of this career of service—through a Third of a Century into the busy days of now.

—Terry Ramsaye



Fabian Bacurach

MARTIN QUIGLEY



This THIRD of a CENTURY

by TERRY RAMSAYE

W



WE ARE COME this day to a time of taking thought and casting up in the ever moving scene of our art and our industry; to considering of the progress and place of the motion picture through the three most eventful decades of human experience. In all this the film has been spectator, recorder and participant, intricately affecting and being affected by the whole social, commercial, and political fabric.

Movement is the characteristic. The motion picture is the most mobile of our institutions. It is fluid in its response to impulses of action and pressures of reaction, and yet it, all but unconsciously, carries the dynamic stresses of humanity trying to get somewhere.

The quality of movement is of the essence. The motion picture depends utterly on movement onward. It is like the restless mackerel which must sleeplessly swim so long as he lives to keep oxygen bearing water flowing through his gills. The motion picture regardless of triumphs of progress may never rest.

Our third-of-a-century's panorama is rich with colours and glammers, high successes and high pretensions, animated and tangled with strifes and competitions, shot through with patterns of complexity as orientally intricate as a Paisley shawl. Even some of the failures and debacles have been splendid, magnificently perfect in their fashion—and as contributions too.

A quality of forecast and blueprint for today was apparent when the curtain rose on the dawn of our era those thirty-and-odd years ago—that year of 1915. The feature picture after some three years of tentativity had taken firm place and was swiftly moving into domination. "The Birth of a Nation" was running in metropolitan centers, under the skillful creative drive of McCarthy & Mitchell. Its New York opening and run at the Liberty were world news of the challenge to the stage in the heart of its stronghold, Broadway. Spectacular promotion under the slogan of "\$2 a seat pictures" proclaimed the designs of Harry E. Aitken and his Triangle Film Corporation. The points of the triangle were D. W. Griffith, the laurels of "The Birth" fresh and dewy on his brow; Thomas H. Ince, the

most practically skilled director of them all, and Mack Sennett, master of slapstick with a record recently enriched by Charles Chaplin in Keystone comedies. Adolph Zukor, authentic pioneer of the picture with "a full evening's entertainment," under way on that policy from 1912, was crystalizing the structure of his Famous Players. He had just about then rejected, with some internal debate with himself, an offer from Wall Street, probably of Triangle origin, of a million dollars. With his poker penchant, he decided to "hold my ace" and stay. The ace was Mary Pickford, full in bloom as America's sweetheart. How Mr. Zukor knew it!

Out in the golden west of palm and vine in a Los Angeles suburb known as Hollywood, the destiny of the new era was taking deepest root amid the avacados and oranges under the auspices of Jesse L. Lasky and Cecil B. DeMille. They were a beglamoured pair, who sat on holidays beside mountain trout streams, fishing a

HERE is a remarkable document by Terry Ramsaye, my colleague in newspaper work and motion picture journalism for a third of a century—and more.

A special order of talent and experience, enjoyed by none but the author, makes possible this interpretative narration of the highlight affairs of this industry during the period covered. It is a glancing retrospect of the salient aspects of the industry during the third of a century contemporaneous with the career of the Herald.

Conspicuously, as the author will agree, much more remains for later and lengthier telling. But what is told is told in exemplification of the author's dictum that understatement is a frailty. A spade is plainly called a spade.

It is appropriate here to recall a notation by the late Mr. Thomas A. Edison in reference to certain writings by the same author. Mr. Edison said: "I am aware of an unrelenting effort at exact fact. . . . Ramsaye's theories, opinions and deductions are his own." —MARTIN QUIGLEY

little, talking much about eternity and such. The religious touch—"Ten Commandments", "King of Kings" and "Sign of the Cross"—was brewing. Jesse had cut his wisdom teeth on vaudeville and "gone for broke" on the imported cabaret idea in New York. Cecil had been concurrently a runner-up in stage affairs. Now they were on their way to careers. Jesse tended to emotional drama. Cecil to the corn-on-the-cob, combined with circus, and close to the hearts and hopes, and instincts of simple people. He was in time to fill bathtubs with Arrowhead water, Gloria Swanson and the milk of wild asses—leaving discreetly the champagne rights and rites to Earl Carroll, later. There were others out there, too, from Horkheimers to Horsleys.

In the East, where production clung yet a while, notable in Fort Lee, Coytesville, the Bronx and Long Island, the important focus was on Distribution. And well it might have been. The undeclared issues of relation between Production, Distribution and Exhibition—not yet resolved—were basic under the half recognized issues of the day. Just up to then Distribution had been king, raised to that estate by the genius of J. J. Kennedy who had taken Biograph out of impending bankruptcy and formed the Patents Company and its distribution arm, the General Film Company. He set the machine in order, made the nickelodeon business prosperous—and let the "Golden Age of Biograph", Griffith and the whole artistic and commercial

[Continued on following page]

[Continued from preceding page]

future slip between his relaxing fingers. He knew better, but he was rich when he came in and tired and richer on his way out. He did know enough to quit when he was through. The most adamant of bosses he did not have to stay boss to be happy. In this period, however, General Film was trying to make a coalition with the stage as a meeting of the feature challenge. The device was translation of Klaw & Erlanger plays, under a certain Pat Casey, and J. J. Murdock background auspices, into features. Made as five reels they turned out to be re-edited three reels for the "General program" and with no luck. They had names, fame and everything but entertainment. General Film was built as a channel to the market and it was not to be an impresario. No mere channel ever was. There is no genius in jobbers.

Q Distribution vs. Production was also having a time of it with the General's new contemporaries, both "program" concerns, which is to say built on the old nickelodeon trade pattern of so many reels a week for so much, all what would today be called "shorts." They were anti-feature. Those contemporaries were the Mutual Film Corporation and the Universal Film Manufacturing Company—both of them derivative of the Sales Company, a loosely organized independent competitor of the Patents-licensed General Film.

Harry E. Aitken had become president of Mutual largely because he wanted to be and because John R. Freuler, Milwaukee exhibitor and Aitken's partner in some exchanges, promoter of Mutual, wanted to stay home and attend to considerable Wisconsin business. Universal resulted largely from the fact that Carl Laemmle of Imp-Independent Motion Picture Company, would not play with Mutual unless he could be president. Both Mutual and Universal had straddle policies, clinging to "programs", but tangled between features and one-reelers, including serials. And what a clambake it was!

Q Up in mid-town the Stage, and Pictures in both Production and Distribution were mixing in another minor crucible known as the World Film Corporation. William A. Brady of stage fame was president, Lewis J. Selznick, diamonds, real estate and cereals, was vice-president and General Manager, positively in large type, and Harry Reichenbach was director of publicity and advertising, currently issuing mimeographed copies of a contract to tell the world he was drawing \$200 a week. They sold a lot of Selznick and some Reichenbach.

Then importantly, but not yet so conspicuously, on the scene was William Fox, primarily a nickelodeon exhibitor who had branched into distribution with the Greater New York Film Rental Company, and while

battling General in the courts and the streets for program service, also engaged independently in production in an ambitious way with the Box Office Attractions concern, features. He also had just added to his staff Winfield Sheehan, former police reporter for the New York World, and former secretary to the police commissioner of the city. Mr. Sheehan was engaged to enlist an army for the physical aspects of the Patents war, but remained for a career as major executive and producer. He was ambidextrous, with a punch, baby-blue eyes with long lashes, and dramatic genius. Both he and Mr. Fox were more critical of results than methods.

* * *

And so the stage was set for the era which began with the opening year of this third-of-a-century. Perhaps the stage was a bit over-set. So it was here, in this scene that Martin Quigley, inspired toward adventure in a new field for a new journalism, made his entry, out in Chicago, with The Exhibitors Herald. It was of Chicago and the opening accent was on the interest of the exhibitor as the purchasing agent of the people, the man who had to collect all the dimes that were to make and support the industry. There was special opportunity. The existing trade press consisted principally of two film weeklies, the staid old Moving Picture World, rooted in the concepts of the founders, and with inevitable consequence, known among the rising independents as "the Patents Company paper," and the more recently founded Motion Picture News pronouncedly aligned with the oncoming feature minded independents, with, it seemed, a decided devotion to the aggressive policies of the grouping headed by the Famous Players-Lasky Paramount coalition.

The industry needed a press which saw its whole in all its parts, and the exhibitor needed a friend-in-print and a place to speak his mind. He found it in 1915 in Martin Quigley's Herald, and you will find the exhibitors' letters about everything, and his testimonies about "What the Picture Did For Me" still here three decades later in The Herald—this issue for instance. The exhibitor needed, too, a rounded report on Production and Distribution, significant to his box office operation, important also, to be sure, to the whole of the art and the industry. No essential branch could be served without the other. An all-industry policy was thus automatic, inevitable, necessary, then and now.

Additionally there was a fringe of marginal publications, mostly concerned with such matters as variety or vaudeville shows, fairs, carnivals and the stage, which in varying degrees of enthusiasm were seeking to be picture media. One recalls from a 1915 schedule such entries as Star, Clipper, Billboard, New York Review which was the Shubert house organ in fact, and the

Morning Telegraph, organ of the sporting persons of the horse fancy.

There's a smile in remembering when W. E. Lewis, publisher of the Telegraph, attending a convention of the American Newspaper Publishers Association, grew irked and weary of some hypocritical speeches about the immorality of publishing odds and track results. Arising in the back of the house he piercingly piped in irony: "You fellows let me and my little street walker alone." That ended it.

* * *

Exhibition, racing at a rapid pace of expansion under the stimulus of the expanding art and its audience, had large use for the aggressively constructive press that Martin Quigley was creating in Chicago. The first theatre of the new era, making the most sharp and upward break with the nickelodeon heritage was Mitch Mark's Strand in Broadway which had opened in 1914. The new "evening's entertainment" of the screen was demanding a home of its own.

In our fecund 1915 the Rialto was grandly a-building in Times Square on the old Hammerstein site. Samuel Lionel Rothapfel—which translates from the *shoenste lengowich* to Mr. Redapple—was already on his way to fame via Philadelphia, Minneapolis and the Strand and was put under contract at \$200 a week for the Rialto. Then a steel workers' strike delayed the Rialto.

The thrifty underwriters of the Rialto, being identical with the top echelon of the Mutual Film Corporation, felt it was unnecessary to carry that \$200 a week when Mutual, which already was accustomed to expenses might as well have it. So Sam reported to Mutual, which like other corporations of the day always solved odd-lot problems by sending them to the publicity department. -



That brought Mr. Rothapfel into the unwilling hands of Terry Ramsaye, who, newly arrived from Chicago, a Quigley contemporary and graduate *cum laude* of the Howey-Annenberg school of bandit journalism, had little patience and no immediate need of a surplus impresario. He invented the additionally expensive idea of a Rothapfel-Mutual tour of the nation with luncheon and dinner speeches, and sent for a traffic expert from the Pennsylvania railroad. "Give me" he urged, "a national itinerary of about twenty-seven key cities as fast as possible."

The route sheet came in, twenty-seven cities in twenty-eight days, "if he never misses a train, and if he lives," the traffic man reported.

"That will be perfect," the press agent replied, "in any event whatever."

Mr. Rothapfel seized his brief case and was off in a whirl of dust and publicity. On the twenty-ninth day he returned, out of breath, twelve pounds lighter and considerably more nationally famous in behalf of better theatres, better exhibition. As a detail it may be noted that secretly made stenographic reports on his speeches indicated that being unfamiliar with Mutual's output he had devoted his remarks on pictures to the competitive products of General Film and Famous Players. The steel strike was over, the Rialto opened and Roxy blazed a trail of progress marked by the Rivoli, the Capitol, the Roxy and the Music Hall.

He conferred upon the industry an example in theatrical housekeeping, and a policy of keeping faith in his simple way with his public. Some of the pre-digested reviews issued to lazy critics from his theatres were so candid that the newspapers rewrote them into gentler terms. Roxy, what with orchestras and special numbers, saw to it there was a show no matter what came in the film can.

He was, incidentally, the all time champion issuer of passes. One detail was unlimited pass privileges to all traffic officers north of Forty-Second Street. Roxy liked to get out his Cunningham roadster at 3 o'clock of a morning and cover the Grand Concourse at 70 miles an hour, and no questions asked. It worked and he lived, to outlive his day and die embittered by what he called "the wolves of Broadway," being persons who disagreed with him.

It was that Roxy who had the clear understanding of his people, the common people, and their eager acceptance of the inexpensive film theatre as "somewhere to go" and there enjoy the luxury of liveried attendants, plush seats, lush carpets and soft lights, such as their tawdry homes could never offer. Millions heard "Sir" and "Please" and "Thank you" for the first time in their dull lives, from ushers of the Roxy school. He worked on public relations right where the public came in. He was not alone in the development, but he was in conspicuous and exemplary metropolitan position.

The emphasis that the period gave to the physical theatre and its housekeeping, its maintainance as "a place to go," got early recognition in the pages of "The Herald," and for more than twenty-five years now it has been represented and served by a special section, **Better Theatres**, really a monthly journal on its own. It will be found in this issue.

* * *

The up-sweep of the features, with their growing audiences in their expanding and glorified theatres, was automatically accompanied by the rise of stellar personal-

Years A-Growing

1915—EXHIBITORS HERALD established by Martin Quigley.

1916—EXHIBITORS HERALD acquires and merges *Motography*, a pioneer period weekly.

1923—EXHIBITORS HERALD inaugurates *Better Theatres*, a monthly special section devoted to the physical theatre, its architecture, equipment and operation.

1928—EXHIBITORS HERALD-WORLD is the new title emerging from a merging of *Moving Picture World*, the distinguished first journal of the industry.

1929—MOTION PICTURE ALMANAC, internationally accepted statistical annual, is founded, to supplement Herald service.

1930—MOTION PICTURE DAILY appears, a Quigley Publication, evolved by acquisition and reconstitution of *Exhibitors Daily Review* and *Motion Pictures Today*.

1931—MOTION PICTURE HERALD becomes the new name as *Exhibitors Herald-World* acquires and merges *Motion Picture News*, a long established weekly.

1933—FAME, statistical talent annual, auditing creative personalities of screen and radio—is added to Quigley Publications, extending service.

1946—WORLD MARKET section of MOTION PICTURE HERALD becomes annual attention to expanding post-war fields.

1947—THEATRE SALES, established as a special monthly section of THE HERALD, to serve candy and refreshment operations.

ities. At the dawn of the period there were two real screen stars, Charles Chaplin and Mary Pickford. The great breakthrough into a new status of the star came effectively with Chaplin. In Keystone comedies he had been a Mutual program property. He had taken off on his own to Essanay for a prosperous, if brief, period, and was about to be available for a new contract while John R. Freuler, trying to rehabilitate Mutual, was looking for stars and profitable product, where they were painfully needed.

An amazing pursuit of Chaplin began, with Essanay trying to curtain it off. The

real chase began when J. Casey Cairns, Mutual agent, rode into the Essanay studio at Niles, California, made up as a cowboy extra. It ended in a taxicab and a signature on a contract, delivered in haste and furtive secrecy on the mezzanine of the Hotel Astor. It called for \$670,000 a year for a year's output of monthly two-reelers, \$150,000 paid on the barrel head.

When word of that got around, all of stardom was simmering with a new consciousness. Players who had long esteemed themselves highly were now convinced they had made an under-estimate. They all wanted to see Mr. Freuler, and did they say "Mister!" Among those who were minded to consider a Mutual contract was Miss Pickford. That came to an offer which she liked, of \$14,000 a week, flat. But overnight she had another talk with Mr. Zukor, and so it was off, in behalf of a new Famous Players deal at \$7,000 and a percentage. A lot of history was at stake that night. Adolph was still holding his ace. Also along came D. W. Griffith, who thought it was possible he might be available. The difference in figures was astronomical and nothing happened.

* * *

Exhibition structure was shaping and reshaping across the land as pictures and theatres and audiences grew. Significant patterns were forming. Over in Philadelphia it was the Stanley circuit, built by Stanley Mastbaum on the foundation of the Lubin theatres. Maybe you will be amused to remember that Sigmund Lubin was required to divest himself of his theatres when he was admitted to the Patents Company, on the basis of J. J. Kennedy's contention that distributors should not compete with their customers. Quaint fellow, that Kennedy, especially in the light of his repute for villainy among the "independents."

In the South the Stephen Lynch, Southern Enterprises, was expanding down the coast and toward the Gulf. Out in St. Louis obscurely the Brothers Skouras were venturing into exhibition. The names in the West were such as Grauman, Turner & Dahnken, Tally, Clune, Jensen & Von Herberg. In Chicago were several, Jones, Linick & Schaeffer, Asher Brothers, Lubliner & Trinz—and, pretty small over in the West Side, some little fellows known as Balaban & Katz. In Florida Ed Sparks had taken root; in Louisiana, and thereabouts, E. V. Richards, and in Texas, Karl Hoblitzelle, Robb & Rowley, Hulsey. Incidentally, a young fellow in Alabama, R. B. Wilby, had been absorbed, theatre and all, by Lynch. The absorption proved temporary.

Movements were shaping. Empires and principalities were a-building and there was considerable dynamite scattered around. Long buried blasts still go off once in a while.

[Continued on page 36]

from the files

PICTURE MEMORIES OF THE HERALD
OF A THIRD OF A CENTURY AGO



IN THE merry month of May in 1918 Terry Ramsaye was promoting the coinage of a 15 cent piece so that the average admission could be paid in one piece of money. It got to Congress, but admissions rose so fast the idea became obsolete. The girl is Helen Holmes, star of "The Railroad Raiders," directed by John P. McGowan.

JUST before Christmas in 1917, we see Adolph Zukor sizing up assets in the person of Douglas Fairbanks in "A Modern Musketeer." That was an Art-craft production, so named when Mr. Zukor needed several brand names to take care of his rapidly evolving star merchandising policies. Film rentals for top product were going up about then, as the Paramount movement swept toward high tide. At the right is Allan Dwan, director, in the big time then.



THIS is how The Rivoli, new and imposing, looked on New York's Broadway the New Year's morning of 1918. It was designed with a purpose of conferring dignity on the art of the motion picture, with its Greek temple facade and expansive interior elegances, rich, but restrained by the standards of the day. The time was to come when all that chastity of architecture was to be submerged as Coney Island tastes took over on Broadway.





FROM THE FILES

CAME May of 1919 and the Universal Film Manufacturing Company, boasting that it was "the oldest and the largest film producing company in the world" was celebrating its seventh anniversary with large acclaim. The Exhibitors Herald gave the occasion spreading attention including the classic group picture presented here. It was a piece of history even then, since a considerable number of the stellar figures had moved on into other studio careers. In the center is Mary Pickford, No. 1 Imp star of 1912, and the others are: Tom Moore, King Baggot, Thomas H. Ince, Jack Pickford, Isabel Rea, Lottie Pickford, Joe Smiley, William Shay, Mrs. Dave Miles, J. Farrell McDonald, Hayward Mack, Mrs. McDonald, John Harvey, George Loane Tucker, Dave Miles, Mrs. Pickford, William Robert Daly and Tony Gaudio.



BACK in the autumn of 1915 the fame of Hollywood had grown and out at Universal City a visitors' observation platform was installed to keep the admiring tourists off the sets. Pictures were silent, fans were not.



IT WAS a great day for cinema, for Warner Brothers and for First National that week of December 15, 1917, when the officials of the circuit, James D. Williams, left, and Harry O. Schwalbe, right, sat down with Harry Warner, second from left, and Mark M. Dintenfass, second from right, to sign the distribution deal for "My Four Years in Germany", the best-seller by former Ambassador to Germany James M. Gerard.



IT WAS August in 1917 when World Films proudly announced "the largest open air studio in the East," this imposing array of backdrops spread to the occasional sunshine of Fort Lee over in New Jersey, which was still considered one of the important centers of the rising art of the films.

Excerpts from Editorials by Martin Quigley 1915-48

A MISCELLANY OF COMMENT FROM MOTION PICTURE HERALD

Motion Picture Content

MEANING OF THE MOVIES

July 22, 1915

Many competent observers have been led into error in attempting to ascribe some single cause as the basis for the marvel of the day—the extraordinary popularity of the motion picture. They have erred much after the fashion of a lamentably large number of social theorists whose predilection for some particular specific to cure humanities' ill has warped their vision so that a single angle becomes the entire matter.

The motion picture is a composite of a dozen agencies which previous to its inception individually influenced the human heart and mind. From off the magic screen comes every inspiration that may be had at the viewing of a painting or a work of sculpture; the interest and the heart-throbs of the most absorbing novel are here given to the onlooker; the breadth of vision and the understanding of the world in which we live that is obtained in travel may be had in the comfort of an opera chair without the hazards and expenses of journeying, and historical intelligence which could only be gleaned by years of study is secured without effort . . .

PUBLIC TASTE AND MORALS

August 21, 1915

The public mind throughout the length and breadth of the United States has been so aroused by agitation incident to the censorship question that people everywhere who are interested in the motion picture either as a business or as a form of pleasure are increasingly demanding that pictures be made clean and wholesome to the last detail . . .

PICTORIAL INDECENCIES: ITS CONSEQUENCES

September 23, 1916

In behalf of thousands of clean-minded exhibitors throughout the United States who value the decent opinion and respect of their patrons both for themselves and for their theatres, "Exhibitors Herald" herewith registers protest against the type of picture now being indulged in by one of the big producing companies.

By their own actions this company demonstrates that it is unwilling to bear the shame of placing their label upon these pictures, but they are willing to cast upon the entire industry the shame of these tawdry, sensational films.

It is true these pictures, if not confiscated by the authorities, will yield a certain profit to the producer and that small group of conscienceless exhibitors who will venture to run them.

But through them there will be a great loss to the motion picture industry. The menace of that costly curb, official censor-

ship, will be increased; quack reformers who have cast an eye upon the motion picture industry as a rich field for exploitation will be strengthened in their work and everywhere thousands will be added to the ranks of those who believe that the motion picture is an agent of evil and should be surrounded with every official handicap . . .

Exhibitors Herald is not committed to a policy of reforming the morals of producers, exhibitors or any other class of individuals. It, however, would be grossly negligent of its trust as an independent publication in this field if it did not call

IN RETROSPECT 1915 1948

A third of a century has passed since I wrote the first page of editorial comment published by the HERALD. That first page has been



followed by a million, and more, words of news and comment about motion pictures, the industry and its people. The preparation of this material necessarily involved a watchfulness

which has kept in sharp focus the passing tide of men and affairs. It has been both a challenging and a rewarding experience. There is inevitably a realization that one has been a privileged witness to a monumental development—the building of a great industry, able custodian of a medium of expression of unequalled potency in the modern world.

The contemporary trademarks of the industry now appear on the pages of the early issues of the HERALD as echoes from a far distant past. Among these were the fringed emblem of Kalem, the script letter in a circle denoting Edison, the Lubin bell, the plaque of the Frohman Amusement Company, Selig's diamond "S," the Essanay

Indian head, the elephant head of the World Film Corporation, the Keystone design of the Keystone Company, the flying "A" of the American Film Company and Kessel and Baumann's "KB" in a diamond.

Many companies, many trademarks — and the men who made them—have come and gone. Still carrying on, however, are a considerable number of stalwarts, leaders in production, distribution and exhibition—then and now.

Q *Great have been the changes and great has been the progress, but greater still are the unrealized potentialities, culturally and commercially, in the preeminent medium which the industry serves. The*



first year of the period marked the release of the classic, "The Birth of a Nation."

This, the final year of the period, ushers in "Joan of Arc," another motion picture of epic significance, yet one that bespeaks the dramatic and technological maturity that has been gained during the intervening years.

—Martin Quigley

attention to these violations of not only the code of decency but the code of morals and the code of good business judgment.

PICTORIAL INDECENCY; ITS CONSEQUENCES. II

September 30, 1916

There is a most intimate relation between the maintenance of an acceptable moral standard in photoplay production and the commercial prosperity of the motion picture industry.

As declared in these pages last week this is a fact which is being lost sight of by at least one of the big producing companies. The "Herald" raises its voice against this type of picture at this time not for the protection of this company—that is the company's own concern. The "Herald" protests on behalf of the entire industry, for no branch of the business will escape the injury which is destined to follow in the wake of this type of picture . . .

PORTENTS OF DANGER

May 14, 1932

There is an idea pervading certain quarters in the motion picture industry that the road to profitable business lies along the way of providing for the American public entertainment which is actually obscene and suggestive or, at least, is distinctly on the borderline . . .

Why it should not be understood—although it is not—that there is a smoldering rebellion against motion pictures throughout the country because of the destructive effect of some of them upon the accepted standards of sex morality is exceedingly difficult to fathom. The warning has been shouted in no uncertain terms from every watch tower of public opinion—from Congress, the churches, the schools, the newspapers and even from the Man in the Street . . .

Unless the industry preserves its position as the great purveyor of mass entertainment, it is doomed. We do not say that the motion picture is doomed; this institution will go on, but the business fabric upon which it rests will be crumpled into pieces as the result of what is likely to prove one of the great blunders in business history.

British-American Relations

AMERICAN AND BRITISH FILMS

December 21, 1929

The primary reason for the non-success up to the present time of British films in the American market, is the fact that they have been lacking in entertainment value as compared with the average American picture against which they sought to compete.

British films have been deficient in story

THE STREET OF GOOD CHEER

December 27, 1924

There is a Street of Good Cheer.

It is not marked out in any city plan; it is not merely a thoroughfare from one place to another.

It is not a busy artery of commerce where man and beast, by sweat of brow, toil their heavy burdens to the market-place.

It is not a boulevard where the pleasure-mad recklessly rush along in pursuit of vanishing rainbows.

It is not an exclusive avenue, only to be coursed by the rich and powerful.

It is not a winding road of deceit and disillusionment which leads only to misery and despair.

It is, instead, a broad and open highway which bids cheery welcome to all mankind.

It leads far away from the humdrum cares of daily life.

It gladly receives the traveler, regardless of youth or age, power or poverty, position or obscurity, and leads him on to fairy heights where the bitter world of reality is dispelled; where he may become an Alexander of conquest and win the heart of the story-book princess.

The bright lights of welcome are never dimmed upon this Street; it is never barricaded against the hungry heart of humanity, yearning for inspiration and contentment.

The portals of this Street are always ajar to bid a cordial greeting of good cheer to all who would travel its way.

It is, indeed, the Street of Good Cheer, this highway whose waysides are banked with those havens of happiness—the Motion Picture Theatres.

values, have presented inferior technical standards and have not offered personalities who have appealed to the American public.

British films sent to this highly competitive market have not been advertised or promoted in such ways as to command the initial attention essential to subsequent popularity. I do not say that pictures of the general standard of those which have been sent to America, even had they been extensively advertised and promoted, would have succeeded. No amount of advertising and promotion would have insured the success of these pictures. But even if the standards had been materially higher, the

subjects could not have attained popularity in face of the little exploitation they received . . .

BRITISH-AMERICAN RELATIONS

January 20, 1945

The film interests of the United States and Britain here face a tremendous challenge—involving implications far beyond commercial considerations. Because of the uniquely prominent position of the film in public life, Anglo-American relations in this sphere can be and should be a model of understanding and cooperation. These relations if allowed to deteriorate into friction, controversy and short-sighted maneuver can serve the disastrous end of adding to international misunderstanding and even bringing into question the feasibility of that unity and cooperation in those larger issues which so vitally affect the welfare of humanity the world around . . .

May this challenge be accepted in earnestness and good faith by all concerned, and may the day be speeded on which Anglo-American relations on motion pictures may become an inspiration and guidance in the whole field of international understanding and cooperation . . .

Red Propaganda

PROPAGANDA FILMS

June 9, 1928

The importation of another Russian Soviet film creates, as in the case of "Potemkin," an unpleasant situation. There probably always will be individuals who will be unwilling to look at the vital considerations involved in a situation of this kind, and, in the chance of a little immediate profit, will run counter to the wishes—if not the orders—of the government. Because the subject is a motion picture, the regularly constituted and organized industry will, of course, be made to bear the chief blame.

The State Department strenuously objects to the showing in the United States of this latest Russian importation, and although the Department cannot be expected to state definitely the reasons for its opposition, it is not at all sensible to consider that it is protesting just for the fun of it. There doubtlessly are solid and substantial reasons why the picture should not be shown.

The case of the effectiveness of the motion picture is too well known for any sensible person to be unacquainted with the dangers of a propaganda film directed against our institutions. No American citizen who wishes to match his actions and intentions with the citizenship he enjoys should be willing to run the risk of showing a picture which the State Department has labeled "as dangerous."

In respect to the wishes of the State

[Continued on following page]

Editorial Excerpts

FROM A THIRD OF A CENTURY

[Continued from preceding page]

Department this publication declined to accept advertising on the former Soviet propaganda picture and warned theatres of the dangers in showing it. Its attitude is the same with respect to this new importation.

RADICALS SEEK TO CAPTURE SCREEN

March 7, 1936

There have been many times in American history when the role of alarmist was called for, from the time of Paul Revere. There is now need for an alarmist, although those who wish to use the screen as an aid to destruction of existing civilization would like to trick responsible leaders into silence, to avoid protests until, under the inspiration of alien influences and precedents, these protests could be answered with confiscation of property and the neat business of the firing squad. . . .

Let these destructionists, on their plea of freedom of expression and their right to attack our institutions and heritages, inject into pictures their ideas of common property, atheism, free love, slavish devotion to materials and machines; let them attack on the screen respect for the finer spiritual things of our civilization, then they will not care who makes the laws, because they will have triumphed over the law through spreading like a pestilence their destructive ideas, until eventually they engulf church, home and state. . . .

RADICALISM—AN INDUSTRY PERIL

December 11, 1937

Among the great media of expression and among the great influences upon public opinion there remains the motion picture, which thus far has escaped the blight of radical propaganda.

This has not been easily accomplished. It will not be easy to make good the escape in the months and years ahead. The attack is clever and determined.

For instance, they will tell you that the entertainment film has failed in its mission. They admit that the entertainment film has indeed entertained, but in keeping with their usual muddle-headed reasoning they still insist that it has failed in its mission, failed to adopt their mission as its own. They are bitter in their criticism because the entertainment film does not presume to be an educational medium. Their quarrel with this is that they know if the film once

undertook to teach they would then get their chance to dictate what it would teach.

They assert that film should deal with the vital subject of modern life—with schemes and dreams of a political, economic and social character. Obviously they do not wish the screen to deal with these subjects along the established lines of American democracy. What they are seeking is a chance to muscle in, gain an influence over the production of the motion picture and then use it for the propagation of their own notions of world reform.

They want the film to be realistic—to deal with the facts of life in the raw. They are unhappy because the people are made happy in the theatres. They want the screen to shock and embitter patrons so that the ranks of the discontented will be enlarged, giving to them recruits in greater numbers to flock in their magical cures for what's wrong with the world.

They are against religion, which they say is the opium of the people, meaning that it encourages people to be good citizens and not revolutionaries. They regard the entertainment film also as an opium because it generates contentment and happiness and not disorder and discontent.

AGAIN—THE PROPAGANDISTS

November 19, 1938

The latest effort to capture the theatre screen for purposes of radical political propaganda has come to the surface in an organization, styling itself, "Films for Democracy."

Its sponsors repeat the familiar patter in a recitation of the purposes in view. It would have to do with the production and distribution of motion pictures designed, as they put it, "to safeguard and extend American democracy." The kinship of its real policies with what the American continent understands as democracy may impress many as being decidedly remote. . . .

No question is raised as to the right of the persons associated in this venture to produce and distribute motion pictures of any kind they may see fit. The democratic principle of free speech insures this right even—unfortunately it seems—to those whose ideas if carried into effect would allow freedom of expression to no one but themselves. But emphatic protest is raised against the attempt to pervert the entertainment screen from its avowed purposes of entertainment and into the devious

channels of social, political and economic propaganda. . . .

The spirit of aggression toward the entertainment screen which imbues these propagandists is not a new manifestation confronting the motion picture industry. It has made an appearance before and will be heard from again. The vastness of the theatre audiences, coupled with the emotional potentialities of the film, represent a means of unparalleled effectiveness in influencing the public mind. It is inevitable that the screen should find itself the object of these attentions. . . .

Any such effort as this "Films for Democracy" constitutes a real threat to the integrity of the American motion picture, to the theatre's position of trust with its public and—very definitely—to the continued prosperity of the business.

Every propagandist, Left, Right or Center, should be given clearly to understand that it will be agreeable to the motion picture industry to have him hire a hall and leave the entertainment screen alone.

Admission Prices

MR. LOEW IS WRONG

October 4, 1919

To Mr. Marcus Loew is attributed the assertion that twenty-five cents is the logical admission price limit. He says an increase beyond this figure is prohibitive and that it will not hold the motion picture public.

There are probably few in the industry who should be better equipped than Mr. Loew to speak on this subject but despite a very high regard for Mr. Loew's opinion on this and everything else applying to the exhibition of motion pictures we are inclined to disagree—absolutely.

To agree with Mr. Loew is to agree that motion pictures comprise a cheaper form of entertainment; that the public does not rate motion pictures with other types of entertainment for which they have long been accustomed to pay more than twenty-five cents.

There is a reasonable limit. But it is not twenty-five cents. The show at the Rivoli, New York City, at a dollar is the biggest bargain on Broadway. And there are hundreds of Rivolis throughout the country.

Extended Runs

EXTENDED RUNS

September 11, 1915

The question of longer runs is a matter which should be of vital concern and extensive investigation by exhibitors. There persists widely a fallacy which had its birth in the days of the nickelodeon that the program of a picture playhouse should be

[Continued on page 31]

RESOLUTION

THE PRESIDENT AND DIRECTORS OF THE MOTION PICTURE ASSOCIATION OF AMERICA, INC.—

Note with interest the approaching anniversary of Martin Quigley's third-of-a-century association with motion pictures;

remember that his association began in the year of the first feature length picture and that he has publicized successively the first talking picture, the first picture in color and the first film to be televised;

record our grateful appreciation of Mr. Quigley's vigorous and unflagging efforts to stimulate the development of the finest in entertainment and to encourage our sense of responsibility as an organized industry;

bear witness especially to Mr. Quigley's invaluable leadership in connection with the initiation, preparation, adoption and strengthening of the Motion Picture Production Code and the Motion Picture Advertising Code and their administration;

pay tribute to his sterling character as a man, his moral courage as an editor and publisher and his vision as an industry leader;

congratulate him upon his business success and the worthy place of leadership and influence he now occupies; and

EXTEND OUR BEST WISHES to him for many more years of good health, business success, and continuing service to his industry and his country.

Eric Johnston	John W. Whitaker	J. R. Vogel
Spyros P. Skouras	Norton V. Ritchey	May Mitchell
Albert Warner	S. Broidy	W. C. Michel
Jack Cohn	E. B. Hatrick	Theodore R. Black
A. Schneider	Herbert J. Yates	Ned E. Depinet
Austin Keough	N. M. Schenck	Herman Robbins
N. J. Blumberg	J. J. O'Connor	Samuel Schneider

SIGNATORIES TO THE ABOVE RESOLUTION ARE: ERIC JOHNSTON, SPYROS P. SKOURAS, ALBERT WARNER, JACK COHN, A. SCHNEIDER, AUSTIN KEOUGH, N. J. BLUMBERG, JOHN W. WHITAKER, NORTON V. RITCHEY, S. BROIDY, E. B. HATRICK, HERBERT J. YATES, N. M. SCHENCK, J. J. O'CONNOR, J. R. VOGEL, BARNEY BALABAN, W. C. MICHEL, THEODORE R. BLACK, NED E. DEPINET, HERMAN ROBBINS, SAMUEL SCHNEIDER.

RESOLUTION

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. HOLLYWOOD—

WHEREAS, Martin Quigley's distinguished service to the motion picture industry has covered a period of a third of a century; and

WHEREAS, his association with our industry has ever been marked by continuing and constructive contributions to its growth and development; and

WHEREAS, during these years he has been an ardent champion of all efforts to produce the finest in entertainment; and

WHEREAS, he has constantly endeavored to develop the highest degree of social responsibility on the part of our industry to the American public; and

WHEREAS, it was Martin Quigley who originated, developed and presented to this Association, in January 1930, the Production Code plan, together with documentations, which were later accepted and approved; and

WHEREAS, he contributed in large part to the development and adoption of the Motion Picture Advertising Code; and

WHEREAS, his personal character, his talents as an editor and publisher and his statesmanlike approach to industry problems have left their impact on all who have been associated with him;

THEREFORE, we, the members of the Association of Motion Picture Producers, do hereby take cognizance of Martin Quigley's third-of-a-century of association with our industry by congratulating him upon his business success and his leadership in our industry, and extend to him our warmest best wishes for many years of personal achievement and service to his industry and country.

Y. Frank Freeman
Edward Muhl
Fred S. Meyer
Louis K. Sidney
Robert V. Newman
B. B. Kahane
Hal Roach Jr.
Herbert Freston
Marvin A. Ezzell
Leon Goldberg

SIGNATORIES TO THE ABOVE RESOLUTIONS ARE: Y. FRANK FREEMAN, EDWARD MUHL, FRED S. MEYER, LOUIS K. SIDNEY, ROBERT V. NEWMAN, B. B. KAHANE, HAL ROACH, JR., HERBERT FRESTON, MARVIN A. EZZELL, LEON GOLDBERG.

ALLIED STATES ASSOCIATION of MOTION PICTURE EXHIBITORS

ABRAM F. MYERS, General Counsel and Chairman of the Board—

- Martin Quigley and Allied States Association have pursued a common ideal: Both have stood for decency in motion pictures and for the integrity and freedom of the screen.
- Whatever may have been their differences on other issues, or as to the best means of accomplishing their common purpose, both have resolutely opposed any abridgement of the right of theatre goers freely to choose the picture they wish to see, and have opposed any use of the screen for propaganda purposes.
- Because through the years Allied and Martin Quigley have traveled so important a part of the road together, Allied salutes Mr. Quigley on the completion of his third of a century of service to the motion picture industry.

THEATRE OWNERS of AMERICA

TED R. GAMBLE, President—

Q I have learned that the Motion Picture Herald will salute you with a special edition honoring the passage of a third of a century during which you have served the motion picture industry. I wish to take this opportunity on behalf of the Theatre Owners of America to extend to you our congratulations and a word of appreciation to you for this service.

Q It seems to me that the trade press in the motion picture industry is unique in that it serves as virtually the sole informational conduit between the producers and distributors and the exhibitors. Exhibitors are importantly dependent upon the trade press for a large amount of business guidance. In your publications you have achieved an admirable combination of information and counsel. Your personal attitudes have always reflected your ambition to see the motion picture industry thrive and progress from a cultural as well as business point of view. You have surrounded yourself with men who share your enthusiasm for our great industry, and the suggestions and advice that have been found in your columns have in many instances been the genesis of real industry progress.

Q It has been a comfort to the thousands of exhibitors who view their business with dead seriousness to realize that they have as an ally an outstanding student and observer such as yourself, who through the years has demonstrated sincere determination to guide the industry to its proper place in the national and community scene. I am sure that every member of TOA would wish to join with me in felicitating you on this happy occasion.

THEN & NOW

PICTURES OF PROGRESS THROUGH A THIRD OF A CENTURY

THE dawn of our Third of a Century was a day of emergence from the humble and tatterdemalion store and nickelodeon into the establishment of the motion picture in real theatres, the home of the development of the art encouraged by the buying power of the growing audience. The years of transition, around 1915, found all phases from store-shows to the new picture palaces functioning. The motion picture was a long step on its way from the lowliest of store-shows to the grandeurs of today's New York Music Hall, the world's greatest theatre.



HERE the triumph of Radio City Music Hall, the mighty culmination of the third of a century of evolution in the art of exhibition, the stage a scintillating adjunct to the screen.



HERE was an ambitious project of the dawn era—a genuine roadshow presentation of "Dante's Inferno," meaning a hell of a picture, on the Boardwalk in Atlantic City. A Warner presentation.

AND HERE, right, is the brave young Rialto as of the autumn of 1915, with a front illuminated by a peacock's tail of electrical rockets—gala modernism of then come to wondering Broadway.



THEN AND NOW

Q As the art and the industry grew the stars arose to dominate the sky. Great pictures in great theatres for great audiences made great players. Mary Pickford, Mr. Zukor's "ace", was first of the screen-made superstars. Charles Chaplin, genius of pathos in the guise of humor, was the best known man in the world, as the exponent of the underdog, proclaimer of the triumph of the boob. Douglas Fairbanks was a smart and acrobatic romanticist who knew the value of good company. They turned up as the major components of United Artists, a star-cooperative, a major enterprise which gave the other majors a problem. It was a manifestation of trade, not art, with the sales focus on names.



THE gay UA rigadon of Charlie and Doug and Mary. Trade-wise they were made for each other, while it lasted.



THIS is Mr. Chaplin, aged 27 when he came in in 1916, just after that \$670,000 contract, the first great star contract which set the rest of the stars dancing and demanding.

AND Mr. Chaplin a third of a century later, the comedian become philosopher.



JOHN Rudolph Freuler, the 1915-1918 magnate, who paid that Chaplin salary, breaking precedent, making money, history and complications to come. As he was then, behind a roll-top desk.

MR. FREULER, as of now and healthy—an exhibitor yet.

THEN AND NOW

The rise of the stars, the rise of the rentals, problems of trade and trade practise, made their impress and Marcus Loew, metropolitan exhibitor, finding himself so much a customer of Mr. Zukor, decided to go into production—resulting in the impressive Metro-Goldwyn-Mayer, which today has no Metro, no Goldwyn, but considerable Mayer. Concurrently other theatre interests went into production, too, as for instance First National Exhibitors Circuit. Picture technique improved, stars scintillated. Promotion and competitive selling boomed.



ONE day Marcus Loew signed Mae Murray for "Peacock Alley," a picture in the spirit of the day. Others, left to right, M. H. Hoffman, Tiffany Productions, Nicholas M. Schenck, Robert Z. Leonard, director, and William E. Atkinson, general manager of Metro.



MAE MURRAY'S stand-in in "Peacock Alley" had a wooden leg. Modern practise is more interesting.

BOX office technique was crystallizing among profound students of the art and the customers. At right Cecil B. DeMille in conference considers the essence of "The Affairs of Anatol." She is Wanda Hawley. The other three, left to right, Bebe Daniels, Agnes Ayres and the glorified Gloria Swanson.



AND here is the last word in studio technique and intricacy, showing a roving Technicolor camera following the story through the amazing Hitchcock sequences of "Rope," for Warner Brothers.



THIS was an imposing Edison studio set, in up-town New York, a third of a century ago. That was when New York and the east were production headquarters, before Hollywood.

QThrough the lively years of the evolving industry there has been a continuing expansion and refinement of the techniques, from the simple hand-cranked camera on a tripod and the equally simple hand-cranked two-pin Edison projector in the theatre booth. Optics, electronics, new photo-chemistry, and color have enriched the art with new tools and new skills.



THE camera began to grow mobile with the primitive "dolly shot," taking the camera and director along on wheels. Jack Conway, director, dollying through "Brown of Harvard," 1926.



HERE the camera and its crew rides a great crane, as closely controlled as a telescope, trained on the stars, and the crane in turn rides a glorified dolly track below. This from "Meet John Doe," on a big Warner set.



AND ALL THE WHILE—

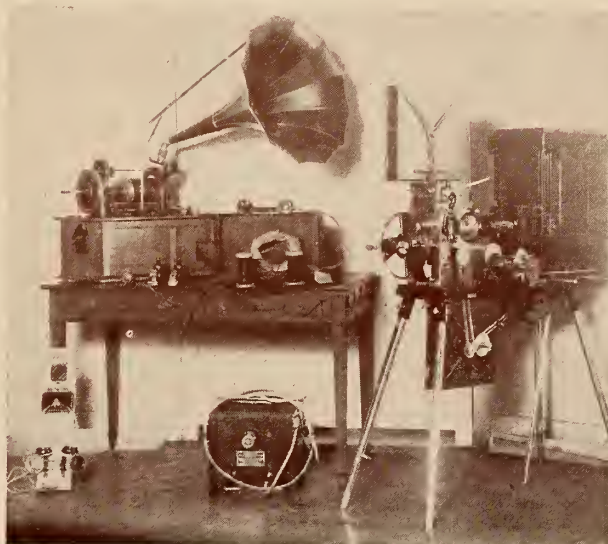
QThere have been screen concerns with the affairs of the world, and through many of the years, wars in Europe. When our third of a century opened many a world figure of the films, decidedly younger then, was personally deep in the wars.



J. ARTHUR RANK, those thirty-three years ago was serving the cause of Britain and our world by driving an ambulance in France.



E. T. CARR, joint managing director of General Film Distributors now, was a major in the British army back there in 1915.



LONG ago and far away, in 1915 Thomas Edison brought forth sound and talking pictures, phonograph synchronized with projector. Complex then, looks simple now.



TODAY'S miracle of sound pictures for vast audiences is delivered by imposing batteries of intricate projector mechanisms controlled by hands of skill. Here is the projection room of Radio City Music Hall to a screen nearly two hundred feet away, for six thousand patrons.

Martin Quigley's List

—ONE FOR EACH YEAR FROM 1915 TO

1948—OF PICTURES HE LIKED BEST

1915—THE BIRTH OF A NATION

PRODUCING CO.: Epoch Producing Co. DISTRIBUTOR: State Rights. DIRECTOR: D. W. Griffith. PLAYERS: Henry B. Walthall, Lillian Gish, Mae Marsh, Wallace Reid, Miriam Cooper.

1916—INTOLERANCE

PRODUCING CO.: Wark Producing Corp. DISTRIBUTOR: State Rights. DIRECTOR: D. W. Griffith. PLAYERS: Mae Marsh, Lillian Gish, Constance Talmadge, Robert Harron.

1917—REBECCA OF SUNNYBROOK FARM

PRODUCING CO.: Artcraft. DISTRIBUTOR: Paramount-Artcraft. DIRECTOR: Marshall Neilan. PLAYERS: Mary Pickford, Eugene O'Brien, Marjorie Daw, Helen Jerome Eddy.

1918—HEARTS OF THE WORLD

PRODUCING CO.: Comstock-World. DISTRIBUTOR: World Film. DIRECTOR: D. W. Griffith. PLAYERS: Lillian Gish, Robert Harron, Dorothy Gish.

1919—THE MIRACLE MAN

PRODUCING CO.: Mayflower Productions. DISTRIBUTOR: Paramount-Artcraft. DIRECTOR: George Loane Tucker. PLAYERS: Thomas Meighan, Lon Chaney, Sr., Betty Compson.

1920—WAY DOWN EAST

PRODUCER: D. W. Griffith. DISTRIBUTOR: United Artists. DIRECTOR: D. W. Griffith. PLAYERS: Richard Barthelmess, Lillian Gish.

1921—THE FOUR HORSEMEN OF THE APOCALYPSE

PRODUCING CO.: Metro. DISTRIBUTOR: Metro. DIRECTOR: Rex Ingram. PLAYERS: Rudolph Valentino, Alice Terry, John Sainpolis.

1922—SMILIN' THROUGH

PRODUCER: Joseph M. Schenck. DISTRIBUTOR: First National. DIRECTOR: Sidney A. Franklin. PLAYERS: Norma Talmadge, Harrison Ford, Wyndham Standing.

1923—DOWN TO THE SEA IN SHIPS

PRODUCING CO.: Whaling Film Corp. DISTRIBUTOR: W. W. Hodkinson Corp. DIRECTOR: Elmer Clifton. PLAYERS: Raymond McKee, Marguerite Courtot.

1924—THE COVERED WAGON

PRODUCING CO.: Famous Players-Lasky. DISTRIBUTOR: Paramount-Artcraft. DIRECTOR: James Cruze. PLAYERS: Ernest Torrence, Lois Wilson.

1925—STELLA DALLAS

PRODUCER: Samuel Goldwyn. DISTRIBUTOR: United Artists. DIRECTOR: Henry King. PLAYERS: Belle Bennett, Ronald Colman.

1926—WHAT PRICE GLORY?

PRODUCING CO.: Fox Film. PRODUCER: Winfield Sheehan. DISTRIBUTOR: Fox Film. DIRECTOR: Raoul Walsh. PLAYERS: Victor McLaglen, Edmund Lowe, Dolores Del Rio.

1927—THE BIG PARADE

PRODUCING CO.: M-G-M. DISTRIBUTOR: M-G-M. DIRECTOR: King Vidor. PLAYERS: John Gilbert, Renee Adoree.

1928—THE SINGING FOOL

PRODUCING CO.: Warner Bros. DISTRIBUTOR: Warner Bros. DIRECTOR: Lloyd Bacon. PLAYERS: Al Jolson, Betty Bronson, Josephine Dunn, Reed Howes.

1929—BROADWAY MELODY

PRODUCING CO.: M-G-M. DISTRIBUTOR: M-G-M. DIRECTOR: Harry Beaumont. PLAYERS: Bessie Love, Anita Page, Charles King.

1930—ALL QUIET ON THE WESTERN FRONT

PRODUCING CO.: Universal. DISTRIBUTOR: Universal. DIRECTOR: Lewis Milestone. PLAYERS: Lew Ayres, Louis Wolheim, John Wray, Arnold Lucy.

THROUGH my third of a century as editor I have seen a multitude of pictures—some great and some, to say the least, not great.

Out of the pictures seen, I offer herewith, one for each year, a list—1915-1948 inclusive—of the pictures I liked best. —MARTIN QUIGLEY

1931—CIMMARON

PRODUCING CO.: RKO Radio. DISTRIBUTOR: RKO Radio. DIRECTOR: Wesley Ruggles. PLAYERS: Richard Dix, Irene Dunne.

1932—GRAND HOTEL

PRODUCING CO.: M-G-M. DISTRIBUTOR: M-G-M. DIRECTOR: Edmund Goulding. PLAYERS: Greta Garbo, John and Lionel Barrymore, Joan Crawford, Wallace Beery, Jean Hersholt, Lewis Stone.

1933—CAVALCADE

PRODUCING CO.: Fox Film. PRODUCER: Winfield Sheehan. DISTRIBUTOR: Fox Film. DIRECTOR: Frank Lloyd. PLAYERS: Diana Wynyard, Clive Brook.

1934—IT HAPPENED ONE NIGHT

PRODUCING CO.: Columbia. DISTRIBUTOR: Columbia. DIRECTOR: Frank Capra. PLAYERS: Claudette Colbert, Clark Gable.

1935—THE INFORMER

PRODUCING CO.: RKO Radio. DISTRIBUTOR: RKO Radio. ASSO. PROD.: Cliff Reid. DIRECTOR: John Ford. PLAYERS: Victor McLaglen, Heather Angel, Preston Foster.

1936—SAN FRANCISCO

PRODUCING CO.: M-G-M. PRODUCERS: John Emerson, B. H. Hyman. DIRECTOR: W.

S. Van Dyke. PLAYERS: Clark Gable, Spencer Tracy, Jeanette MacDonald.

1937—SNOW WHITE AND THE SEVEN DWARFS

PRODUCER: Walt Disney. DISTRIBUTOR: RKO Radio.

1938—DARK VICTORY

PRODUCING CO.: Warner Bros. DISTRIBUTOR: Warner Bros. DIRECTOR: Edmund Goulding. PLAYERS: Bette Davis, George Brent, Humphrey Bogart.

1939—GONE WITH THE WIND

PRODUCER: David O. Selznick. DISTRIBUTOR: M-G-M. DIRECTOR: Victor Fleming. PLAYERS: Vivian Leigh, Clark Gable, Olivia de Havilland, Leslie Howard, Thomas Mitchell.

1940—REBECCA

PRODUCER: David O. Selznick. DISTRIBUTOR: United Artists. DIRECTOR: Alfred Hitchcock. PLAYERS: Laurence Olivier, Joan Fontaine.

1941—HOW GREEN WAS MY VALLEY

PRODUCING CO.: 20th Century-Fox. PRODUCER: Darryl F. Zanuck. DISTRIBUTOR: 20th Century-Fox. DIRECTOR: John Ford. PLAYERS: Walter Pidgeon, Maureen O'Hara, Donald Crisp.

1942—MRS. MINIVER

PRODUCING CO.: M-G-M. PRODUCER: Sidney A. Franklin. DISTRIBUTOR: M-G-M. DIRECTOR: William Wyler. PLAYERS: Greer Garson, Walter Pidgeon, Teresa Wright.

1943—THE SONG OF BERNADETTE

PRODUCING CO.: 20th Century-Fox. PRODUCER: William Perlberg. DISTRIBUTOR: 20th Century-Fox. DIRECTOR: Henry King. PLAYERS: Jennifer Jones, Vincent Price, Charles Bickford.

1944—GOING MY WAY

PRODUCING CO.: Paramount. PRODUCER: Leo McCarey. DISTRIBUTOR: Paramount. DIRECTOR: Leo McCarey. PLAYERS: Bing Crosby, Barry Fitzgerald, Rise Stevens.

1945—THE BELLS OF ST. MARY'S

PRODUCING CO.: Rainbow Productions. PRODUCER: Leo McCarey. DISTRIBUTOR: RKO Radio. DIRECTOR: Leo McCarey. PLAYERS: Bing Crosby, Ingrid Bergman.

1946—THE BEST YEARS OF OUR LIVES

PRODUCER: Samuel Goldwyn. DISTRIBUTOR: RKO Radio. DIRECTOR: William Wyler. PLAYERS: Fredric March, Myrna Loy, Dana Andrews, Teresa Wright, Harold Russell.

1947—LIFE WITH FATHER

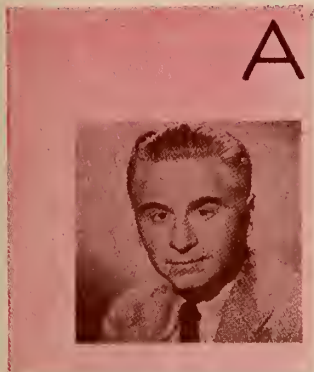
PRODUCING CO.: Warner Bros. PRODUCER: Robert Buckner. DISTRIBUTOR: Warner Bros. DIRECTOR: Michael Curtiz. PLAYERS: Irene Dunne, William Powell.

1948—JOAN OF ARC

PRODUCING CO.: Sierra Productions. PRODUCER: Walter Wanger. DISTRIBUTOR: RKO Radio. DIRECTOR: Victor Fleming. PLAYERS: Ingrid Bergman, Jose Ferrer, Francis L. Sullivan, J. Carrol Naish, Irene Rich.

A Third of A Century Ago

by RED KANN



As one turns back the years to the beginning of our Third of A Century to survey "what they were doing then" it becomes evident indeed that this is an industry of great personal adventure. Career in the motion picture, even as in the rest of the world of art and industry, is either something that happens to you, or else you happen to it. As we examine the report on the headline names of 1948, from the perspective of 1915, it is plain that while none may foresee where he is going, he is inescapably on his way. The whole of the motion picture is like that—lots of vigorous destiny, destination just some place somewhere ahead. Plainly enough this record here does show that they get ahead.

ADOLPH ZUKOR—President, Famous Players Film Co.

ERIC JOHNSTON—Sophomore, University of Washington; three nights weekly, longshoreman on Smith-Cove dock, Seattle.

NICHOLAS M. SCHENCK—General manager, Loew's Consolidated Enterprises.

FRANK C. WALKER—Practicing law with his brother, Butte, Mont.

BARNEY BALABAN—With Sam Katz and his father planning Chicago de luxe theatres; operating independent 'change.

LOUIS B. MAYER—Secretary, newly-formed Metro Pictures Corp.

CECIL B. DE MILLE—Director-general, Jesse L. Lasky Feature Play Co.

KARL HOBLITZELLE—Developing Interstate Circuit, Texas, on two-a-day vaudeville.

BING CROSBY—Attending Webster Public Grade School, peddling papers, swimming, Spokane, Wash.

SPYROS P. SKOURAS—Managing the Lafayette, St. Louis.

JOHN FORD—Assistant director, "stunt" double for his brother, Francis, at "U."

H. M. WARNER—Heading Warner Features, Inc.

HOWARD HUGHES—Attending grade school, Houston, Tex.

GRADWELL L. SEARS—Projectionist, New Janus, Shelbina, Mo.

J. ARTHUR RANK—Driving ambulance in France.

FLOYD B. ODLUM—Practicing law, Salt Lake City.

HENRY GINSBERG—Quitting advertising to join *Billboard* staff.

NED E. DEPINET—Assistant general manager, Consolidated Films, Dallas.

AL LICHTMAN—President, Alco Film.

E. V. RICHARDS, JR.—Vice-president, general manager, Saenger Amusement Co., Shreveport, La.

LEO SPITZ—Practicing law, Chicago.

JACK COHN—Editing Animated (news) Weekly for Imp-Universal.

JAMES MULVEY—Clerk, N. Y., Westchester and Boston Railway.

HERBERT J. YATES—Organizing Republic Laboratories.

JOHN DANZ—Operating High Class and Crown, Seattle.

DARRYL F. ZANUCK—At school, Wahoo, Neb.

HERMAN ROBBINS—Branch manager, Box Office Attractions Co., Syracuse, N. Y.

JOSEPH M. SCHENCK—Operating Palisades Park, N. J.; general manager, Loew theatres.

WILL H. HAYS—Practicing law, Sullivan, Ind.; Republican State Chairman.

JOSEPH R. VOGEL—Managing Palace, Brooklyn, N. Y.

JACK L. WARNER—Operating exchange and theatre, San Francisco.

ABRAM F. MYERS—Law clerk, Department of Justice.

CHARLES C. MOSKOWITZ—Bookkeeper, Loew's; chopping tickets nights at Loew's New York Roof.

CHARLES P. SKOURAS—Managing Olympia, St. Louis.

WILLIAM C. MICHEL—Comptroller, Precision Machine Co.

JOHN BALABAN—Salesman, General Film, Chicago.

NATE J. BLUMBERG—Building Palace, Racine, Wis.

J. ROBERT RUBIN—Practicing law; organizing Metro Pictures Corp.

SAMUEL GOLDWYN—Treasurer, general manager, Jesse L. Lasky Feature Play Co.

EDWIN SILVERMAN—Booker, V-L-S-E.

HAL B. WALLIS—Attending school, Chicago.

J. CHEEVER COWDIN—Partner, Bond and Goodwin, bankers, San Francisco.

EDDIE CANTOR—Playing straight man to Al Lee in vaudeville.

M. A. LIGHTMAN—In construction field, Nashville, Tenn.

NEIL F. AGNEW—Working for Chicago and North Western Rwy. during day; attending night, school, Chicago.

HARRY C. ARTHUR, SR.—Poster clerk, Fox Film exchange, Chicago.

JOSEPH BERNHARD—In real estate and finance, Philadelphia.

JOHN DAVIS—Approaching tenth year.

ED. D. DURWOOD—Acting, operating Dubinsky Bros. Tent Show with brothers Maurice, Barney.

CHARLES EINFELD—Graduating P. S. 42, usher in family's New York theatres.

TED GAMBLE—At school, Nevada, Mo.

JULES C. STEIN—Playing violin, saxophone in, around Chicago.

E. J. MANNIX—Managing Palisades Amusement Park, Fort Lee, N. J.

MARY PICKFORD—Starting new contract with Famous Players Film Co.

ROBERT J. O'DONNELL—Treasurer, Orpheum, Brooklyn, N. Y.

WILLIAM F. RODGERS—Branch manager, General Films, Albany, N. Y.

CHARLES CHAPLIN—Making comedies for Essanay.

STEVE BROIDY—Just a school boy.

DORE SCHARY—Playing one-a-cat, Newark, N. J.

HERMAN M. LEVY—"Preparing confirmation speech. Synchronization and performing rights negotiated directly with my producers."

CHARLES M. REAGAN—Attending Notre Dame.

JOHN J. FITZGIBBONS—Manager, chief projectionist, buyer, booker, Glen Theatre, Glen Cove, Long Island.

ROBERT B. WILBY—"I was managing the Strand, Plaza and Orpheum for Strand Amusement Company at Montgomery, Ala. My chief problems were what I considered to be unreasonable demands of the film salesmen and the musicians. In the intervening thirty-three years, only one of those problems has been solved. Maybe there's no answer to the first."

JAMES E. COSTON—Operating Federal, South Park and Burnham, Chicago.

HAROLD J. FITZGERALD—Booker, General Film.

WILLIAM A. SCULLY—"I was a nice little bookkeeper for the Grand Trunk Railway, Portland, Me."

A. J. BALABAN—Operating Circle, Chicago.

SOL A. SCHWARTZ—At Public School No. 5, New York.

D. O. SELZNICK—In prep school.

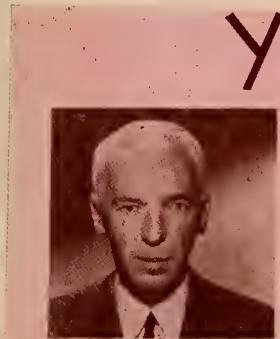
[Continued on following page]

- WALT DISNEY—Attending Benton School, Kansas City; attending Fine Arts School Saturdays, drawing cartoon weekly for barber shop display.
- S. H. FABIAN—Attending high school, Paterson, N. J.; substitute usher, father's theatre.
- H. F. KINCEY—In high school, Selma, Ala.
- ROBERT MOCHRIE—At Cornell.
- PAT CASEY—Running Pat Casey Vaudeville Agency; head man, Vaudeville Managers' Protective Association, New York.
- LEONARD H. GOLDENSON—"Too young to know better—nine years old."
- WILLIAM GOETZ—Struggling through seventh grade, P.S. 23, The Bronx.
- GUS S. EYSELL—Student, Central High School, Kansas City.
- MALCOLM KINGSBERG—"I was busy attending Central High at Springfield, Mass. and driving a Chandler car. Occasionally, I ate peanuts at the Broadway theatre where Corse Payton played."
- J. MYER SCHINE—Acquiring the Novelty, Syracuse, N. Y., his first theatre.
- Y. FRANK FREEMAN—Joined S. A. Lynch; managing Paramount exchange, Atlanta.
- A. W. SMITH, JR.—Booker for Pathe, New York.
- SAMUEL ROSEN—Senior, High School of Commerce, New York.
- HARRY KALMINE—Manager, bouncer, etc., Classics Theatre, New York.
- HARRY L. NACE—Operating Lamara and Hippodrome, Phoenix, Ariz.
- LOUIS NIZER—Singing in choir, editing school paper, delivering shoes for Regal.
- BEN KALMENSON—In paymaster's department, Parks Works, Crucible Steel Co., Pittsburgh.
- VINCENT McFAUL—Operating Shea's Court, Buffalo.
- FRANK H. RICKETSON, JR.—Senior, Leavenworth, Kans. High School.
- JESSE L. LASKY—President, Jesse L. Lasky Feature Play Co.
- JAMES R. GRAINGER—Assistant to Winfield Sheehan, vice-president and general manager, Fox Films.
- RICHARD F. WALSH—At Public School No. 9, Brooklyn, N. Y.
- HOWARD DIETZ—Attending, Columbia School of Journalism; won \$500 prize in Fatima cigarette contest.
- WALTER F. WANGER—Aide to Granville Barker, Wallach's Theatre, New York.
- HAL E. ROACH—Directing Harold Lloyd.
- ARTHUR B. KRIM—Riding a three-wheeler in New York.
- WILLIAM J. HEINEMAN—"In knee pants, herding cows, going to school."
- EDWARD C. RAFTERY—Undergraduate, Holy Cross College, Worcester, Mass.
- TOM CONNORS—Selling for Pathe, New York.
- BOB WEITMAN—Attending Public School No. 188, New York.
- TRACY BARHAM—FBO salesman out of Jacksonville, Fla.
- HARRY A. COLE—"I was a very lousy real estate and insurance man in Dallas."
- SAM DEMBOW—Southern district manager, Fox Film; headquarters, Atlanta.
- BRYAN FOY—Appearing in "The Favorite Fool" for Mack Sennett.
- SIR ARTHUR JARRATT—Playing piano, Grand, Birmingham, Eng.; joined British Army.
- AL JOLSON—Starring in "Dancing Around," Winter Garden, New York.
- HERBERT T. KALMUS—President, general manager, Kalmus, Comstock and Westcott, industrial researchers.
- SIR ALEXANDER KORDA—Producing for UFA, Berlin.
- JULES LEVEY—State righting, Detroit.
- ABE MONTAGUE—Operating theatres in New England.
- MICHAEL NAIFY—Operating concessions, Panama-Pacific International Exposition, San Francisco.
- EDWARD A. GOLDEN—Owned, operated New England Metro franchise.
- FRED WEHRENBURG—Operating Cherokee Theatre, St. Louis with Harry Koplar.
- JOHN H. HARRIS—At Crafton Crofton High School in Pittsburgh suburbs.
- HENRY REEVE—Handling liability insurance with the Travelers, Philadelphia.
- ARTHUR M. LOEW—Freshman, NYU; cub reporter, New York *Globe*.
- BOB BENJAMIN—Attending Public School No. 43, Brooklyn, N. Y.
- WILLIAM C. GEHRING—Senior, Lafayette High, Buffalo.
- MOREY GOLDSTEIN—Newsboy, Chelsea, Mass.
- FRANCIS HARMON—Junior, University of Virginia.
- R. E. MOON—"Grease monkey," Detroit garage.
- H. M. RICHEY—News editor, Monroe, Mich. *Evening News*.
- PAUL N. LAZARUS, JR.—"Keeping company with young lady who some 20 years later married someone else."
- JOSEPH H. SEIDELMAN—Studying law, Marquette University.
- HUGH OWEN—Student, Atlanta.
- PHIL REISMAN—Breaking into sales, Paramount exchange, Minneapolis.
- CHARLES SCHLAIFER—At South Central School, South Omaha, Neb.
- EARL J. HUDSON—In charge of publicity, Universal, New York.
- ARTHUR W. KELLY—Working for Jay Gould.
- AUSTIN C. KEOUGH—Practicing law, Springfield, Mass.
- MILTON S. KUSELL—Working for Felix Feist, Celebrated Players, Chicago.
- MORT BLUMENSTOCK—Student, Townsend Harris High School, New York.
- SAMUEL RINZLER—Acquiring the Cleveland, Brooklyn; dealing for second.
- GEORGE J. SCHAEFER—Secretary to Lewis J. Selznick.
- M. A. SILVER—Handling books at Strand, Lynn, Mass. for Moe Mark.
- GEORGE P. SKOURAS—Utility man for Spyros and Charles at Lafayette, Olympia theatres, St. Louis.
- NATE B. SPINGOLD—General publicity director for William Morris.
- L. E. THOMPSON—Vice-president, treasurer, Webb Granite and Construction Co., Worcester, Mass.
- SOL M. WURTZEL—Secretary to William Fox.
- SI SEADLER—Singing 'Roar, Lion, Roar' at Columbia School of Journalism.
- S. BARRET McCORMICK—Managing the Princess, Denver.
- FRED S. MEYER—Universal branch manager, Minneapolis.
- E. K. O'SHEA—Introducing Lucky Strikes for American Tobacco.
- FREDERICK C. QUIMBY—Managing Pathe Exchange, Denver.
- BERNARD G. KRANZE—Student, Public School No. 188, New York.
- CHARLES SCHWARTZ—Clerking, law office of Nathan Burkan.
- LYNN FARNOL—Student, Friend's Central School, Philadelphia.
- HARRY BRANDT—Managing Carlton, Brooklyn, N. Y.
- STANLEY SHUFORD—Editing school paper, studying, Trinity School, N. Y.
- GEORGE F. DEMBOW—District manager, Fox Films; out of Philadelphia.
- JOHN JOSEPH—Student, Shortridge High School, Indianapolis.
- E. M. SAUNDERS—District manager, Universal exchanges out of New York.
- HOWARD LeSIEUR—Student in one-room schoolhouse, Ashcroft, British Columbia.
- JOSEPH L. STEIN—Attending Berlin, N.H. High School.
- FRANK MEYER—Cutter and title man, Famous Players studio, New York.
- BILLY WILDER—In school, Vienna, Austria.
- R. M. GILLHAM—Student, Williams College.
- PAUL RAIBOURN—Studying, University of Illinois.
- MAURICE BERGMAN—"I was working part time at the Royal, Chillicothe, Ohio, singing solos. A normal, natural development cheated me when I turned from boy soprano to baritone overnight. I was attending high school, hating everything they offered; working in my father's store; courting three girls at the same time; proud chauffeur of the family's Maxwell, smoked Turkish cigarettes, wore peg-top trousers and yearned to own an Indian motorcycle."
- DAVID L. LOEW—A college freshman.
- CLAUDE F. LEE—Assistant city manager, Asheville, N. C. for S. A. Lynch.
- SOL LESSER—President, All-Star Feature Distributors, Inc.
- EDWARD S. SARGOY—Attending Stuyvesant High School, New York.

A Big Remembering

WHEREIN OUR HOLLYWOOD EDITOR
AND ERSTWHILE EXHIBITOR REFLECTS

by WILLIAM R. WEAVER
Hollywood Editor



YOU BROKE OUT one of your stock banners—William S. Hart Today—and the townfolk trooped in. You paid a bright kid \$15 a week to crank the Powers 6B in the booth, a smart girl \$10 to watch the music rolls in the Foto-Player and a pretty one about the same to sell the tickets you collected at the door. Film salesmen arrived in steady procession, brandishing flamboyant catalogues of unproduced pictures, India-rubber contracts and fluid expense accounts. If one of them mentioned percentage you threw him out. There were twice as many pictures as play-dates in the year, and any of them would do. You had only to sit still, confine yourself to the prescribed strict neutrality on the controversial subject of that far-away war, and watch the profits pile up. You were waist-deep in black and your banker loved you. This was free enterprise in the raw. It was 1915.

You advertised in the local newspaper, six inches on one column, but the editor gave your attractions more space than that in the news columns, because they were news. You distributed heralds—white ones this week, blue ones next, and red the week after—via small boys eager to execute the chore in return for free admission. You'd tasted censorship lightly, that time when the Epworth League Ladies objected to Dorothy's Dalton's tossing the key over her transom to the leering heavy in "Ten O'Diamonds," but a scissors wielded in plain view of the objectors had sent them away not only happy but recommending the picture to their friends. You had His Honor the Mayor, the councilmen, the police and fire chiefs on your smug little free list, just in case some local busybody should get ideas about trick taxes or similar impediments to the progress of a striving business. You knew everybody in town, and everybody knew you, even making a proud little show of it. For knowing you meant being "strictly in the swim." You knew it was phony, but hoped it wasn't, and brother—how it paid off.

A decade punctuated by a war, Prohibition and the invention of income tax did things to your setup. The IATSE merged that bright kid in the booth and quadrupled his wage. You traded in the Foto-Player as down payment on a Hammond organ, and the smart girl who used to switch the music rolls joined the American Federation of Musicians at six times the stipend. But the townfolk kept trooping in, and now you had a dozen names as potent as Bill Hart's.

Q Show business was still a breeze, if you knew your way around in it, and you did. You'd had a quick qualm back there in 1920, when the newspapers billed a lull as a "panic," but the Republicans had matters in hand now and nothing like that could happen again. So you booked a few blocks of pictures and set out in the Buick to investigate Miami.

You learned and unlearned much in the next two decades. So did the producers of the product which the townfolk had trooped in to see in 1915 and still do occasionally. They learned how to make pictures talk, which helped, and how to give them color, which helped some more. But they learned about a book a man named Freud had written, and that a motion picture is a powerful conveyor of message, and in the process of learning these things, they did some forgetting of things that you remembered well because you'd learned them from the townfolk.

Q You remember Mary Carr in "Over the Hill," and Vera Gordon in "Humoresque," because the townfolk came to you with still misty eye to thank you for showing them these plain portrayals of simple motherhood. Mother hasn't had a break in pictures for several years now. Yes, an egocentric old witch now and then, crossing up her offspring's life, or a sophisticated young hag sucking cigarettes through a yard of ivory stem, but no mothers that yours could identify herself with and weep or rejoice with.

You could tell the producers, who appear to have forgotten it, that the solid citizen still regards the mother as a fundamental and cherished institution, and that her complete eradication from the screen version of life in these United States represents forgetting of a deplorable and just possibly quite costly kind.

You could tell them, too, with the authority of four years in the lobby and your grosses past and present, that the Broadway gentlemen who went to Hollywood a few years ago and scattered the slick doctrine that "grays are the thing, in

characterization—nobody's all white, or all black" were talking with payroll intent or through their hats or both.

Q You could remind them that those townfolk who used to troop in without bothering to learn the name of the picture knew from scratch that Francis X. Bushman, Wallace Reid or Tom Mix were pure as driven snow, that Stuart Holmes, Lew Cody and Erich Von Stroheim were unmitigated dastards, and idolized them all not less but more for it. You could explain that the townfolk always knew snow-white heroes and jet-black villains were theatrical distortions of norm, but did and do prize theatrical distortion beyond everything else on the list.

You could tell producers many things. The Freudists might be surprised to know that Tom Ince's Frank Keenan-Charlie Ray production of "The Coward" explored fear expertly enough to make the customers demand its frequent return without showing the infant Ray falling on his head while ogling an over-sexed nurse. And the message-conveyors could be convinced, or maybe they couldn't, that all the messages the townfolk needed or wanted conveyed have been steady screen diet since "The Great Train Robbery," which proclaimed, quite early, that crime doesn't pay.

You could tell them these facts of life and many more, but you won't, because you know that most of the important ones have been around as long as you have—many of them exhibitors and meeting the same townfolk you met, back in their beginnings—and ought to know them.

Q You might ask them a few things, though, such as why they don't bring out a few sweet young things like 1915's Mary Pickford for 1948's audiences, instead of all those Theda Baras, and whether the unforgettable Mr. and Mrs. Sidney Drew are to be the last of their ubiquitous breed to reach the screen. You could ask them what is more important, among all the things they've learned, than the things they have forgotten.

They'd give you answers, most of them featuring the terms "old-fashioned" and "corny," and you'd settle for what you got, because the buyer's market of 1915 is the seller's market of 1948. The black ink isn't waist deep any more, at either end of the transaction, but it's still black.

Anybody want to sell out?

The Screen Theatre

BRINGING ARCHITECTURE TO THE PICTURE HOUSE THROUGH A THIRD OF A CENTURY

by GEORGE SCHUTZ
Editor, Better Theatres

"W



HAT a chance we have!" exclaimed John W. Root, eminent American architect, writing of motion picture theatre design in the November 1928 issue of *Better Theatres*. "First in importance is the need for the greatest possible number of seats giving an unobstructed view of the screen. No previous idea is of value here; we can do it better."

"But old ideas survive in spectacularly impressive halls, lobbies, foyers. . . . Plaster ornamentation, rainbow-hued, jarring curtains, red plush. . . . Such waste is wilful, wicked!"

This was the first shot of boom quality in a rather impudent insurrection. In only a dozen years since the establishment of the multi-reel feature picture in the 'teens, the motion picture industry had renewed much if not most of

its exhibition plant in America, at fabulous expense, often grandiosely, sometimes beyond reasonable hope of amortization. To invite persons well implemented with authority to call it ill-conceived was perhaps not among the more obvious duties of a motion picture trade journal.

But the art had come a long way since *BETTER THEATRES* began to call for Architecture to become itself a tool of that art, was the year that the motion picture at last acquired voice. The cheap, though costly, reproductions of Renaissance, Oriental, Mayan decorative devices, and the theatrical hokum which often went with them in gaudy carnival, had done their job. The public had been duly impressed. Now let the screen tell its story uninvaded, assisted instead. Besides, people were tittering. They and the art, both very much of the 20th century, were being travestied in polychrome rococo!

Q But the criticism went deeper than the forms and surfaces which met the eye. It ultimately bore, quite possibly, upon the function of the motion picture in the social scheme. That is why it has seemed worth pointed recalling in this review. Was the motion picture to be a circus? Or a service?

The enduring answer seemed to be inherent in the very mechanics of the art. Here for the first time was the means of bringing theatrical entertainment to the mass of people, in remote country town and big city alike, not as an infrequent event, but something like chicken on Sunday, or a walk on the Avenue. The early crudities had convinced some showmen that moving pictures were a novelty and would succeed essentially as such, but by 1915 mere crudity no longer concealed the true potentialities of the medium.

It was the year of "The Birth of a Nation," which was the more convincing because it followed immediately upon "Ca-

the middle 'teens. The year that *BETTER*

biria" and "Quo Vadis." On Broadway the huge, resplendent Capitol theatre had been built specifically as a motion picture playhouse, while the Strand, though projected as a stage theatre, had been promptly dedicated to the newer art-form. Something of the sort was going on in other cities—in Chicago, for example, where Balaban & Katz had already expressed their faith in the medium by erecting the luxurious Central Park and were planning the even more ambitious Riviera.

Q Looking back a dozen years later, the times of which we have just spoken appeared as the beginning of a period that had ended—a second stage of development. When it began, the nickelodeon was on its way out, but the broad foyers and ornament being built into theatres of the larger cities, and their military ushers and symphonic orchestras, represented showmanship rather than the art's technology, from which, in this business like many another, all blessings ultimately must flow.

Projector mechanisms were not yet enclosed; pedestals were tremulous three-point affairs; projection lamps produced little light and that yellow (costly high-intensity sources practicable for only the great metropolitan theatres did not appear until 1919, while mazda lamps continued to be widely employed even into the 1920's). Simple fans formed a "modern" ventilating installation, which became utterly lavish if augmented by spray cham-

bers. Upholstered auditorium chairs distinguished only the finer of the fine new theatres, all designed and installed to provide two hours of gilded discomfort.

How a motion picture theatre might well be designed in 1915 was authoritatively explained in a hefty book published in that year under the auspices of the American Technical Society. By Mr. David S. Hulfish, technical editor of "Motography," original root-stock of *MOTION PICTURE HERALD*, the book suggested that "the projecting machine should be at one end of the room and the picture screen at the other, both being high above the floor so that the rays of light from the projecting machine to the lower edge of the screen will not be interrupted by any patrons in the aisle. . . . The operator's booth must be lined with sheet iron, top, bottom and sides, and with a door having a latch."

Q By this date, however, Mr. Hulfish could point out that a sloping auditorium floor was "necessary in houses classed above the simplest of store-front theatres." A diagram indicated a constant-gradient ramp, which, he explained, "may extend two-thirds the way to the picture screen, and the front third of the house may be level."

Practically two decades of the invention had passed since the first public projection of a motion picture. Now Mr. Hulfish's earnest work became obsolete almost with publication, and the next twelve years would make it a passingly amusing relic. In downtown and important outlying business sections of large cities, fanciful and fancy "temples of the motion picture"—for so they often were called—rose up in a manner for all the world like poor folk suddenly come into a fortune. Today a row of old store buildings; tomorrow a sign very likely proclaiming, "An Acre of Seats in a Palace of Dreams!" Owners of the larger existing theatre buildings hastened to salvage them by remodeling, in Egyptian, perhaps, to compete with the brand new Italian Renaissance down the street.

In the great cities, the fresh "temples" fought competition with formidable bigness. In 1924 "Better Theatres" then only a year old but already seeking out some basic patterns to go by, canvassed leading showmen and architects to find out if the capacity of a motion picture theatre

(Continued in *BETTER THEATRES*)

Exhibitor Voices Down the Years

ALL across Martin Quigley's third of a century in the service of the industry his publications have been notable in uniquely affording a place for the voice of the exhibitor—an opportunity to set forth his convictions about any and all aspects of his business, from discussions of trade practice to evaluations of product.

The consideration of product has these many years been a chief concern in the experience meeting-on-paper of showmen contributing to the special department entitled "What the Picture Did for Me." It has long been world famous, with a readership as wide as the whole international circulation of *The Herald*. Also it is abundantly and often quoted in the press at home and abroad.

The often pungent remarks and whimsies of the exhibitor correspondents lend to its appreciation. And they also appreciate each other and the department of this paper which they have made so much their own. Some of their expressions about it on this anniversary occasion are presented here.

"As a contributor to that excellent section of the *HERALD*, WHAT THE PICTURE DID FOR ME, let me add my congratulations to the *HERALD* and its editor and publisher on its Third of a Century of publication. A careful and continual perusal of WHAT THE PICTURE DID FOR ME has enabled me to keep my bookings and my buying much more alive than I can get from other sources. The grass roots exhibitor is its contributor but all exhibitors read it."—C. M. HULBERT, *Gem Theatre, Cornell, Wisconsin*.

"The three necessities of man may be food, clothing and shelter, but the greatest necessity of any exhibitor, large or small town, is the *MOTION PICTURE HERALD*.

As regular as Sunday rolls around, I hurry to the post office to get my *MOTION PICTURE HERALD*. I call it the heartbeat and pulse of the motion picture industry."—JAMES C. BALKCOM, JR., *Gray Theatre, Gray, Georgia*.

"I must admit that I read the *MOTION PICTURE HERALD* like the Chinese, that is to say; I read it backwards, the "What the Picture Did For Me" department first.

Personally, I get a whale of a kick out of the frank and honest comments sent in by all the other exhibitors."—TED KEELLEN, *Royal Theatre, Sheffield, Illinois*.

"I have been a subscriber to the *HERALD*, (and the *HERALD* only) it seems ever since I have been in the picture business. I have depended upon the *HERALD* for so many helpful things in the progress of this business that it would be difficult for me to carry on without it. It keeps a small exhibitor up to date on all the important and necessary things of the business."—JERRY L. THAYER, *Manager, Raymond and Epping N. H. Theatres, Epping, New Hampshire*.

"Your mention of a proposed review of Quigley's Third-of-a-Century connection with the *MOTION PICTURE HERALD* reminds me that "Pop" Huston, as they know me in Kansas, has been in the exhibition business right here in Columbus for exactly that length of time.

In all these years, I have been one of your constant readers, and have great stacks of your files preserved in my storage vaults. The past three years of your issues are lining the top of my office desk at this moment."—N. W. HUSTON, *Liberty Theatre, Columbus, Kansas*.

"To me your department, "What the Picture Did for Me," is most interesting and the most important part of the *HERALD*.

Hoping that Mr. Quigley will enjoy another Third of a Century or more and you, too."—J. E. STOCKER, *Myrtle Theatre, Detroit, Michigan*.

"I enjoy the *MOTION PICTURE HERALD* and particularly do I enjoy "What the Picture Did for Me." It helps me lots in my bookings."—MRS. CLEO M. SHINGLER, *Buena Vista Theatre, Buena Vista, Georgia*.

"I have found your publication, the *MOTION PICTURE HERALD*, of invaluable assistance.

Especially is this true of the section, "What the Picture Did for Me." This is probably the most unique section in any trade paper for any industry."—A. B. THOMPSON, *Pres., Ritz Amusements, Inc., North Vernon, Indiana*.

"It is interesting to read how all the exhibitors, in situations like mine, feel about certain pictures, policies, etc. The majority of times we all have the same feelings about the same matters."—TERRY AXLEY, *New Theatre, England, Arkansas*.

"This writer believes that "What the Picture Did for Me" is one of the most interesting sections in the *HERALD*. While I don't report on all the features played, I never fail to read ALL the comments of my brother exhibitors."—ABE H. KAUFMAN, *Fountain Theatre, Terre, Indiana*.

"I have only been in the theatre business seven years. I subscribed to the *MOTION PICTURE HERALD* almost the first thing, and have renewed my subscription through the years, and intend to continue doing so, as I do not think I could get along without it."—MRS. MARCELLA SMITH, *Vinton Theatre, McArthur, Ohio*.

"There are three indispensable items in the successful operation of our theatre. Number One, of course, is the *MOTION PICTURE HERALD* itself, with its world of showman information. Number Two is the Product Digest, which gives us such an accurate outlook on coming product. Last, but far from least, is "What the Picture Did for Me" department, where we can exchange views with fellow exhibitors."—M. E. HAMMOND, *Shastona Theatre, Mount Shasta, Calif.*

"I have been in this location and in this theatre business for fifteen years and have always had the *HERALD* regularly. It fills the place that a club does for many businesses. It provides the news and necessary information that a small town manager needs to run a modern and well regulated theatre. I have all the *BETTER THEATRES* filed for a good many years.

Sure I get a kick out of the department, "What the Picture Did for Me," and some useful tips also."—C. W. RITENOUR, *Milford Theatre, Milford, Illinois*.

"I myself benefit greatly by religiously following "What the Picture Did for Me."—A. H. GOLDSON, *Gold Coast Theatre, Chicago, Ill.*

"As long as I am in the picture business, the *HERALD* will always be on my desk. It is my main source of information. From the "What the Picture Did for Me" department, I can tell whether or not a picture is good for my situation. In contributing to this department, you have the feeling that maybe you are helping others."—MELVIN LIPNICK, *Inverness Theatre, Inverness, Miss.*

British Destiny

A STUDY OF THIS ERA IN THE PATTERNING OF
THE INDUSTRY AS PART OF THE WORLD SCENE

by PETER BURNUP
London Editor



THIRTY-THREE years to this day, September 23, 1915, Chancellor of the Exchequer Reginald McKenna stood up in the House of Commons and announced the imposition of an *ad valorem* duty of thirty-three and one-third per cent on imported cinematograph films.

"We must look to the state of our foreign exchanges", said Mr. McKenna.

Britain's Government thereby set the pattern of things to come for the country's film industry.

Viewed through the vista of a turbulent Third of a Century, comments and indignant remonstrance aroused by the McKenna Duty wear an oddly familiar air. Film manufacturers were jubilant. But sager commentators opined that the

inevitable consequence of the impost would be the shifting of the world's film centre from London to "elsewhere".

That was a shrewd prophecy. Britain was the international motion picture mart. The Gaumont Company, controlled here then by A. C. Bromhead and his brother, Reginald, was the world's largest single film distribution organization. Mr. McKenna with the aid of trench warfare raging then around Ypres, so most British film men now declare, made possible Hollywood's world dominance and the revolution in selling methods which quickly ensued.

Q But turbulence of another sort characterized film traffickings of 1915. Essanay had struck a rich lode with the outgivings of Charles Spencer Chaplin. His films struck theatres throughout the country like a whirlwind. Film printers worked overtime on copies. No fewer than 170 prints of one two-reeler were made. Essanay broke away from established selling practices. Exhibitors went into a lather of indignation. Their newly-formed Association, under the leadership of Gavazzi King, held a mass meeting of protest at "those Americans." But Essanay flourished and set the distribution mode which persisted.

Prosperity was the mood of dealers in the mute instruments of popular entertainment. Mr. Will Barker built a printing and developing plant at the then remarkable cost of £5,000. "We shall have a capacity of half a million feet," declared Mr. Barker. Zeppelin raids virtually closed down London's West End theatres but film booths elsewhere were thronged from one end of the country to the other.

But unnoted by the picture-going public, scarcely remarked by the old fair-ground showmen who had developed into theatre proprietors, there were other portentous circumstances evolving beneath the surface.

The British Gaumont Company, formed as an agency for Leon Gaumont's product, came under British control in 1922. The

Bromhead brothers, acknowledged still as the elder statesmen of Britain's film industry, had consolidated production, distribution and exhibition interests; thereby setting the pattern of the vertically integrated combines which dominate now the motion picture scene. By 1928, the Gaumont concern (then re-named Gaumont-British) beginning with a little group known as Biocolour had built up a circuit of some 300 theatres.

Q Meanwhile another aspiring Colossus had appeared in the person of John Maxwell and his organization then known as British International Pictures. American J. D. Williams had come to Britain in 1925 and built his British National Studio at Elstree. The shift of the point of gravity was complete then. Jaydee Williams told the newspapers that Elstree would become Britain's Hollywood. British National passed to the control of Maxwell who by 1928 had also acquired some 70 theatres. The germ of Molochism had begun its development.

Maxwell's grip on an immense portion of the country's film business rivalled that of G-B (B.I.P. now known as Associated British Picture Corporation now controls nearly 500 theatres). Inevitably, finance-capital made its impact on the fabric of motion pictures. Merchant-banker Isidore Ostrer, through his financial institution Metropolis and Bradford Trust (formed originally to "rationalize" the country's woolen industry) acquired control of G-B in 1929. Mr. Ostrer's entry led directly to the advent of Joseph Arthur Rank who utilized his own financial instruments, Manorfield Investments and General Cinema Finance Corporation, to acquire control first of G-B

then of Oscar Deutsch's Odeon Circuit. The pattern was firmly set.

But synchronizing therewith was the slowly developing pattern of another, possibly more menacing sort, namely the Government's own impact on the motion picture. Around 1927, public concern was loudly voiced at "the dominance of Hollywood." American film distributors occupied around 97 per cent of British theatres' playing time. Legislation, designed to correct what was described as an unhealthy circumstance, was demanded. But most Members of Parliament maintained that that was a legislative impossibility. There are still those good Britons who regret that that view was not adopted.

It has a peculiar tinge of irony that the framework of the Quota Bill which became law was largely the work of Walter Reginald Fuller, by then secretary of the Exhibitors' Association. The Board of Trade's Parliamentary draftsmen found the framing of a suitable statute beyond their ingenuity. The Board co-opted Mr. Fuller to the job. His draft became the basis of the ultimate Act.

Successive legislative essays—the Quota Acts of 1938 and 1948, the notorious *ad valorem* duty of 1947, and the like—have carried the inevitable venom, as many think, of embarrassed Anglo-American relations. Showmen lament it. But the record of a Third of a Century discloses clearly that the aforesaid pattern was firmly set that day thirty-three years ago by Chancellor of the Exchequer Reginald McKenna.

Q Despite the turbulence which currently colors motion picture's scene this side, showmen protest that Britain's industry is not motivated only by chauvinism. Despite the obvious dominance of the integrated combines—this record is no place for the discussion of current discontents—theatremen claim that British pictures have a peculiar merit. That merit though due to the imagination and energy of native Britons like Herbert Wilcox, David Lean, Carol Reed, Laurence Olivier, has been contributed to by visitors from other lands as, for example, Alexander Korda, Gabriel Pascal, Filippo del Giudice.

Showmen claim also there's still a way out of the turbulence. They say that good pictures will cure any motion picture malady. That is the hope which moves them on the threshold of another Third of a Century.

Editorial Excerpts

FROM A THIRD OF A CENTURY

[Continued from page 16]

changed daily. The persistence of this idea is costing numerous exhibitors large sums of money in the way of falling prestige and patronage.

There are undoubtedly specific cases where it is the exhibitor's advantage to change their programs daily, but this does not alter the fact that there are great advantages to be gained through longer runs in populous centers . . .

THE GREAT SOLUTION

February 24, 1923

The greatest hope for the substantial economic advancement of this business lies in devising some means of obtaining longer exhibition for meritorious pictures . . .

Talking Pictures

THE VITAPHONE

August 21, 1926

The Vitaphone system of picture and sound reproduction, controlled by Warner Brothers and recently presented for the first time in connection with the initial showing of "Don Juan" at the Warner theatre, New York City, justifies the high expectations that have been placed upon it. It is an extraordinary and vital development and it will have a vast influence upon motion picture theatre entertainment.

The idea of synchronizing picture and sound is not new but the Vitaphone far transcends every previous effort in this connection. The system is so highly developed that it may no longer be regarded as a mechanical novelty but, instead, it is a definite contribution to the amusement world. The Vitaphone stands entirely apart from all previous efforts along the same line by the fidelity and genuineness of its reproduction.

We may expect great things of the Vitaphone without any reasonable fear of disappointment. . . .

SYNCHRONIZED PICTURES

May 26, 1928

Synchronized pictures which have been steadily coming to the foreground through the vast and ceaseless efforts of the pioneers in this field have now reached a point at which they stand recognizable as a tremendous factor in industry affairs.

The adaptation of the principle of sound reproduction to motion pictures means the introduction of a new and amplified method of expression. The newness of this

principle as applied to motion pictures involves many problems, but the certainties already established make very plain that a vast new field in the amusement world has been opened up. . . .

Entertainment Only

PROPAGANDA

August 6, 1938

As to the right and proper purview of the entertainment screen, I do advocate an avoidance of propaganda of any character. It is my belief that propaganda masquerading as entertainment would be dishonest procedure. There are many and adequate media open for the dissemination of ideas other than the entertainment screen. The medium of the film itself is commonly available. When theatre audiences pay the admission price, they have the right to be protected against special pleadings disguised as entertainment, however lofty in ideal these special pleadings may be.

MOVIES AS ENTERTAINMENT

January 18, 1947

The motion picture industry makes the kind of motion pictures which it wishes to make—the wish being fathered by the individual producer's judgment of what the public wants.

The eventual controlling influence over the kind of pictures the industry makes is exerted by the public's ballot as registered at the box office.

It is not to be expected that the industry in any major degree will be found responsive to causes other than these; namely, its own wishes and the box office declaration of public taste. . . .

Newspaper Criticism

NEWSPAPERS AND CRITICISM

November 27, 1915

A matter of vital concern to exhibitors is the newspaper criticism received by current film plays.

A vast number of picture playhouse patrons read the motion picture section of newspapers.

With the public's blind, instinctive credence in the reliability of the printed word it is easy for a motion picture reporter, by means of a review born of oblique vision and immature judgment, to deceive them to their own loss and to the

[Continued on following page]

Salute

WILL H. HAYS—

Your third of a century has been, indeed, a career of constant service to Motion Pictures.

You have been a leader in your important field, publishing trade journals of brilliancy and great usefulness, endeavoring always to enhance the value of that significant service.

You have made the improvement of the industry's trade practices, as well as the art-quality of its pictures, your deep concern.

You have striven at all times to preserve the integrity of the screen's entertainment purposes, to elevate its entertainment character, and to increase its public acceptance.

You have made an immeasurable contribution to raising the moral standards of motion pictures. When leaders of the industry, together with other citizens of good will, were seeking for more effective means "to establish and maintain higher moral standards of motion picture production," it was your concept of enunciating and applying fundamental moral principles which became the Production Code.

All of this has won for you the sincere gratitude of the industry, of which you are so indispensably a part.

All pay tribute to you!



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES JEAN HERSHOLT, PRESIDENT—

On behalf of the Board of Governors of the Academy of Motion Picture Arts and Sciences I send you our heartiest congratulations in recognition of your outstanding services to our industry as editor and publisher for one third of a century.

Editorial Excerpts

FROM A THIRD OF A CENTURY

[Continued from preceding page]

loss of the exhibitor who runs the picture. . . . The reporter evidently has not learned that a little bit of cleverness is a dangerous thing, especially when this element is not present in a sufficient quantity to obtain throughout an entire review and portions of the review degenerate into mere iconoclastic slings offered up to an unbridled desire to be facetious. . . .

ARTINESS IN CRITICISM

January 9, 1937

An added peril, intensifying the natural hazards of motion picture production, are the pieces which a number of bright young men and women are writing about motion pictures for the newspapers. These pieces are apparently represented to be criticisms of motion pictures although in point of fact they fulfill mainly the function of supplying to the writers a stage for a performance of verbal acrobatics. Frequently there is even little evidence that the pieces are concerned with an expertly and expensively produced attraction intended for the entertainment of a mass audience.

Usually they are frolicsome items which may afford a pleasurable sensation to the writers and may indeed be entertaining to some readers, provided that these latter are content to receive a miscellaneous collection of witticisms in place of information and guidance about motion pictures. However, as an indication to the motion picture producer as to what the public wants, or as an indication of public reaction to what it has received, they are worthless. In addition, if considered as criticisms they are capable of destroying any sound judgments as to popular entertainment tastes which a producer may presently possess.

Sex Hygiene Films

ANNOUNCEMENT

August 23, 1919

Exhibitors Herald announced that, effective immediately, this publication will accept no advertising relative to motion pictures which aim to be sex hygiene propaganda.

This publication believes in accord with the policy of the National Association of the Motion Picture Industry, that motion pictures of this type are not fit subject matter for exhibition in motion picture theatres under customary conditions and before mixed audiences.

Screen in Politics

BANNING PROPAGANDA

July 15, 1916

With the approach of what is expected to be a desperately contested national political campaign it is timely to warn exhibitors to be very reluctant to sell their screen for political propaganda. Undoubtedly, the patrons of no single film theatre are all of one political complexion and by exploiting candidates and ideas to which any one group is not friendly a lasting offense may easily be imposed.

POLITICAL PITFALLS ARE JUST AHEAD

March 29, 1924

The acknowledged potentialities of the motion picture as an instrument which could be used effectively in political manipulation is probably the basic reason for the frequently recurring charge and rumor that the industry is or is going to take some part in partisan politics.

It is true that elaborate efforts have repeatedly been made to get the industry in politics. But it is also true that the sanity of the industry's leaders has always prevailed and the industry has never actually been in politics.

And, moreover, this industry must never get into politics regardless of the inducement or the apparent necessity that might appear. . . .

Show-time

BENEFITS OF TIME-CARD

August 5, 1915

Within easy reach of every exhibitor there is a way to add to the enjoyment of every patron passing the portal of his playhouse, and the cost of this particular service makes it accessible to all.

It consists of distributing among patrons an accurately prepared time-card, indicating the starting time of the principal offerings of every program. . . .

THE PUBLIC BE DAMNED

April 21, 1934

The so-called continuous performance is a heritage of the nascent days of the business. In those days of one and two reel subjects there was no problem. There was little or nothing in the way of continuity to what then passed for stories. Characterization as it is now understood was years away into the future. It made but little

Salute



HIS EMINENCE FRANCIS CARDINAL SPELLMAN, ARCHBISHOP OF NEW YORK—

My sincere congratulations to Martin Quigley on the completion of a third of a century in the motion picture industry. I believe that during all these years he has performed an outstanding service for his country, his industry and for decency in the exercise of his influence for the presentation of right standards of conduct to the vast audiences of people of every nation, race and religious belief that patronize, enjoy and learn from the cinema. My kind regards and my best wishes are his on this anniversary.



difference, as far as enjoyment of the show was concerned, at what point the patron entered. With the coming of the feature length subject and finally with the dawn of talking pictures the old continuous performance arrangement was followed mechanically in virtually all theatres.

No person who wished to enjoy a stage play or even learn something of its quality would think of coming in at the middle of the second act. He would realize instinctively that if he is to enjoy the play or know it, it is imperative for him to see the play from the opening scenes. There is no dramatic or literary creation of any kind which is subjected to the enormous disadvantage under which the talking motion picture constantly labors in this respect.

We insist that it is quite pointless to raise the cry of better product when the product we already have is being shown in a manner which reduces so vastly its value. We further point out the absurdity of constantly blaming a lot of extraneous causes as being accountable for failures at the box office when we know that many, if not all, of the subjects in question have not been shown in a manner which gave them a fair chance of rendering satisfaction.

Foreign Markets

FOREIGN MARKETS

January 6, 1917

America's position today as film maker to the world is unquestioned, but upon the restoration of normal conditions in the principal countries abroad, America's present position will not be so secure unless manufacturers immediately take steps to strengthen the business in foreign markets.

With the advantageous position in which manufacturers are now placed it should not be difficult to cause the American film everywhere to remain supreme if the proper steps are taken to exploit the American product in the countries abroad.

Now is the time to execute plans which will handicap competition at the close of the European war.

Wartime

PATRIOTISM

April 21, 1917

In these days of acute international stress the motion picture has a great opportunity to answer the call of patriotism. Because of the universality of the motion picture it can carry any message which the government desires conveyed to the country at large and the motion picture exhibitor can be of great assistance in forwarding that message.

MOTION PICTURES AND THE WAR

December 28, 1918

During the period between the entrance of the United States into the world war and

the signing of the armistice, the motion picture, the once despised waif of the arts, attained universal recognition as a real factor in governing the destinies of mankind.

The century-old dream of a universal language was found an existing fact.

With equal eloquence it told of the invincibility of America to the peasant of France, the moujik of Russia, the rice planter of Japan and the shopkeeper of Buenos Aires—proving the justice of the Allies' struggle for the preservation of the heritage of civilization and counteracting the Hunnish gospel of Kultur.

At home, the militant morale so necessary to victory at the front was maintained and constantly improved through the efficacy of the motion picture.

And aside from the propaganda and instructive achievements of the screen the motion picture accomplished incalculable good in providing amusement and diversion.

THE JOB—IN WARTIME

June 22, 1940

Today our world is at war. The spirit and strength of all peoples devoted to the doctrine of human rights and individual liberties is on trial by ordeal against the fires of that age-old viciousness that might makes right.

All that is meant by "the American way" is also on trial.

The French nation, weakened from within by subversive disorders, class hatreds, political theorists and selfish politicians, has failed.

The British people and its institutions, culturally and traditionally akin to our people and our institutions, stand bravely, but imperilled, against the menacing fires.

For America and "the American way" we are going—perhaps driven—into a vast program of armament.

It is under such world conditions that the motion picture and its industry must function.

While there is much that the motion picture industry may do, the best that it can do is to function soundly and competently as a purveyor of entertainment which in our days and for our people has become a necessity of life.

Because so much of the structure and policies of the industry are under special legal and social attention, it is well that it should be remembered that commercial stability of its industrial and commercial mechanisms is a necessary and traditional component of "the American Way"—that way which presumes a good life for those who can earn it, and charity, public and private, for the rest.

Such stability, maintained within the requirements of its total social responsibilities, will enable the industry to do its substantial share for the continuance of "the American Way" against all assailants.

Salute

I. A. T. S. E.

RICHARD F. WALSH,
INTERNATIONAL PRESIDENT—

As Martin Quigley rounds out a third of a century in the motion picture publication field, I believe every worker in this industry can be thankful for the ideals of journalism he has followed.

The production and exhibition standards for which he has fought have helped give a solid foundation to the business so many thousands of workers depend on for their daily bread. Moreover, these standards enable us to look our fellow citizens in the eye, properly proud of the institution we represent. With his aid, we have come a long way since the time when "movies" were questionable peep shows and when people of the theatre often sneaked into the studios to make them secretly, under disguised names.

With his aid, also, our industry workers, through their unions, have been able to bargain successfully for a just share of the boxoffice revenue. The columns of his publications have been open always to industry labor news and have presented it with a fullness and a fairness which the daily papers of America might well emulate. I doubt if labor in any other field enjoys such a friendly trade press, and Martin Quigley's journals are constantly among the pace-makers in extending this hand of friendship.



CINEMATOGRAH EXHIBITORS
ASSOCIATION OF GREAT BRIT-
AIN AND IRELAND
W. R. FULLER, GENERAL
SECRETARY—

Sincere congratulations from exhibitors in this country to Martin Quigley for so long a period of useful and valuable service to the trade. It is a great achievement to have kept us so well informed of all that has happened during a third of a century. Keep going strong and continue the good work as many years more as you are able.

The Quigley Awards

by WALTER BROOKS



MERCHANDISING the motion picture at the point of sale—what the exhibitor does to tell his customers about his wares—has been a major concern of Quigley Publications down the years. For a third of century the HERALD has been a forum in which exhibitors and managers exchange ideas, and a storehouse from which they draw basic plans for exploitation.

From this concern evolved the establishment in 1934 of the Quigley Awards for Showmanship. These awards, including quarterly citations and two major annual plaques, have become the coveted honors of showmen all over the world. They are the accepted marks of achievement.

Competing for these awards, managers and exhibitors contribute weekly to the Managers' Round Table campaigns and ideas which they have used with success—from a single herald to elaborate lobby displays and extensive newspaper advertising campaigns.

The Awards themselves have brought fame and promotion to the winners. Here is what some of them say about them:

“I always dreamed that I could win that coveted Award, and set out early with this determination. As I went along, each campaign became more interesting. I was getting better ideas, more effective exploitation, and I don't mind telling you, better grosses. We all need something to give us a driving force, and I know of no better medium than MOTION PICTURE HERALD and the Managers' Round Table.”
—IVAN F. W. ACKERY, *Managing Director, Orpheum Theatre, Vancouver, B. C.*

“Having been a member of the Round Table for more than ten years, and fortunate enough in competition to win the 1945 Quigley Award, I have reason to believe that these are the finest stimulants in our industry to promote new ideas and efforts behind the selling of motion pictures.”
—H. G. BOESEL, *District Manager, Fox Wisconsin Theatres, Milwaukee, Wisc.*

“In the twenty years that I have been associated with Warner Brothers in Philadelphia, as theatre manager, district manager and director of advertising and publicity for this Zone, I have always felt that the Managers' Round Table contributed a great measure to encourage every man in show business.”
—EVERETT C. CALLOW, *Warner Brothers Circuit, Philadelphia, Pa.*

“The Round Table and Quigley Awards are the best development in show business. It has helped me in box office receipts and in salary.”
—LOUIS CHARMINSKY, *Capitol Theatre, Interstate Circuit, Dallas, Texas.*

“The Quigley Awards competition and the Managers' Round Table . . . are a college of showmanship knowledge. It has

given me knowledge, inspiration and an incentive to greater endeavor. Furthermore, it has raised the tone of my staff by showing them a goal to strive for. I found this out, and proved it, with the Bronze Award in 1947.”
—MILDRED A. FITZ-GIBBONS, *Skouras Roosevelt Theatre, Flushing, New York.*

“The theatre manager finds in the Round Table an arena where he may receive recognition for his efforts as a showman. This is a spur and an inspiration to ambitious men. The many promotions and opportunities which have been opened to Quigley Award winners are concrete evidence of this.”
—HARRY GOLDBERG, *Director of Theatre Advertising & Publicity, Warner Brothers Circuit.*

“The Round Table has been an important part of my life in the three years since I've been out of Service. Winning the Silver Grand Award in 1947 brought about an unexpected climax in my new position with the Radio City Music Hall in New York.”
—CHARLES R. HACKER, *Radio City Music Hall, New York City.*

“Managers' Round Table as a medium for exchange of ideas, furnishes a reservoir of proven exploitation invaluable to showmen. The answer to any problem is no further away than the nearest MOTION PICTURE HERALD.”
—TED KIRK-MEYER, *Egyptian & Ogden Theatres, Fox Inter-Mountain Circuit, Ogden, Utah.*

“As I look back over ten years, I can certainly credit my progress to opportunities offered by MOTION PICTURE HERALD. It was through the Managers'

Round Table that I gained my first knowledge of showmanship. Through the years, I received more than a score of quarterly Awards, and my ambition reached a climax in 1945 when I was named to receive both the Silver Grand Award and the fourth War Showmanship Award.”
—PIERCE MCCOY, *Augusta Amusements, Inc., Augusta, Ga.*

“Membership in Managers' Round Table aided materially in advancing me from an obscure position in Medford, Oregon, to the position of executive assistant to the president of one of the largest independent circuits on the Pacific Coast. Through the Round Table, we have found encouragement, an exchange of profitable showmanship ideas, friendliness, enthusiasm, and—most important—a helping hand.”
—JACK MATLACK, *J. J. Parker Theatres, Portland, Ore.*

“The Quigley Awards have always been a great incentive to me in contributing my bit in exchange for the other fellow's ideas, through the years. A real source of friendly, competitive, showmen's exploitation.”
—LESTER POLLOCK, *Loew's Theatre, Rochester, N. Y.*

“Quigley Awards have been a stimulant to managers for many years. The younger managers get a thrill out of seeing their campaigns in print, and with the knowledge that others may benefit from their efforts, just as they themselves capitalized on their fellow manager's ideas. I haven't lost my zest since winning an Annual Award.”
—MORRIS ROSENTHAL, *Loew's Poli Theatre, New Haven, Conn.*

“I have been a member of the Managers' Round Table since 1929 and have always found it an inspiration to learn what the other fellow is doing to sell his programs and his theatre to the community in which he lives. As a former grand prize winner, I can truthfully say that the Quigley Awards have meant much to me.”
—RAY WHEELER, *Palace Theatre, South Bend, Indiana.*

“The MOTION PICTURE HERALD, and particularly, the Managers' Round Table, and I are old friends, friends of long standing. As from all friendships, I have gained much from mine, and trust that I have contributed a little. The ideas that I have adapted from it, and the competition it provides, are stimulating.”
—NATHAN WISE, *RKO Theatres, Cincinnati, O.*

'Magic Shadows' Unique Account Of Film Origins

The book "Magic Shadows—The Story of the Origin of Motion Pictures" by Martin Quigley, Jr., associate editor of Quigley Publications, has been established as an important contribution to screen annals



within six months of its publication by the Georgetown University Press. Thus far readership of "Magic Shadows" has been about equally divided between members of the motion picture industry and the general public. Copies of the book have been sold in every one of the United States and in more than 20 foreign countries. Over 300 libraries have acquired the book for permanent reference.

The reception of "Magic Shadows" by critics has been enthusiastic. Brief review quotations include: "It is an imperative must." Jesse L. Lasky in *The Scientific Monthly*; "This is a book Hollywood certainly cannot afford to miss." Henry Moria in *The Los Angeles Times*; "The work reflects thorough scholarship and meticulous care." *The Optical Journal*; "Should be treasured by anyone interested in motion pictures." *U. S. Camera Magazine*; "May well be considered a valuable historical document." George S. Crampton in the *Annals of the American Academy*.

The most recently published review of "Magic Shadows" is by John E. Abbott, former director of the Film Library of the Museum of Modern Art, in the *Journal of the Society of Motion Picture Engineers*. Mr. Abbott wrote: "'Magic Shadows' carefully traces the slow accretion of scientific knowledge, the sudden acceleration in the mid-nineteenth century, and finally the simultaneous rush to the screen in France, England, Germany and the United States in 1895-96. Through it all, Mr. Quigley stresses the internationality of the sources, the innumerable individuals who contributed to the scientific study of optics, and the universal appeal, not merely of films today, but of the more basic urge to project the shadow of reality."

"An elaborate chronology at once traces the growth of pre-screen knowledge and emphasizes this multiplicity of its sources. That same multiplicity is further revealed in the extensive bibliography . . . appended to the book. . . . Mr. Quigley has produced a study that is as readable as it is useful, as thoughtful as it is informative."

"My Tribute to Decency"

This expression was written by Robert H. Cochrane, then vice-president of Universal Pictures Corporation, and appeared in "The Universal Weekly" of March 23, 1935.

By **ROBERT H. COCHRANE**

NOTHING gives me a deeper satisfaction than to pay public tribute to those people in this business who are decent and constructive. So, today I doff my hat to a man who has contributed far more to the welfare of the picture industry than most of us realize.

I refer to Martin Quigley.

He is the boss—and the inspiration—of two trade papers, namely the *Motion Picture Daily* and the *Motion Picture Herald*—a weekly publication.

Mr. Quigley entered this business and made a large investment in it some twenty or twenty-two years ago. He was obsessed with a strange idea that the industry could and would support a constructive trade paper.

► In spite of the fact that some other trade publications had thrived on gossip, rumor, dishonesty and even blackmail, he based his business on the principle that honesty is the best policy.

Of course, this is a very old-fashioned idea. Honesty? Decency? Who ever made a profit on these commodities?

But, strange as his idea seemed, Mr. Quigley based his whole investment on these two things. Plus constructiveness.

If I were the guiding spirit behind a trade publication I would work on the principles which Mr. Quigley has used as his guide—namely, decency, constructiveness, fair play and whiteness.

I would not be swayed—any more than he has—by the temptation to be sensational, cheap or destructive. I would never be influenced by an opportunity to make money on blackmail, as so many editors have been influenced in the history of this business.

► Mr. Quigley—as many of you do not know—has gone far beyond the ordinary limits of decency in running his motion picture papers. He has had more to do—much more than most of you realize—with the steps which have been taken to clean up the business.

He did not do this for money, but for decency.

I honor him for it. I recommend his publications to you as reliable, decent, honorable representatives of the trade from which you and I make our living.

It seems strange for anyone to applaud any trade paper in this business. It has never been done before. But I hope and pray the time will never come when I shall hesitate to pay public tribute to decency.

[Continued from page 11]

Buying power and selling power were organizing, agglomerating. Exhibition and Distribution were beginning to take each other's measure.

Every name here, and many the more, represented pieces of power on the chess board, in a game that never ends.

* * *

With the rise of stardom in the feature evolution it was inevitable that there should be reaction on the old "program" concept of film service. The original film selling by the first exchanges, born to serve the nickelodeons, was positively the blockiest of block booking—so many reels a week, come what may and pertaining to whatever, with whoever or nobody in the pictures, for so much a week and take it and like it. They did. Besides being the only way to buy it was also the easy way. A lot of exhibitors still do.

That began in the day when all negative was rated at a dollar a foot and all positive at ten cents a foot. Obviously star costs and other elements of improved production made for large inequalities of costs and values—but it was difficult indeed to wean the industry from its chute-wise buying and selling. Even Adolph Zukor with his quality picture ideology could not entirely escape, and there evolved what had to be known as the "Paramount Program." The evolutionary break came under pressures of necessity and expediency. It was a device known as "Star Series," sold on the name of the star and apart from "regular service."



The first such approach in entirely clear pattern was with the Freuler-Mutual-Lone Star Chaplin two-reelers under the \$670,000 contract, where the money had to be had despite the handicap of the waning and lowly "Mutual Program." Lone Star Chaplins went out, 500 prints a release, in the United States, at \$50 a day first run, and with no protection, outside any "program." The price sounds trivial now. It was considerable then, even for a two-reeler which outdrew the features. That was star series selling.

Next from the same auspices, also out of necessity and the weaknesses of the program, the American Film Company's Mary Miles Minter features, costing a colossal \$35,000 a negative, were offered in series, with presently other series presenting William Russell, and such Frohman figures as Olive Tell and Ann Murdock. They made no vast impress on the market, but the method made some impress on history.

The pattern of selling was exactly what suited Lewis J. Selznick, when he departed from World Film, taking along its im-

portant player, Clara Kimball Young. "L. J." was an ex-jeweler who knew how to thread pearls on a shoestring. He sold Clara on a scheduled series of productions. He also invented the advance deposit system of collecting in advance from the major exhibitors who were entirely aware of the value of the star. Additionally "L. J." guaranteed profits on the engagements with those exhibitors—so the worst that could happen would be a refund. He seems not to have had to make any.

Q The name of Selznick flamed from the bill postings and illuminated signs. The onslaught of the Selznick star selling tended painfully to puncture the pattern of product control which Adolph Zukor had been weaving. Something was bound to eventuate between these dynamic forces. "L. J." fell ill at the Astor and related that there Mr. Zukor called to express concern about his health. "He offered me \$5,000 a week to go to China and stay there," Mr. Selznick reported. What that would have done for China!

But presently Mr. Zukor and Mr. Selznick reached what looked like an understanding and Select Pictures succeeded Selznick Pictures, with "L. J." president and Adolph in control. They were, for a moment, partners.

Then "L. J." got bored in his presidential office, and felt something missing when he found his name swept off the billboards of Broadway. That couldn't last. Electricians went to work on the top of the Barker Building and one night the name of Selznick flamed in the sky again, a small Myron above and a big Selznick below. The son and his name were not part of the Select deal. The peace had ended and the partnership was over. "L. J." was riding again, hell-for-leather, sacrificing the profitable assurances of Select to ambition rampant. He gave his young sons, hardly yet accustomed to long pants, weighty titles, salaries and responsibilities. When that fling was over, "L. J." was at the end of his resources and one day came when he took off for California with his sons. "Hollywood," he said, "will take care of the boys—I have done a lot of favors." It turned out that the boys took care of Hollywood, in their fashion, Myron as a toplofty agent, David as producer.

"L. J.'s" costly, fantastic investment in the education of his sons in the madness of cinema, did pay off in California.

Out of that came the magnificently abandoned and successful manifestation known to history as "Gone With the Wind."

The flamboyant extravagances of millions spent on "The Wind" which were destined to set a wild toss-purse pattern for the industry, had their real roots in the unbridled fantasies of Lewis Selznick's agile

Russian mind reacting in lush American movieland. He was that boy from Kiev who had thought to cable deposed Czar Nicholas a movie offer, care of Kerensky.

The Selznick-Select affair was but an incident in the racing high pressure development of the Zukor design of production dominance in the Famous Players Lasky-Paramount machine. Only William Fox's sharply driven enterprise seemed immune to Zukor pressure, and maybe that was because Mr. Fox and Mr. Sheehan had erected a separate movie world of their own, separate in policy and finance. The aging great General Film sank one day for the lack of \$19,000 to meet the payroll. The old line Patents Company producers, represented at the last by such expiring coalitions as K.E.S.E. and V.L.S.E. died on the vine. Mr. Zukor, the while, in a matter of about eight years, or less, after his inauspicious entry with the feature policy, achieved control of something like 85 per cent of the effective box office values of the industry. The estimate is the author's.

Q It was a time of high triumph for the grim little fellow who only a few years before had had boardbill problems at the hotel over in Arverne, Long Island. It is a time to remember that day when a special train bore him into his native village of Ricse in Hungary. Word had gone ahead and the town was waiting,—the all but forgotten orphan boy was returning a rich prince from America. Old Feodor, patriarch of the village, cap in hand, craved the largess of a new pair of boots. He got them.

If you would know movieland and the minds of its masters, you must know these things. They have been of adventure and a sense of personal drama.

The Zukor concentration of box office values, piled up costs, investment, probably improved the art, and piled up power, too. Film rental was climbing. The big bite was on the big exhibitors. Two of the most conspicuous and important consequences arrived in two manifestations: First National Exhibitors Circuit, a pooling of exhibition buying power and capital to engage in top rank production, and the entry of Marcus Loew, metropolitan exhibitor, into production with the acquisition of Metro, presently to become by assorted mergers Metro-Goldwyn-Mayer. Those were direct answers to the dominance of Famous Players-Lasky-Paramount.



The Loew undertaking, being a close-knit corporation, with a unity of purpose, was destined to remarkable success. The First National flamed up to an early success on the impetus of the support of many able showmen, and then went to pieces in

[Continued on following page]

[Continued from preceding page]

political dissensions and disunities—some of them ably generated and abetted from the outside. First National was induced to stable several Trojan horses. Eventually they kicked the side out of the barn.

These developments and others related brought the industry fully into an arena in which its components entered excitedly into trying to make money out of each other—a sort of commercial cannibalism, with occasional nuances of incest. Trade practices became a chief concern, to the practitioners and those practised upon.

The product all the while tended to improvement, refinements of technique and enrichments of skills and personalities. With First National, Charles Chaplin, starting with "The Kid," scheduled as a three-reeler, delivered it in feature length and emerged into a new phase of his career. First National, and other recognitions, also convinced a number of first rank stars that they were underpaid and United Artists Corporation resulted—with considerably more art than unity.



The American Industry, endowed with a world monopoly when World War I closed the studios overseas, was asserting a world box office dominance—and taking out some insurance by bagging, on the rise, every European manifestation of talent. Hollywood's talent pool was notably enriched. There is no parallel in the histories of the arts for such a concentration of skills and personalities—and such a garden of drama and madness, so well irrigated, too.

Distribution, spurred initially by First National, was at first defensively, and very soon aggressively, engaged in accumulating theatre outlets. The first pretext was "show windows," but so much came in at the window that they opened them up all over the key cities, and in some of the more prosperous way-stations. Most conspicuous was the Paramount development with Publix Theatres, flowering under the ministrations of a boy-wonder executive, young Sam Katz of Chicago's Balaban & Katz. Remember the Publix school of theatre management? And remember too that little capital of executive effulgence, the Park Avenue apartment of K.K.K., which was to say Katz, Kent and Kane. The Kent, of course, was Sidney, salesman extraordinary, up from American Druggists Syndicate by way of General Film, and by odds the greatest unbilled actor on the Paramount program. Mr. Kane, Robert, was his brother-in-law, handsomest leading man ever cast as a producer.

This was a period of a certain maturity in which the industry began to achieve a

sort of organization and unity, principally a unity on the part of Production and Distribution, where the big piles of chips stood.



First efforts had been with the 1915 organization of the Motion Picture Board of Trade, which consisted largely of resolutions by J. W. Binder, paid secretary. Then came the National Association of the Motion Picture Industry, which consisted mainly of speaking tours by William A. Brady, president, under the management of Jack Connolly. Now come the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, president. Most immediately the drafting of Mr. Hays was because the industry had been getting a bad and scandalous press, about misconduct of figures involved variously in murder, divorce, and such. Some one was needed to change the subject, right away. He did. There were some other rather more vital chores ahead, besides. There were political problems aplenty, from the state legislatures here to the capitals and councils of Europe.

Discontented exhibitors, with operations not big enough to be either swallowed or well fed, were becoming articulate. Washington was beginning to hear. There were bills of sorts, from trade regulation to censorship. A line of pictures, also, of the sort to be known as "sales managers' specials," with titles like "Manhandled" was sprinkling provocation. There was a lot of flaming youth around it. It was the time of speakeasies, the meeting of the underworld with the playboys and their girls. "Cafe Society" was in the making, with much social relaxation. Shows and show people tended to go along.

Dull days were coming. By the middle twenties the signs of stress were appearing over the boom scene in the nation's business and there was a growing sort of apathy in movieland. There were pressures inside and some tired old concerns, and some of the weaker ones, were getting banker advice about management and reorganizations.

In this time of doldrums came sound—a revolution in the art. It was an implement of recording and reproduction which was substantially a by-product of the researches of the telephone and the radio. Back in 1896 the little peepshow picture was joined to the magic lantern to be amplified in light on the screen for a big audience. In 1926 the picture acquired an electro-phonograph by which the tiny record in sound could be amplified to fill the theatre. The art had to be made over. The art was not entirely willing. The first ardent ex-

ponent of electronic sound for the pictures was Sam Warner, working with the Telephone Company and bringing Warner Brothers into the leadership of sound production. Not far behind was William Fox, with his alliance with Theodore Case and what came to be called Movietone. And right along after came the Radio Corporation of America, with General Electric's system which was to be known as Photophone.

A majority of the best picture showmen had profound doubt that the sound picture would ever get anywhere. Even now you will see pictures that make you feel that way.

Anyway the motion picture was now in contact, as never before, with big business and big industry. There was considerable question for rather a while whether the pictures would take on sound, or whether "the electricals" would take over the pictures.

Once again it was demonstrated that possession of the tools is not possession of the art. The Patents Company had expensively discovered that.

Before long the electrical interests were on a royalty basis, or else ruefully regarding their stock partnerships.

The motion picture, liberated from the limitations of its hybrid form of pantomime and printed titles, took on new powers, new appeal, and new energy.

The motion picture industry had to be made over, and do business during alterations and altercations. Strange unaccustomed techniques swept over Hollywood. The stages had to learn silence as well as sound.



In the theatres the problems were equally radical, and in total more costly. Acoustics, of which many had never heard, became an exhibition fact. There were two schools of sound experts—one represented by the boys who tested interiors by snapping their fingers in the gallery, others who whistled in the mezzanine. Both charged for it.

A flood of inferior and probably outlaw mechanisms swept in, to impair progress. The condition became conspicuously destructive. Then Better Theatres section of Motion Picture Herald, established now a quarter of a century ago, exerted a purifying influence by the issuing of plaques for lobby display by theatres with component sound equipment and service. It was a sort of "pure sound" certificate and seal.

Sound and dialogue changed the scenario technique, obviously. The industry

[Continued on following page]

[Continued from preceding page]

went pell mell for the noise makers of Tin Pan Alley, who moved expensively into Hollywood. Story departments turned to the stage for material with talk in it. And they got it, along with an order of retroactive difficulty. The movies had so long before driven the stage off "the road" and back into the service of metropolitan minorities, and in a most sophisticated, spit-polish, smart aleck era. The stage stuff, relieved of responsibility to the big commonality of the interior, had become thereby far too hot and spicy. Yet it had stage authority, which movieland seemed to think authority enough. It was not, and the motion picture proceeded to talk itself into trouble and a whole rash of new censorship movements. The one about the farmer's daughter just would not do in the hinterlands, which means most of the country, and most of the picture audiences of the cities, too.

This condition came under the consideration of Martin Quigley and his publications. It was plain that the industry, from production to exhibition, needed a reliable yardstick and document of guidance to the appreciation of American mores and American decency. He originated the concept of the document today known as The Production Code, and became a militant pleader when the organized industry was considering its adoption.

The code of Quigley design was addressed at the application of the standards implied by the Ten Commandments—with an over-all indication that the message of the screen, no matter what sin it portrayed for drama, was not to be the Devil's advocate.

So it comes that the American screen today carries a "Code Seal," a certification of decent intent. It represents an expression of policy that began with the first issue of *The Herald*.

The Code works. While it has achieved no miracle of perfection, it may be observed that the Ten Commandments appear to be in effect in the mores of drama somewhat more effectively than is generally observable in many aspects of human conduct as reflected by daily events.



In this same period of Code evolution the motion picture came upon difficult days in its economic and political relations. The Roosevelt administration and its New Deal advisers elected the motion picture as the industry touching the most people for a demonstration of the new order and a designed control and regimentation under the National Recovery Act, sometimes typified by the Blue Eagle.

There were hearings in Washington, with a patter of remarks, and cracks, from the White House. A Code of Fair Practice was drawn, a lot of machinery was set up and several imposing posts filled. Louis Nizer wrote an impressive book entitled "New Courts of Industry." Then came the famous Chicken Case, a minor controversy in the poultry trade, which went to the Supreme Court, and there the NRA died of it.

Q But there was still woe in the depression ridden industry, where exhibition had taken so extensively to lotteries and give-away dishes. And complaint continued in Washington, enough to give the Administration the impetus for including the motion picture in its extensive program of anti-trust suits—all of them new legalistic expressions of the policies of the deceased NRA. About that and its ten year long series of maneuvers, consent decrees and dickerings, you know. The issues at this writing linger on—and probably will after the next decision.

Today the industry continues, along with the rest of the world and its institutions, enmeshed in the consequences of World War II and the unhappy peace. In the war the industry made a valiant record of good works and vast service. It went into that war burdened with fears of disaster impending in the loss of the overseas market. The domestic market, empowered by the amazing buying power of the wartime payrolls, however gave the American screen, all at home, a prosperity it had never known. A million dollars became the unit of calculation in Hollywood. Good pictures prospered exceedingly and hardly anyone could make a picture bad enough to fail. Some came close. It was going to last forever, but it did not.

Meanwhile in various manifestations, elements of a new patterning began to appear. Stratification and classification of theatre began to take place, by the instinctive reactions of customers. More and more it began to be apparent that every picture was not for everybody. Interestingly many theatres began to develop into a special sort of social center in which the film program was hardly more than a major incidental. The candy and soft drink trade trend points that up. Take the figures for a certain midwest theatre, for instance. In 1947 it made a clear net of \$15,000, of which \$12,000 derived from the candy counter concession, \$3,000 for selling seats to look at pictures.

In recognition, and as an element of service to the new merchandising, Motion Picture Herald has installed a department devoted to this trade under the title of *Theatre Sales*.

The development concerned points conspicuously to the pifflous nature of the wide and abundant published criticism of

motion picture and its significance in the public prints. Preponderantly the real customers of the motion picture have no concern with what the critics and commentators are concerned about nor are they interested in what any pollsters gallup around asking. They do want good popcorn, cold drinks, and some place to go of an evening that does not cost too much. The critics would serve better if they were competent judges of the qualities of popcorn seasoning. That counts for quite as much as art today.

Of bearing, too, is the invention and rise of the Drive-In theatre. It flourishes on the borders of industrial areas, where tired workers can pile the family into the motor car and drive off to the movies, collarless, shirtless if they like, in utter informality and with the whole family along, escaping the baby sitter problem. They can have hot dogs, cokes, popcorn and candy, while regarding the movies on the big outdoor screen. The picture is the pretext, the Drive-in is just an extension of the policy of making the theatre "some place to go." It is in fact the "airdrome" of 1905, with the motor car and sound added. That's progress.



Out at the "Diamond H" rancho at Camarillo in California Will H. Hays, aggressively resting from his labors of the years in screenland, rides his horses and regards the spreading landscape. Down in Sullivan County, Indiana, he is still the senior member of the law firm of Hays & Hays, and at the same time the proprietor of some farms.

Also in New York between the study in his Waldorf apartment and his Rockefeller Center office, he concerns himself with memories, mementoes—and the writing of an autobiography, which is proving to be an occupation. The industry will know how and why.

And now "The Hays Office" has become the Motion Picture Association, under Eric Johnston, industrialist and formerly president of the United States Chamber of Commerce, with imposing baronial offices in the nation's capital, where the high courts and the law makers are. The industry is in court even more than it used to be.

Once again the industry enjoys alarms about living on the income at home—with probably about as much real provocation as when the war came. The picture business is now, in most lands, an affair and instrument of state. In America it is still an art and service of the people. It sniffs at every draft and worries a lot about symptoms, but its health is much better than it knows or admits.

RKO's PIC-TOUR



OF CURRENT AND COMING ATTRACTIONS

"He won't say "YES"!"

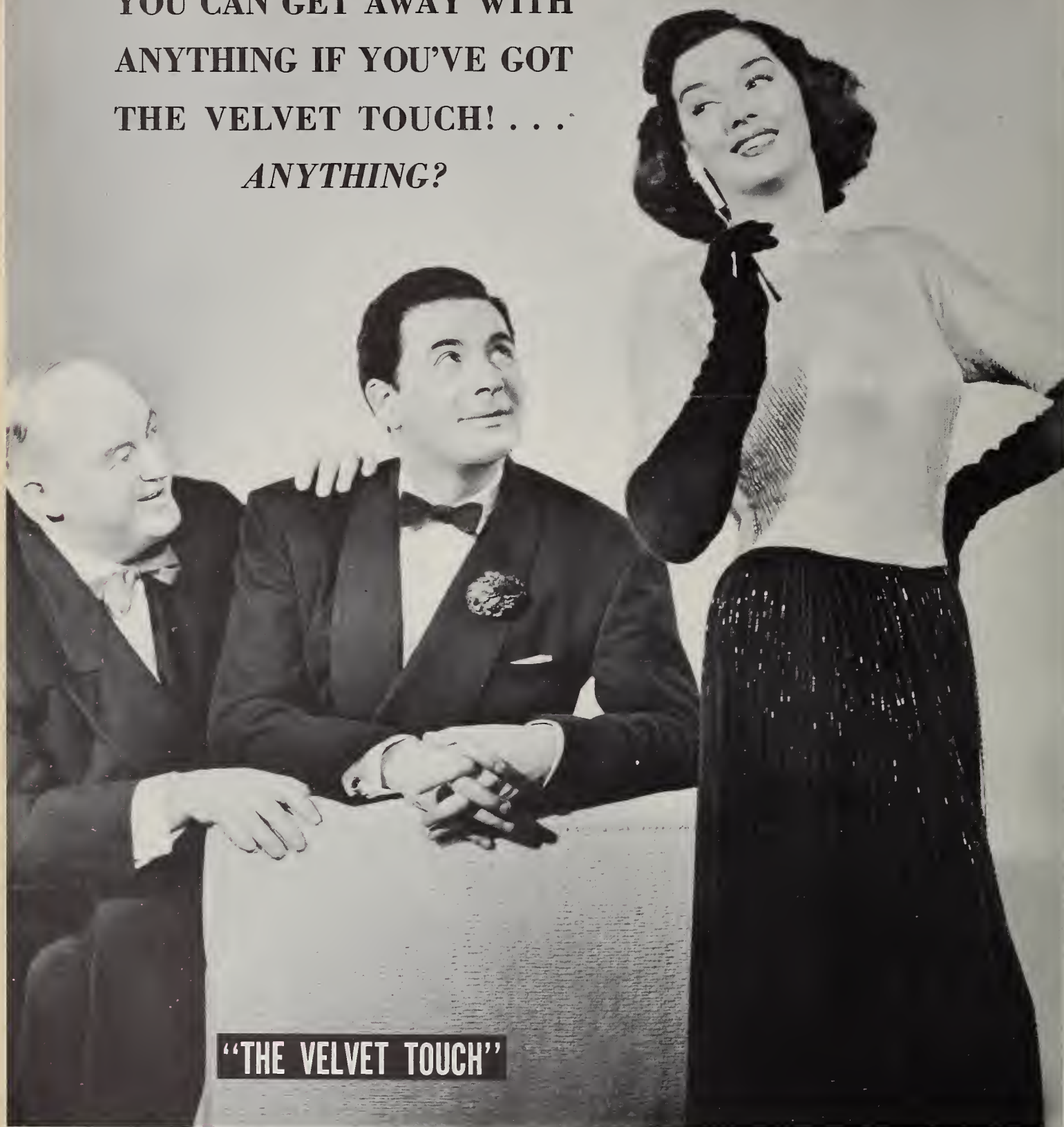
She won't take "NO"!"



"EVERY GIRL SHOULD BE MARRIED"

CARY GRANT is a bachelor baby doctor who runs up against a girl with that "marryin' feeling" — and this time she's no bobby soxer! — in DON HARTMAN'S Production, "EVERY GIRL SHOULD BE MARRIED," co-starring FRANCHOT TONE and DIANA LYNN, and introducing super-kissable BETSY DRAKE.

YOU CAN GET AWAY WITH
ANYTHING IF YOU'VE GOT
THE VELVET TOUCH! . . .
ANYTHING?



"THE VELVET TOUCH"

ROSALIND RUSSELL is at her gayest and most glamorous in a story of the private life of a public idol — "THE VELVET TOUCH," a Frederick Brisson Production also starring LEO GENN and SYDNEY GREENSTREET. It's an Independent Artists Picture.

LEO McCAREY'S WONDERFUL NEW COMEDY!

The man who gave you "The Bells of St. Mary's" and "Going My Way" now offers GARY COOPER and ANN SHERIDAN in Rainbow Productions' "GOOD SAM," a Radio City Music Hall attraction hailed as one of the most welcome pictures in months and months.

"GOOD SAM"



RKO's **PIC-TOUR** 
OF CURRENT AND COMING ATTRACTIONS

TWO KIDS . . . OUTSIDE THE LAW!

"THEY LIVE BY NIGHT," starring **FARLEY GRANGER** and **CATHY O'DONNELL** as "hot-rod" teen-agers adrift on a crime-stained trail of terror, and **HOWARD da SILVA** as a ruthless money killer.

"THEY LIVE BY NIGHT"



(This is the picture you've heard so much about, variously referred to as "Your Red Wagon" and "The Twisted Road".)

RKO's PIC-TOUR
OF CURRENT AND COMING ATTRACTIONS




"RACE STREET"

RAFT AT HIS ROUGHEST!

Bookie King GEORGE RAFT and Tough Cop WILLIAM BENDIX in a murder tangle with a dame born for trouble, MARILYN MAXWELL, in the crackling and fast-moving melodrama, "RACE STREET."

RKO's PIC-TOUR
OF CURRENT AND COMING ATTRACTIONS



**GET READY
FOR "K"-DAY!**

"A SONG IS BORN"

Samuel Goldwyn presents **DANNY KAYE** and **VIRGINIA MAYO** in
"A SONG IS BORN," with **Hugh Herbert** AND **Benny Goodman**,
Tommy Dorsey, **Louis Armstrong**, **Charlie Barnet**, **Lionel Hampton**,
Mel Powell, **Buck & Bubbles**, **Golden Gate Quartet**, **Page Cav-
anaugh Trio**, **Russo** and the **Samba Kings**. Directed by **HOWARD
HAWKS**. Color by **TECHNICOLOR**.

RKO's PIC-TOUR
OF CURRENT AND COMING ATTRACTIONS



"ENCHANTMENT"

SAMUEL GOLDWYN'S NEW ROMANTIC DRAMA!
"ENCHANTMENT," a different kind of love story, with a cast that
boasts **DAVID NIVEN, TERESA WRIGHT, EVELYN KEYES,**
FARLEY GRANGER. Directed by Irving Reis from a popular novel
by Rumer Godden.

RKO's PIC-TOUR 
OF CURRENT AND COMING ATTRACTIONS

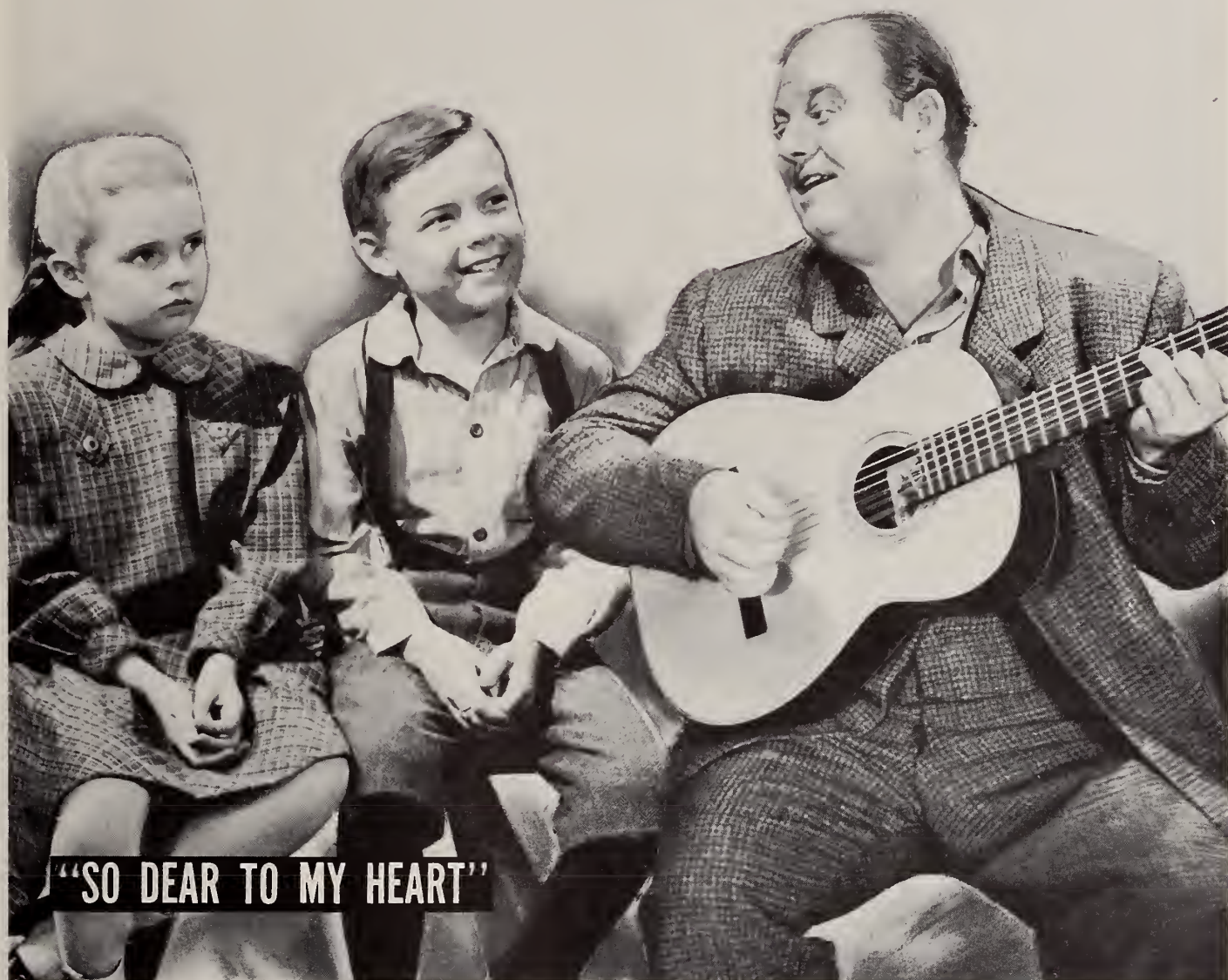
Once was a man, a married man
Who couldn't see the danger...
Until one day, one fateful day
Along came a Tall, Dark Stranger!



"RACHEL AND THE STRANGER"

Lovely Academy-Award-Winning LORETTA YOUNG, starring with rugged WILLIAM HOLDEN and handsome ROBERT MITCHUM in "RACHEL AND THE STRANGER," a refreshing and exciting comedy-drama of pioneer days in America.

WALT DISNEY'S BIG NEW SHOW!



"SO DEAR TO MY HEART"

"SO DEAR TO MY HEART," WALT DISNEY's wonderful new Technicolor feature from the novel by Sterling North. Live action and animation. New DISNEY characters. New Songs. New dramatic appeal. Cast includes Burl Ives, Beulah Bondi, Bobby Driscoll, Harry Carey, Luana Patten.

RKO's **PIC-TOUR** 
OF CURRENT AND COMING ATTRACTIONS

**WHY DID
HIS HAIR
TURN
GREEN?**



"THE BOY WITH GREEN HAIR"

"THE BOY WITH GREEN HAIR" is so daring, so amazing, so different that it's bound to be one of the most talked-about pictures ever brought to the screen. Starring PAT O'BRIEN, ROBERT RYAN, BARBARA HALE and DEAN STOCKWELL, as the boy. Color by TECHNICOLOR.

RKO's PIC-TOUR
OF CURRENT AND COMING ATTRACTIONS

"STATION WEST"



TOUGH GUY Vs. DANGEROUS DAME!

DICK POWELL, rugged character of "Murder, My Sweet," meets the dynamic lady of "Out Of The Past," JANE GREER, in the explosive drama, "STATION WEST," with Burl Ives as the troubadour of Rocky Pass.

RKO's **PIC-TOUR** 
OF CURRENT AND COMING ATTRACTIONS

Coming in 1949

JOAN OF ARC

starring INGRID

BERGMAN

COLOR BY TECHNICOLOR

ANNOUNCING...

The re-release, in
April, 1949, of one
of the biggest
money hits in box-
office history...
presenting on the
screen the immortal
Babe himself!



Samuel Goldwyn
presents

GARY COOPER

in

THE PRIDE OF THE YANKEES

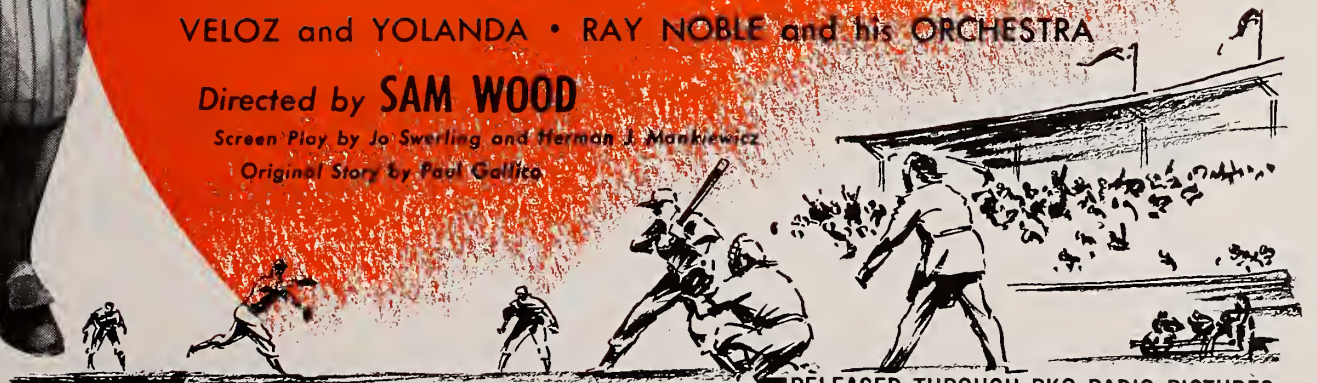
with **TERESA WRIGHT • WALTER BRENNAN**
and **BABE RUTH** *playing himself*

VELOZ and YOLANDA • RAY NOBLE and his ORCHESTRA

Directed by **SAM WOOD**

Screen Play by Jo Swerling and Herman J. Mankiewicz

Original Story by Paul Gallico



RELEASED THROUGH RKO RADIO PICTURES

HOWARD HUGHES'

PRODUCTION

"The Outlaw"

introducing

JANE RUSSELL

NOW!!

**BREAKING BOX-OFFICE
RECORDS EVERYWHERE!**

to be released - **SOON!**

HOWARD HUGHES'

"Vendetta"

starring

FAITH DOMERGUE

COMING!

*The wildest, wackiest, most hilarious and
completely bollixed-up day you ever heard of—*

"MAD WEDNESDAY"

Written and Directed by **PRESTON STURGES**

who gave you "The Miracle of Morgan's Creek"

"The Great McGinty"—and other smash hits.

starring

HAROLD LLOYD

JIMMY CONLIN • RAYMOND WALBURN • ARLINE JUDGE
EDGAR KENNEDY • FRANKLIN PANGBORN • LIONEL STANDER
MARGARET HAMILTON—and introducing FRANCES RAMSDEN

THIS WEEK IN THE NEWS

Free Admission

THERE'S A FREE seat in the Broadway Capitol theatre in Detroit as long as "The City Slicker" is showing. Of course, there's a gimmick to it. Manager Rufus Shepherd says you get the free seat only if you show up at the box office in the company of an authentic wooden Indian. Seen one around?

Rejected

Washington Bureau

THE SWEDISH Foreign Office has rejected a Soviet protest against the screening in Sweden of Twentieth Century-Fox's "The Iron Curtain." The Russian Government was told that the Swedish public officials could not suppress a film approved for public showing by the State Censorship Board, and that "The Iron Curtain" had been so approved.

The Parents

WISHING TO KEEP Junior out of reach of objectionable comics, radio broadcasts and motion pictures, the National Council of Parents and Teachers, meeting recently in Chicago, asked that state laws be passed prohibiting objectionable comic books and that local committees be formed to evaluate comics, radio and films. Not only does the Council want state and local action, but it would like to see a program of "cooperation on a national level" between the Congress and publishers and producers. The Council's board of managers voted to support bills for Federal aid to education which met its general policy.

Casting Note

ROSEMARY MURPHY, 21-year-old daughter of Ambassador Robert D. Murphy, political adviser to the American Military Government in Germany, will be the first American to star in a post-war German feature. According to the *Neue Zeitung*, she will appear in a film which Fritz Kortner is now producing at Munich. The picture tells the story of a German professor who returns to his fatherland to teach at a university. Miss Murphy plays the part of an American student who returns to Germany with him to serve as his assistant.

Arty Folk

YOU CAN buy a work of art, get a feature produced, or eat a hearty meal in a duplex New York penthouse that we've heard about. That penthouse houses Westport In-

MOTION PICTURE HERALD

for September 25, 1948

FILE theatre data prior to rehearing of anti-trust suit Page 70

ARBITRATION suit by Arthur goes to the Supreme Court Page 70

MYERS and Wright hit at rumors of trust suit consent decree Page 71

GAMBLE attacks Ascap decision in speech before TOA meeting Page 71

BLUMBERG denies rumors of dissension in Universal-International Page 72

SHOWMEN honor Marshall at Variety Club annual convention Page 73

REPUBLIC sets release of 28 pictures during next six months Page 100

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 115

BOMBAY in India prepares new production code modeled on U. S. Page 197

PRODUCTION begins in Holland, first since the war Page 206

SERVICE DEPARTMENTS

Book Review Page 100

Hollywood Scene Page 101

In the Newsreels Page 114

Late Review Page 104

Managers' Round Table Page 138

Picture Grosses Page 216

Short Product at First Runs Page 134

What the Picture Did for Me Page 128

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4325

Release Chart by Companies Page 4326

Short Subjects Page 4326

Short Subjects Chart Page 4327

The Release Chart Page 4328

ANNIVERSARY SECTION

MARTIN QUIGLEY'S *Third of a Century*—An editorial by Terry Ramsaye Page 7

THIS *Third of A Century* — A special article Page 9

FROM the Files—Picture memories from the *Herald* from a third of a century ago Page 12

EXCERPTS from editorials by Martin Quigley 1915-48 Page 14

THEN AND NOW—Pictures of progress through a third of a century Page 20

MARTIN QUIGLEY'S list of best liked pictures from 1915 to 1948 Page 24

TODAY'S manpower—What they were doing a third of a century ago Page 25

A BIG REMEMBERING—Reflections on exhibition a third of a century ago Page 27

THE SCREEN THEATRE—Bringing architecture to exhibition Page 28

"WHAT the Picture Did for Me"—Exhibitor voices down the years Page 29

BRITISH DESTINY—A study of this era in the patterning of the industry Page 30

WHAT showmen winners say on the Quigley Awards Page 34

IN THE FIELD through a third of a century Page 83

ternational Film, Inc., headed by Alexander Kipnis, the basso with the Metropolitan Opera; Leonide Kipnis, his cousin who's an art dealer, and Emile Lustig, a pre-Nazi German picture producer. Seems that these gentlemen didn't want an office that was just an office so they decorated that penthouse with some genuine old masters—all of which are for sale—and saw to it that their pantries were well stocked so that they could continue their business conferences right through dinner and lunch—the kinds of dinners and lunches that they could put together themselves. That sounds a great deal better than an office decorated with charts of type faces and a quick ham sandwich at the Milk Bar.

Inflated Yen

Washington Bureau

ARE ANY of your patrons protesting about high admission prices? Tell him about the poor Japanese.

It now costs Mr. Nippon exactly 50 times as much to see Betty Grable or Rita Hayworth as it did ten years ago—25 yen, as against 50 sen (100 sen equal one yen.)

And do you think the U. S. admission tax is high? Out of that 25 yen admission price in the land of the rising sun, 15 yen is tax—that is, a tax of 150 per cent.

All this is gleaned from a Commerce Department report, prepared by film chief Nathan D. Golden.

BROIDY'S "61"

A CANNY sort of optimism of conviction that the motion picture is going to continue in business and that the customers are going to want a lot to look at is conveyed in the announcement that Monogram and Allied Artists contemplate delivering sixty-one productions for the '48-'49 season.

The remarks of Steve Broidy, president, anent curtailments by other studios and a potentially sharp demand for "second pictures", are pleasantly and promisingly realistic. There is an interesting and frank accent on "Westerns" and on "action".

It is still true, and always will be, that the great basic audience is made up of persons who want movies to move. Those customers are likely to be more interested in movement than great significances and finesse. They really do want action and they go where they get it. In that market is volume—for which there is no substitute in motion picture merchandising.

—Terry Ramsaye

RCA Ready

A NEW theatre television projector "of advanced experimental design" and capable of throwing a 20 by 15 foot picture was announced this week by Radio Corporation of America. The equipment will be demonstrated September 30 at the three-day annual joint convention of Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers' Protective Association in St. Louis. The new projector is greatly reduced in size and weight as compared to the first post-war models, according to Barton Kreuzer, manager of RCA's theatre and film recording activities. The new projector consists of two units. One houses the high-efficiency reflective optical system, the video amplifier, the deflection circuits and the 80-kilovolt power supply for the kinescope. The other, an auxiliary console, contains the control panel and the low-voltage plate power supply.

In the Courts

Chicago Bureau

THERE'S another legal squabble here arising, as might be supposed, out of the decree in the Jackson Park anti-trust suit. This time the argument is over the subsequent run bidding for Paramount's "A Foreign Affair."

Thomas McConnell, attorney for the Jackson Park, protested Friday to Judge Michael Igoe in U. S. District Court that Paramount's selling of the feature to the Bala-

ban and Katz Tivoli for an exclusive South Side showing on September 24 amounted to contempt of court.

He asserted that no South Side theatre is entitled to an exclusive run as long as a competing theatre meets the bid.

Mr. McConnell was upheld Tuesday when Judge Igoe quashed Paramount's petition asking him to uphold its interpretation of the decree: that the Tivoli could play the film exclusively so long as the distributor chooses to sell it that way.

The judge told the court that playing the film on the South Side exclusively would probably mean that Paramount would want the same privileges on the North Side and that this seemed to him a deliberate attempt to circumvent the decree.

Mr. McConnell said Tuesday that if the feature opened Friday he would start contempt proceedings.

MPAA's Shorts

Washington Bureau

MAYBE by October 1 the first five of the industry's public relations short subjects, dealing with various phases of production, distribution and exhibition, will be in the can. That's the hope of Edward Cheyfitz, assistant to Eric Johnston, MPAA president. He said in Washington this week that the shorts will be shown to top company officials early next month at which time they will be asked to decide how the shorts should be distributed. Nine of the subjects are now in production. The first five, to be produced by Warners, RKO, MGM, 20th-Fox and Universal, will include "The Theatre and You" and "Movies Are Adventure."

New Titles

CINECOLOR'S color directors have discarded their "directors" titles in favor of a new term, "Cinecolor Consultants." It was Arthur Phelps, supervisor of Cinecolor directors—oops, consultants—who suggested the change. He pointed out—quite soundly, it seems to us—that the title "color director" has been misused inasmuch as color technicians assigned to work with a production staff are actually working in the capacity of "consultants," not "directors."

Mind Made Up?

LAST MONTH L. R. Howarth sold his Manilla theatre at Manilla, Iowa, to M. H. Noragon. Then he changed his mind. This month he bought the house back from Mr. Noragon.

PEOPLE

ROBERT WEITMAN, managing director of the New York and Brooklyn Paramount theatres, has been named chairman of the producing committee for the "Night of Stars" to be held at Madison Square Garden November 15. Proceeds will go to the United Jewish Appeal of Greater New York.

ERIC JOHNSTON, president of the Motion Picture Association of America, will address the opening luncheon of the Society of Motion Picture Engineers' 64th semi-annual convention at the Statler Hotel in Washington, October 25.

LEON BRANDT, Eagle Lion field exploiteer in the Chicago territory, has been named national exploitation manager, succeeding ARTHUR JEFFREY, resigned.

NICK SCHERMERHORN, district manager for Walter Reade Theatres in Southern New Jersey, has been promoted to the newly-created post of general manager of all theatre operations.

JOSEPH L. ROBERTS, eastern public relations director for Vanguard Films and Selznick Releasing Organization, has resigned effective September 30. He was formerly publicity director for the Center theatre in New York.

WILL WHITMORE, advertising manager of Western Electric since May, 1945, has been appointed radio advertising manager of the American Telephone and Telegraph Company. W. M. REYNOLDS replaces Mr. Whitmore.

JOSEPH H. SEIDELMAN, head of foreign operations for Universal-International, was to leave New York this week for a business trip to Europe.

CHARLES MAYER, Motion Picture Export Association managing director in Japan and Korea, arrived in New York Monday from Tokyo.

RALPH B. AUSTRIAN, formerly vice-president of the RKO Television Corporation, has resigned as vice-president in charge of television for Foote, Cone and Belding. He has announced no future plans.

BILL WILLIAMS, Film Classics salesman in Denver, has resigned to become general manager of the newly-organized Santa Fe Theatre Corp., which is building a \$185,000 theatre in Santa Fe.

GEORGE HARVEY, pressbook editor for Paramount in New York, has been elected president of the Paramount Pictures Club for 1948-1949. He succeeds MONROE GOODMAN.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449. Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



ANNOUNCING "JOAN".
Dominating the crossroads of the world — Times Square, New York — the newest and largest electric display sign on behalf of a motion picture has been erected to announce the premiere of the RKO - Sierra picture, "Joan of Arc", starring Ingrid Bergman. It will open at the Victoria theatre November 11. Drawn to the scale of 1/2 inch to the foot by Arthur Lidov, it has an over-all length of 180 feet and stands eight stories high, while the figure of Miss Bergman in full battle dress towers 70 feet and dominates the display, which is painted on translucent plastic.



CHARLES SKOURAS, president of National Theatres, addressing Twentieth Century-Fox delegates to their company's sales convention at National Theatres' headquarters in Los Angeles last week. At right is Spyros Skouras, 20th-Fox president.



TRUSTEES of the PCCITO in annual session at Los Angeles last week:

In the first row, left to right, Stanley Stack, observer; Constance Titus, secretary, and Ben Levin; second row, Hugh Bruen, M. W. Mattechek; Robert H. Poole, executive secretary; George Diamos and Clarence Severson; third row, William Graeper, Jack Suckstorff, Leroy V. Johnston, L. O. Lukan, Max Lloyd, Roy Firmage and Rotus Harvey.



DENIAL. The scene, Monday afternoon, at Universal-International New York headquarters, as Nate Blumberg, president (desk), attacked a host of stories about U.-I. dissension. Background, Maurice Bergman, advertising and publicity manager. At the right, a stenotypist, and Milton Livingston, trade paper contact. See page 72.

by The Herald

SALUTE—"As independents"

SOCIETY OF INDEPENDENT MOTION PICTURE PRODUCERS, INC.—

► *We, the undersigned members of the Society of Independent Motion Picture Producers, send you our warmest congratulations on such an important milestone as "Martin Quigley's Third of a Century".*

► *All of us who have been associated with you in this great industry have come to know and admire Martin Quigley as a synonym for integrity, sound judgment, and constructive criticism.*

► *As independents, we are particularly thankful for the fairness, understanding and impartiality which you have brought to bear on the unique problems which we have faced in the distribution and exhibition of our pictures almost from the day you took up the editorial shade and pencil.*

► *We sincerely hope, not only for our sake, but for the sake of an industry which depends so much on the spur of competition for the excellence and world acceptance of its product, that we will have your continued support and that you will be with us to counsel and to advise for a long time to come.*

Samuel Goldwyn *Walter F. Wanger* *David O. Selznick* *Mary Pickford* *Hal Roach* *Wm. Le Baron* *Edward Small* *George Bagnall* *Benedict E. Bogeaus* *James Nasser* *Charles R. Rogers* *Seymour Nebenzal* *Hunt Stromberg* *William Cagney* *Walt Disney* *Robert S. Golden* *Edward A. Golden*

SIGNATORIES TO THE ABOVE ARE: SAMUEL GOLDWYN, WALTER F. WANGER, DAVID O. SELZNICK, MARY PICKFORD, HAL ROACH, WM. LE BARON, EDWARD SMALL, GEORGE BAGNALL, BENEDICT BOGEAUS, JAMES NAS-SER, CHARLES R. ROGERS, SEYMOUR NEBENZAL, HUNT STROMBERG, WILLIAM CAGNEY, WALT DISNEY, ROBERT S. GOLDEN, EDWARD A. GOLDEN.



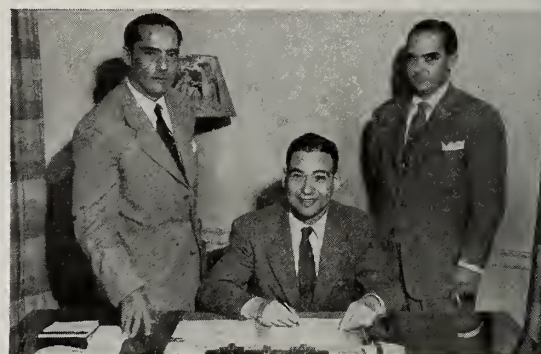
LOU LOBER, with Loew's international division 20 years, will join Warners' European staff with headquarters in Paris, October 1.



MGM begins training its future executives. Men of ability and promise, selected from the field, last week arrived in New York for a round of indoctrination and personality courses. William F. Rodgers, sales vice-president, right, greets them. They are, left to right, H. Russell Gaus, Los Angeles; A. B. Padgett, Los Angeles; Louis J. Weber, Dallas; Michael J. Ford, Chicago; Phillip Gravitz, New Haven, and Louis Marks, Cleveland.



SIGNING an 80-year lease for the 2,200-seat Paramount theatre, Denver, and the Paramount Building. In left-to-right order are John Wolfberg, vice-president and general manager of Wolfberg Theatres, Inc.; his father, Harris P. Wolfberg, president; Mickey Gross, manager of the circuit, and B. B. Harding, Denver realtor.



VENEZUELAN DEAL. David Horne, seated, Film Classics foreign sales manager, signs with the Blanco brothers, Santiago, left, and Vicente, for F.C. distribution in Venezuela. The brothers were visiting New York.

"MOST HEAVENLY MISS" beauty contest, in Brooklyn, inspired by producer Eddie Golden's "Texas, Brooklyn and Heaven". Co-winners Edith Mae Zelli and Joan Coyle share the platform with runner-up Marion Layne. Watching are judges Golden, Howard LeSieur, United Artists advertising-publicity director; Lou Melamed, U. A. radio director, and Bob Merrill, opera singer.





SPYROS P. SKOURAS

*35th Anniversary
Celebration*

SEPTEMBER 26 to DECEMBER 25
INCLUSIVE

From the
heart of
its people
comes
the

One had to flee
... one had to
follow in the
most savage
manhunt that
ever hurled
desperate
footsteps
across the
Big City's
pavements!

CRY OF THE CITY



20th
CENTURY-FOX

STARRING

VICTOR RICHARD
MATURE · CONTE

as Candella... who followed!

as Rome... who fled!

with

Fred Clark · Shelley Winters · Betty Garde · Berry Kroeger · Tommy Cook · Debra Paget · Hope Emerson · Roland Winters · Walter Baldwin

DIRECTED
BY

ROBERT SIODMAK · PRODUCED BY SOL C. SIEGEL

Screen Play by Richard Murphy · From A Novel by Henry Edward Helseth

Join The SPYROS P. SKOURAS 35th ANNIVERSARY CELEBRATION SEPT. 26 to DEC. 25 Inclusive!

THIS IS THE
APARTMENT FOR PEGGY

And wherever you live, whomever
you love... you'll find room in your
heart for Peggy... the laughter in her
life and the apartment of her dreams!

JEANNE WILLIAM
CRAIN · HOLDEN

AND EDMUND GWENN in

APARTMENT

for Peggy

COLOR BY **TECHNICOLOR**



"Margie" is Peggy, now!...
building with her husband
young love's Castle-in-the-Air!



The man behind the "Miracle
on 34th Street" discovers
the miracle that's Peggy!



20th
CENTURY-FOX

with GENE LOCKHART · GRIFF BARNETT · RANDY STUART · Directed and Written for the Screen by **GEORGE SEATON** · Produced by **WILLIAM PERLBERG**
FROM A STORY BY FAITH BALDWIN

There's Nothing Like a Woman To Come Between Men..!



Fate stays
up late
and anything
can happen
at



IDA LUPINO
CORNEL WILDE
CELESTE HOLM
RICHARD WIDMARK



ROAD HOUSE

with O. Z. WHITEHEAD

ROBERT KARNES • GEORGE BERANGER

IAN MacDONALD • GRANDON RHODES

Screen Play by Edward Chodorov • Story by Margaret Gruen and Oscar Saul



20thCENTURY-FOX

Directed by JEAN NEGULESCO

Produced by EDWARD CHODOROV

Join The SPYROS P. SKOURAS 35th ANNIVERSARY CELEBRATION SEPT. 26 to DEC. 25 Inclusive!

"What do show-folks remember?..."

The first dance...the first applause...the first meeting of their eyes...and the first time their hearts smiled back!"



BETTY GRABLE
DAN DAILEY

with Jack Oakie • June Havoc
Richard Arlen • James Gleason

Directed by
WALTER LANG • GEORGE JESSEL

Screen Play by LAMAR TROTTI • Adaptation by Elizabeth Reinhardt • From a Play by George Manker Watters and Arthur Hopkins • Lyrics and Music: "By The Way," "What Did I Do?" by Mack Gordon and Josef Myrow
Dances Staged by Seymour Felix and Kenny Williams

*When My Baby
Smiles At Me*

COLOR BY
TECHNICOLOR

20th
CENTURY-FOX

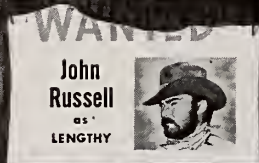
Join The SPYROS P. SKOURAS 35th ANNIVERSARY CELEBRATION SEPT. 26 to DEC. 25 Inclusive!

Gregory
PECK
Anne
BAXTER
Richard
WIDMARK

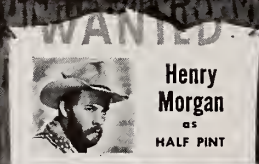
YELLOW SKY



Robert
Arthur
as
BULL RUN



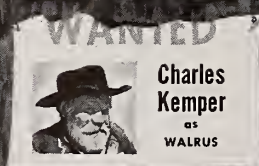
John
Russell
as
LENGTHY



Henry
Morgan
as
HALF PINT



James
Barton
as
GRANDPA



Charles
Kemper
as
WALRUS

*In the Blaze of Yellow
that Streaks the Sky...*

...they found something
of themselves...something
in each other that could
not easily be explained!

20thCENTURY-FOX

Directed by WILLIAM A. WELLMAN • Produced by LAMAR TROTTI

Screenplay by Lamar Trotti • Based on a story by W. R. Burnett



People Shop for Entertainment, Too!

The Best Buy in Comedies!

This one is undeniably new,
unmistakably hilarious and
unforgettably different!



The Best Buy in Romance!

Rex is that way about
Linda!



The Best Buy in Suspense!

You laugh when they kiss...
with that gleam in their eyes!



REX LINDA RUDY BARBARA
HARRISON · DARNELL · VALLEE · LAWRENCE

Unfaithfully Yours

Kurt Kreuger · Lionel Stander · Edgar Kennedy ·
Alan Bridge · Julius Tannen · Torben Meyer

An Original Screen Play Written, Directed and Produced by

PRESTON STURGES

20th
CENTURY-FOX



Join The SPYROS P. SKOURAS 35th ANNIVERSARY CELEBRATION SEPT. 26 to DEC. 25 Inclusive!

*With the penetrating
insight that comes
from the heart of
humanity itself!*



The Most Challenging Role
A Woman Ever Played!

20th
CENTURY-FOX



Darryl F. Zanuck
presents

OLIVIA de HAVILLAND
the Snake Pit

also Starring

MARK STEVENS and **LEO GENN**

with **CELESTE HOLM** • **GLENN LANGAN**

and Helen Craig • Leif Erickson • Beulah Bondi • Lee Patrick • Howard Freeman
Natalie Schafer • Ruth Donnelly • Katherine Locke • Frank Conroy • Minna Gombell

Directed by

Produced by

ANATOLE LITVAK • **ANATOLE LITVAK** and **ROBERT BASSLER**

Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

Join The SPYROS P. SKOURAS 35th ANNIVERSARY CELEBRATION SEPT. 26 to DEC. 25 Inclusive!

PRINTED IN U. S. A.

**PRESTIGE
builds
PROFITS**



Every month the MARCH OF TIME helps half of all the theaters in America to attract the kind of people whose good opinion is any exhibitor's biggest asset . . .

Influential people whose ideas get attention all around the community—

People whose patronage builds prestige—

Intelligent people who turn to the screen for information as well as entertainment.

Every month thirty million people like this choose motion picture bills at theaters which also feature

THE MARCH OF TIME

PRODUCED BY THE EDITORS OF TIME AND LIFE

RELEASED BY
20th
CENTURY-FOX

Nation's showmen select

in 1945 it was ...

in 1946 it was ...

20th
CENTURY-FOX

CONFIRMS

YOUR

CHOICE!....

IN THE HITS
OF TOMORROW!

Jeanne Crain

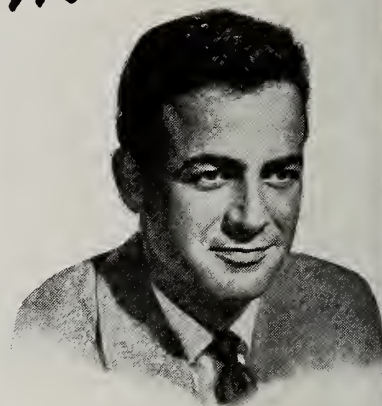


soon in
**APARTMENT
FOR
PEGGY**

Color by TECHNICOLOR

*World Premiere
Detroit, Sept. 30th*

Mark Stevens



soon in
**THE
SNAKE
PIT**

*World Premiere
Rivoli Theatre, N. Y.*

Join The SPYROS P. SKOURAS 35th ANNIVERSARY

STARS OF TOMORROW

ON MOTION PICTURE HERALD'S POLL!

in 1947 it was ...

and now in **1948** it is ...

Richard Conte



soon in

**CRY
OF
THE CITY**

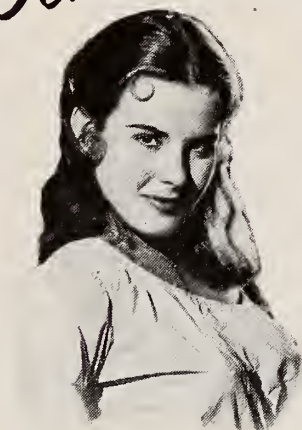
Celeste Holm



soon in

**ROAD
HOUSE**

Jean Peters



soon in

**MR.
BELVEDERE
GOES TO
COLLEGE**

World Premiere

Roxy, N. Y., Sept. 29th

CELEBRATION SEPTEMBER 26 to DECEMBER 25 Inclusive!

FILE THEATRE DATA PRIOR TO TRUST SUIT REHEARING

Paramount List Indicates Holdings in More Than 90 Theatre Companies

The final installment of answers to the Department of Justice interrogatories on theatre holdings have been deposited with the courts by the five theatre-owning defendants in the Paramount anti-trust suit. The answers were filed with the New York District Court and with the Justice Department in Washington late last week.

These answers and the questions the defendants are putting to the Department are preliminary to the resumption of the court hearings scheduled for October 13 in U. S. District Court.

Detailed Information Asked On Complete Holdings

Following the Supreme Court's order of May 3 that the New York District Court must reexamine the entire question of divestiture and monopoly, the Justice Department asked the defendants for the following information on each of their holdings: name, date, place and principal office of the corporation; stockholders, amount and kind; Paramount's interest; list of officers and duties; name, location and seating capacity of theatre and nature of interest held in the theatre; nature of the lease agreement; the rules of the corporation governing the sale and purchase of its stock, the voting rights of the stock, the how and when of the acquisition of the stock, and similar matters.

Paramount, the company which would be most vitally affected by any ruling for divestiture because of its great number of jointly-owned properties, reported on more than 90 corporations.

Its voluminous answer reported several interests sold, a commitment to buy stock, and a plan for the purchase of a small holding if Paramount is forced to sell or buy by court order.

Contract Provides for Purchase by Paramount

That holding is Darlington Theatres, Inc., which operates the 639-seat Liberty theatre at Darlington, S. C. Paramount owns 500 shares of B stock; R. B. Wilby, 250 shares of B. H. F. Kincey, 250 shares of B; Samuel L. Irvin, 800 of A, and Warren Irvin, 200 of A. The corporate contract provides that Paramount shall have the right to purchase the Irvin stock for \$82,500. This figure could be raised or lowered depending upon Darlington's earned surplus.

Paramount also reported the following sales on January 6, 1947, of its interests in a group of Florida theatres: Brevard Theatres, 16⅔ per cent; Cocoa Theatres,

APPROVE "PRIVATE" ROADSHOW DEALS

Washington Bureau

The Justice Department has given unofficial approval to those independents planning to roadshow their attractions. Robert L. Wright, Justice Department attorney who has been prosecuting the Paramount anti-trust suit, told the trade press last week that the Supreme Court's ban on admission, price fixing bound only the defendants in the case and that he "doubted" that it would apply to those independents making private arrangements with the exhibitors. In New York, James Mulvey, representative for the Society of Independent Motion Picture Producers, commented: "It is nice to have the Department in agreement with us."

12½ per cent; Eustis Theatres, 60 per cent; Ridge Theatres, Inc., 60 per cent, and Tallahassee Enterprises, 33⅓ per cent.

The company informed the Department that it had a commitment to purchase all the outside stock of Clearwater Enterprises, Inc., comprising three houses.

A full listing of all jointly-held properties of all defendants appeared in the July 5, 1947, issue of the HERALD.

Paramount's replies to the Justice Department gave detailed information on the following companies:

Allston Theatres, Allied Theatres of Bangor, Arkansas Amusement Corp., Arlington Theatres, Bayside Theatre Corp., Blackside & Churchill Theatres, Brocton Olympia Realty, Circle Co., Concord Amusement, Concord Operating Co., Elizabeth Theatres, Haverhill Operating Corp., Interstate Circuit, M & P Theatres, Parr Realty Co., Pine Realty Co., Publix Netoco Theatres, Razorback Realty Co., Alabama Theatres, Augusta Amusements.

Birmingham Theatre Operating Co., Brevard Theatres, Clearwater Enterprises, Cocoa Theatres, Darlington Theatres, Drive-In Theatres of Alabama, Drive-In Theatres of South Carolina, Elizabethtown Theatres, Eton Amusement Corp., Eustis Theatres, Florence Theatres, Florida Inland Theatres, Georgia Theatre Co., Hollywood Amusements, and North Carolina Theatres, Inc., which has an interest in the following: Gastonia Enterprises, Bluefield Theatres, Danville Enterprises, Lenoir Theatres, Monroe Theatres, Robeson Enterprises, Twin City Theatre Corp., and Wilmington Theatres.

Publix Bamford Theatres, Publix Lucas Theatres, Ridge Theatres, Savannah Theatres, Southern Attractions, Tallahassee Enterprises, Tivoli Operating, United Theatre Enterprises, Wilby-Kincey Service Corp., Winterhaven Enterprises, Texas Consolidated Theatres, Jefferson Amusement, Malco Theatres, Paramount-Richards Theatres, Paramount-Richards Enterprises, Massachusetts Operating Co., Newton Amusement Corp., Rockland Amusement Co.

Rutland Enterprises, Taunton Operating Co., Taunton Theatres, Essex Amusement Corp., Pennier Theatre, Pennware Theatre Corp., Western Massachusetts Theatres, Penncom Corp., Commerford Public Theatres, and Maine and New Hampshire Theatres Co., which has an interest in the following: Allied Theatres, August Theatre, Cabot Amusement, Capitol Augusta, Capitol Theatre, Capitol Realty, Granite Amusement, Maine and New Hampshire Theatres of Massachusetts, Majestic Theatres, Queen City Realty, Rumford Realty, Rumford Operating, Russell Amusement, Union Theatre, and Victory Amusement.

And Boston Metropolitan Buildings, Stanway Realty, Menmar Theatre Co., and Paramor Theatre Co.

Arthur Appeal On Arbitration To High Court

Washington Bureau

The fight of a group of independent St. Louis exhibitors against the American Arbitration Association reached the Supreme Court last Thursday. On that day the high court was asked to rule that the exhibitors are entitled to injunctive relief and to \$285,000 damages for alleged injuries resulting from clearances set by the AAA and observed by the distributors under the New York District Court decree in the Paramount anti-trust suit.

The exhibitors had lost their fight in the St. Louis District Court and the Eighth Circuit Court of Appeals, both of which ruled that the New York court had not exceeded its authority in creating and vesting powers in the AAA. They therefore dismissed the suit.

The exhibitors, on the other hand, contend that insofar as the Paramount decree is used to bar an action for relief from anti-trust violations, the decree is void.

The appeal was filed by the St. Louis Amusement Co., St. Louis Ambassador Theatre, Inc., Eden Theatre Co., St. Louis Missouri Theatre, Inc., Fanchon and Marco Service Corp., James H. Arthur, David G. Arthur, Edward B. Arthur, Thomas G. Arthur, Harry C. Arthur, and Edward I. Murphy.

Defendants are Paramount, RKO, Twentieth Century-Fox, Warner Brothers, AAA, and Harold D. Connor, the AAA's St. Louis representative.

The plaintiffs charge that the defendants have agreed to refuse to sell pictures to them except on terms and conditions established by the AAA.

Court Grants Alger Motion For Hearings in Chancery

In an unprecedented move Judge William Campbell of the U. S. District Court in Chicago has granted a motion of the Alger Theatre Circuit of Illinois for a separate trial to determine whether an illegal exhibition contract would be a valid defense in an alleged percentage fraud suit. In granting the motion last Friday, marking the first time the exhibitor defense would be tested in court, Judge Campbell referred that aspect of the case to Master in Chancery Joseph F. Elward for further hearings.

Wright, Myers Hit Rumors of Consent Decree

There was a lot of talk this week about a consent decree in the Paramount anti-trust suit—all of it to the effect that there weren't any negotiations going on and if there were going to be a decree there was going to be a lot of lawsuits about the matter.

"There are no consent decree negotiations going on now."

That's the flat statement of Robert L. Wright, attorney for the Department of Justice. Mr. Wright made the statement last Thursday in Washington in answer to the recent protest over the possibility of a decree made by the Society of Independent Motion Picture Producers.

In Washington, Monday, Abram F. Myers, general counsel for Allied States, wanted to make doubly sure. He indicated to reporters that there would be prompt court action by independent exhibitors to block any consent decree settlement which did not include complete divestiture of theatre interests.

Mr. Myers said he wasn't much worried about a decree settling the case, but he added that if there were a decree and if it didn't include divestiture, he didn't think it would be too long before the Supreme Court would be asked to rap Attorney General Tom Clark on the knuckles for agreeing to such a settlement.

"There's really no precedent, anyhow, for a consent judgment based on a Supreme Court mandate," Mr. Myers said. "The compromise is usually before the case goes to trial. I don't think there's any discretion left to the attorney general to give away what the court said belonged to the independent exhibitor. I can't see a consent decree unless the other side wants to give in and agree to complete divestiture."

Mr. Myers stated that if a consent decree were entered into and proved unsatisfactory to the independents, "there'd be lots of ways to reopen the case at the Supreme Court. It might be a new suit, we might file an information, or the court might reopen it on its own."

Settle Rivoli-Rockne Trust Suit Out of Court

Chicago Bureau

The \$900,000 anti-trust suit brought by Saul Meltzer, owner of the Rivoli and Rockne theatres here, against the major circuits and some distributors has been settled out of court. Both houses will be permitted to compete for first and subsequent run playing time, it is understood. Last Friday Judges Michael Igoe and Philip Sullivan abrogated the case in the U. S. District Court here following approval of the settlement by all defendants. While no payment of damages was involved in the settlement, substantial attorney fees were granted.

Industry Leaders Honor Fabian for Humanity

S. H. Fabian, president of Fabian Theatres, was guest of honor at a testimonial dinner given by the Cinema Lodge, B'nai B'rith, at the Hotel Astor Tuesday evening. Attended by industry leaders and civic officials Mr. Fabian was honored for his service to humanity. Invited to the dais were: Barney Balaban, Spyros Skouras, Malcolm Kingsberg, George Skouras, Jack Cohn, Joseph R. Vogel, John J. O'Connor, Leonard Goldenson, Harry Brandt, Abe Montague, Samuel Rinzler, Samuel Rosen, David Weinstock, Walter Vincent, Emil Friedlander, Robert M. Weitman, Jack Levin, Albert A. Senft, Adolph Schimel, Irving Greenfield, Arthur Israel, Jr., and Alfred W. Schwalberg.

Gamble Attacks Ascap Decision At TOA Meeting

"A few more such victories and we'll be out of business."

This was the way in which Ted Gamble, president of the Theatre Owners of America, planned to synopsise the two anti-Ascap decisions of recent months and their relation to exhibition in his president's report to the national convention of Theatre Owners of America in Chicago Friday at the Drake Hotel.

The problem facing exhibitors through the decisions in the cases involving the American Society of Composers, Authors and Publishers was to have taken up much space in Mr. Gamble's report. His prepared speech expressed concern over the position of the exhibitors who, it said, once again appeared to be in the middle. "The defeat of Ascap may be victory for the lawyers who brought it about, but to the exhibitors, who view exhibition as a responsible business, it creates confusion and has left them with no responsible agency with which to deal," he was to have declared.

Mr. Gamble sees no solution in the transfer of rate negotiations to the producers, saying that they always "pay the maximum for personal service, rights and commodities. . . . We will be charged with a larger cost for rights that do not include live performance rights that were included in the small rate negotiated between Ascap and TOA."

Reporting on the anti-trust suit situation, the TOA president, who is slated to step down at the convention, was to have hailed the Supreme Court's dismissal of compulsory competitive bidding as a temporary victory for TOA. His speech called for a code of fair business operation which would consider the rights of all, and subject to court approval and to amendment and modification if needed. And it pledged TOA to efforts to bring peace to the industry.

A wide variety of industry problems were to have been discussed at the meeting.

Salute

VARIETY CLUBS INTERNATIONAL
R. J. O'DONNELL,
INTERNATIONAL CHIEF
BARKER—

Sincere congratulations to you and your staff on the occasion of your third of a century anniversary of your Motion Picture Herald.

When we review the achievements and accomplishments of your journal in this third of a century, we realize full well that you have made a major contribution to our industry.

Your journal was the first to see the industry as a whole—and to realize the importance of recognizing the mutuality of interest. Particularly would we be without gratitude if we did not commend you for the outstanding assistance you have rendered exhibition . . . for through the channels of your journal the exhibitor has been able to find representation and to express his views.

Your work in establishing the Motion Picture Production Code, with all it has done to minimize various problems and improve public relations is in itself a major contribution—and this coupled with the fact that you have ever stood before the world as the advocate of the motion picture and its people . . . that you have given the ever growing industry a press commensurate with its importance and the scope of its functions will be a living memorial to you—and will, we know, repay you many fold for the time and energy you have so lavishly given to the causes of the motion picture industry.

• • •

SOCIETY OF MOTION PICTURE
ENGINEERS
LOREN L. RYDER, PRESIDENT—

We of the Society of Motion Picture Engineers are sincerely appreciative of the great contributions made by the Quigley Publications toward the technical advancement in the art of motion picture making. It has been our pleasure to cooperate with your publications since the organization of the Society in 1916. You may look to us for a continuance of this friendly relationship in the years that lie ahead.

Salute

DR. DANIEL A. POLING, EDITOR
CHRISTIAN HERALD MAGAZINE

As Editor of the *Christian Herald*, and as a clergyman interested in the impact of motion pictures upon people everywhere, I send hearty congratulations and sincere good wishes to Martin Quigley as he commences a second third of a century of service to the industry for which he has done so much.

His publications are unique. As trade journals they deal with the production and marketing of motion pictures, but they also reflect his strong personality and deep and continuing loyalty to the finer things of life. One would expect the *Christian Herald* to refuse advertising which did not measure up to standards of accepted taste. Mr. Quigley's own adherence to the same rule reflects a scale of values which I hope some day will be followed by many more secular publications.

Church people of all faiths are in Mr. Quigley's debt for his splendid part in sponsoring the codes of self-discipline adopted by the motion picture industry and administered with his unfailing editorial backing.

More power to Mr. Quigley in the days ahead! May he be privileged to carry in the columns of his publications more and more reviews of quality films which combine the best in entertainment and the highest and noblest in our cultural and religious life and tradition.

• • •

BRITISH FILM PRODUCERS ASSOCIATION—

British Film Producers Association extends to Martin Quigley on the completion of a third of a century of distinguished service to the motion picture industry its very heartfelt congratulations and its best wishes for continued success during the next third of a century.

BLUMBERG KILLS A FEW RUMORS

Emphasize the Positive, President Urges; Denies "Malicious Rumors"

"No truth to it, fellows."

Nate Blumberg, president of Universal-International, called trade and newspaper writers into his New York home office Monday afternoon, to tell them just this. Universal is not dissolving, it is not for sale, its principals are not quarreling; it is reorganizing, and will continue to make good pictures.

To refute "vicious, malicious" stories "planted by word-of-mouth and in West Coast papers," Mr. Blumberg ran down the list of rumours.

Goetz and Spitz Not Leaving

Said he: William Goetz and Leo Spitz are not leaving Universal. "Billy and Leo each have contracts with five more years to run, and they're doing excellent jobs. We suspect certain people of planting that story."

Mr. Goetz and Mr. Spitz are not quarreling. "I don't even understand that story. In business, you have disagreements; that's all. We know who planted that story."

Universal-International is not for sale. "Why, the boys have had everyone buying it. I can tell you nobody's been around. I'd know. No one could sell the company very easily. It's owned by 4,000 shareholders. There are 952,000 shares outstanding."

The company is not in financial difficulty. "We have several millions in bank credits available, which I hope we do not have to use. This story started when we closed down production. We did that to look around and see where we were going. You're all familiar with the situation in the industry. I'm happy to say the studio is reorganized. Our problem is to make pictures with lower costs. There's no reason to be immediately optimistic, but we have the best program in history. Naturally, it will take some time to show."

Bankers Have No Part

As to the bankers allegedly putting a ceiling on negatives, they do not. "Bankers have no part in our management, and they have confidence in the managers."

To the assembled trade writers, flanked by Universal-International publicity executives, and recorded by a stenotype operator, Mr. Blumberg remarked that the "stories" hurt the morale of his employees, could do no good to the industry, and that the fate of trade papers was allied with a healthy company. He asked reporters to call him if they heard any stories derogatory to Universal-International.

"We're in business, we'll stay in business; and my advice to you is not to sell us short," he said.

In a question and answer period following his remarks, Mr. Blumberg said the company would resume production October 4 with "The Life of Reilly" and others; that it would, as usual, turn out 24 of its own pictures in its fiscal year, between October, 1948 and November, 1949; that its superior product and increased selling efforts have already caused an upturn in business since July 1, estimated at 35 per cent.

The company has 16 pictures completed now, two in release.

Universal Opens Sales Drive with Four Regionals

"Inspired by the necessity of unity in the industry," Universal-International was to launch its largest sales drive Friday in New York.

In announcing the drive, William A. Scully, vice-president and general sales manager, stated: "The future successful course of operation in the motion picture industry lies in mutual cooperation between distributors and exhibitors to help insure the continuance of the present high weekly attendance level of the nation's theatres."

"Mindful of this required unity of purpose, U-I is dedicating its new sales drive to effecting greater unity between the company and its exhibitor customers and goodwill between the exhibitor and the community. Today our business requires unity of action and we at U-I are keynoting our sales drive to this unity."

To this end, the drive has been titled the "U-I Unity Sales Drive." The drive is to be launched by four regional sales meetings: the first was to be held in New York Friday and Saturday; the second is to be held in Cincinnati September 28-29; the third in Chicago, October 1-2, and the fourth and final meeting in San Francisco, October 7-8.

Mr. Scully will preside at the meetings, which will be attended by the company's district and branch managers and salesmen as well as by A. J. O'Keefe, assistant general sales manager; E. T. Gomersall, assistant to Mr. Scully; Fred Meyers, eastern sales manager; F. J. A. McCarthy, southern and Canadian sales manager; C. J. Feldman, western sales manager; E. L. McEvoy, short subject sales manager, and James J. Jordan, contract-playdate manager. John Joseph, national advertising and publicity director, and Maurice A. Bergman, eastern advertising and publicity director, will discuss promotion plans on forthcoming product.

HONOR GEORGE MARSHALL WITH VARIETY CLUB AWARD

Secretary of State Accepts Plaque at Convention and Then Leaves for Paris

Washington Bureau

The Hon. George Catlett Marshall, Secretary of State, left Sunday for the Paris meeting of the United Nations General Assembly and for another fight on behalf of the United States and world peace. On the eve of his departure, he received from the nation's showmen recognition of his previous efforts for peace and justice—the 1947 Humanitarian Award of Variety Clubs International.

Award Seen Pledge of Confidence for Secretary

The award—a silver plaque, a scroll, and a \$1,000 check—was presented to the Secretary of State by Variety International Chief Barker Robert J. O'Donnell at an impressive dinner ceremony in the Presidential Room of Washington's Hotel Statler, where Variety had just concluded its three-day mid-year conference. The dinner was attended by more than 600 government, diplomatic, industry and professional leaders.

Mr. O'Donnell, Supreme Court Justice Robert Jackson, *Washington Evening Star* editor B. N. McKelway, and Award Committee Chairman Albert Kennedy Rowswell made brief addresses for the newsreels, stressing the fact that the award was given for past services but also must be taken as a pledge of confidence and support for the General in his critical work at Paris.

"With deep appreciation of his measureless service rendered in behalf of worldwide peace," read the silver plaque. And the scroll declared that "as author of the Marshall Plan, he translated into generous and inspiring fulfillment the shining hope for liberty, honor and dignity of free men everywhere."

Marshall Lauds Spirit Behind Variety Clubs

Secretary Marshall rose to the occasion. Dressed in a natty white dinner jacket and standing beneath a huge picture of himself, centered in a large red heart, he declared he was "particularly appreciative realizing the character of the organization and how much good it does for the world. . . . I am constantly being impressed with how much good will and generosity there is in the heart of the American people. Your organization is distinguished in what you have done and particularly the manner in which you have done it." Then he launched into a long, off-the-record discussion of his views on the U. N. and the outlook for peace.

President Truman wired he was sorry he was away from Washington and had to miss

the dinner, and that it was a "personal satisfaction" to him that Secretary Marshall was receiving the Humanitarian Award. He said that he could think "of no one more richly deserving of this recognition," and extended "warm congratulations" to his Secretary of State.

"To Variety," added the President, "I extend hearty greetings. I know that it will never weary of the well-doing that has earned it such an abundance of gratitude and good wishes."

Award Dinner Climaxed Three-Day Convention

The Humanitarian Award Dinner was the climax of a crowded three-day business and sociay program for Variety delegates. Outstanding action was the decision to take over operation of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., adding another major activity to Variety's long list of philanthropic works.

Other major items at the three-day meet were these:

A decision to underwrite a memorial to Father Flanagan at Boy's Town.

A "high hope" from Executive Director Col. William McCraw that five more tents would be going within a year—reactivated units in Kansas City and Denver and new units in Seattle, Portland and New Orleans.

A dinner by William Fowler, vice-president of Coca-Cola Co., to Bob O'Donnell.

Appointment of a committee to work out closer cooperation between Variety tents and the Boys Club of America.

A specially conducted tour of the White House.

A luncheon at which the sales managers stressed the need for action by Variety to take over the Will Rogers Hospital.

The meeting which decided to take over the sanatorium was characterized by "amazing unanimity," one delegate said. Expected opposition just didn't materialize.

Variety hopes to take over at Saranac around the first of the year, raise enough money during the first five years to make up a fund to keep the hospital going another five years "just in case." Mr. O'Donnell will appoint a committee of Variety exhibitors to work with the sales managers group on operating and fund-raising plans. Variety will name the board to operate the hospital but will invite sales managers to serve on it. Film companies are expected to help toward meeting the \$175,000 annual operating costs (about \$250,000 the first five years, to build up the fund), mainly through the local tents. The sanatorium will probably be rechristened the Variety Clubs International-Will Rogers Memorial Hospital.

Addressing the luncheon meeting were Abe Montague of Columbia, Charles Reagan of Paramount, William F. Rodgers of MGM, Robert Mochrie of RKO, and Morton Thalheimer representing exhibitors in favor of Variety action.

Top Government Officials Join Industry Leaders

The Humanitarian Award dinner got under way at 7 o'clock with cocktails in the Statler's Congressional Room, and then at 8, the guests filed into the table-jammed Presidential Room for an imposing massing of the colors by the U. S. Marine Corps Band. During the meal, there was music by the Marine Corps Orchestra, and between the dinner and the speeches, a brief entertainment program headed by Red Skelton.

Secretary Marshall was flanked by Mr. O'Donnell and Lt. Audie Murphy, most-decorated soldier in World War II and soon to start work in "Bad Boy," Allied Artists' film based on the Dallas tent's Boys' Ranch. Other top government officials at the two-tier, rose-screened dais included Supreme Court Justices Jackson, Burton, and Rutledge, Senators Thomas, O'Mahoney and McGrath, Presidential assistant John Steelman and Military Aide Gen. Vaughn, World Bank head John J. McCloy, Assistant Secretary of State George V. Allen and former Assistant Secretary John Peurifoy, Selective Service director General Hershey, Red Cross director Basil O'Connor, elder statesman Bernard Baruch, and top Army and Navy brass.

Embassy Row provided Netherlands Foreign Minister Dirk Stikker and Ambassador E. N. van Kleffens, China's Dr. Wellington Koo, Ireland's Sean Nunan, Canadian Ambassador Hume Wrong, and ambassadors and ministers of 21 other nations.

Top Industry Executives Also Seated on Dais

Industry executives on the dais included Spyros Skouras, Abe Montague, George Schaefer, S. H. Fabian, Tom Connors, Max Cohen, George Dembow, Arthur Mayer, David Palfreyman, Carter Barron, Nathan D. Golden, Marc Wolf, Jack Beresin, William McCraw, William Heineman and Lloyd Nolan, also slated to appear in "Bad Boy."

Carter Barron and Nate Golden were in active charge of arrangements for the dinner.

Previous recipients of the Humanitarian Award were Father Flanagan, Miss Martha Berry, George Washington Carver, Sister Elizabeth Kenny, Hon. Cordell Hull, Sir Alexander Fleming, Evangeline Booth and the Hon. James F. Byrnes.

Salute

CONGREGATION EZRATH ISRAEL
THE ACTORS TEMPLE, NEW YORK
RABBI BERNARD BIRSTEIN—

The Actors' Temple; the motion picture and allied entertainment industry house of worship, is happy to join in the tribute to Martin Quigley's third of a century as publisher in the entertainment field.

The members of the Actors' Temple and its host of friends and worshippers are not unmindful of Mr. Quigley's great contributions to the growth of the motion picture as a force for wholesome entertainment, and of his ceaseless vigilance to insure the proper presentation on the screen of the accurate concepts of all religions through the Motion Picture Production Code which he sired. Through his publications and his willingness to render service when called upon, he has aided our cause and the cause of countless other religious and charitable institutions. May his service to the great entertainment industry continue through his second third of a century.

• • •

ASSOCIATED MOTION PICTURE
ADVERTISERS

MAX E. YOUNGSTEIN,
PRESIDENT—

It is fitting that AMPA join in the industry's tribute to Martin Quigley. Our organization has been fighting for substantially the same objectives as Mr. Quigley for just about the same length of time. For the past third of a century, Martin Quigley has been in the forefront of the battle for clean entertainment, suitable for the entire family; he has battled consistently and well to help our industry establish itself in the public mind as a major contribution to the welfare of our nation and the whole world; he has played an effective role in every move to give our industry greater stature and a greater awareness of its responsibility to audiences. Martin Quigley has fought the good fight for filmdom; I know that I speak for every member of AMPA as well as myself when I wish him many, many more active years to continue the good fight.

New Jersey Allied Approves Smith Conciliation Plan

The board of directors of New Jersey Allied last week voted unanimously to adopt the exhibitor conciliation plan proposed to National Allied by A. W. Smith, Jr., general sales manager for Twentieth Century-Fox. The board accepted the plan "in the confidence that the plan would be successful in bringing about a satisfactory solution to any problems arising between Jersey Allied and 20th-Fox." Mr. Smith's plans calls for the exhibitors to set up a grievance committee to meet with 20th-Fox sales officials to discuss their problems.

Johnston Thinks He Has Made a Deal with Russia

Eric Johnston, president of the Motion Picture Association of America, was selling Hollywood to the Russians last week and according to press reports from Moscow Soviet resistance was wilting.

After a few days in the Kremlin City, Mr. Johnston reported he had talks with Anastas Mikoyan, Russian Foreign Trade Minister, and Foreign Minister Molotov. Each time he was accompanied by U. S. Ambassador Walter Bedell Smith.

With Mr. Molotov he had discussed "films and other things," Mr. Johnston said, declaring at the same time that he thought he had reached an agreement on the sale of U. S. films in Russia. Earlier the MPAA president had declared that it was his hope to sell the Soviets "at least 10 pictures a year."

He emphasized that any deal with the Russians would not involve a reciprocity arrangement under which American companies would have to handle Soviet pictures here. Mr. Johnston has submitted to the Soviet authorities a list of pictures from which they can choose. Mr. Johnston said that while there had been a meeting of the minds, details of any deal would be worked out in the U. S. The MPAA executive left Moscow for Paris September 20.

Soviet Russia is one of the countries included in the orbit of the Motion Picture Export Association. So far the Association has not sold any picture to Moscow, but the Russians during the war acquired some films. The main difficulty has been the Russian insistence on buying pictures outright. They also are asking all interested parties to send copies of their pictures to Moscow for inspection before any sale can be approved.

American executives from time to time have charged that the Soviets, in requesting certain pictures, have included films obviously showing the U. S. in poor light. Soviet spokesmen have countered with the statement that they are not interested in any "message" pictures which, they say, would be unacceptable to the Russian public anyhow.

Realart Adds 36 Pictures to List For New Season

Realart Pictures, Inc., will release 28 features and eight Westerns during the 1948-49 season to supplement the 75 features, 32 Westerns and four serials already in release through franchise holders and other distribution channels. This was announced Monday at the opening session of the company's first annual sales meeting at the Hotel Warwick in New York.

Welcoming the franchise holders, salesmen and executives at the initial session, Budd Rogers, executive vice-president in charge of sales and distribution, also announced the release of the company's two anniversary specials: "Phantom of the Opera" and "Ali Baba and the 40 Thieves," both in Technicolor.

Realart's pictures have enjoyed first runs in every key city and have been particularly prominent in the RKO and Loew houses.

The company's merchandising policy has been to release its pictures in combinations of two related features, such as "Pittsburgh" and "Green Hell," "Corvette K-225" and "Wings Over Honolulu," "Invisible Man" and "Invisible Man Returns," and "Lady from Cheyenne" and "Lady in a Jam."

At Tuesday's meeting the Budd Rogers Silver Jubilee Sales Drive was outlined. The company's 23 branches have been divided into three divisions and cash prizes will be awarded the winner and runner-up in each division. A special individual prize for the exchange making the best showing, and a grand prize for the over-all winner of all divisions will also be awarded. The drive starts October 4 and ends February 19.

In addition to "Corvette K-225" and "Wings Over Honolulu," the company's 1948-49 product consists of the following:

Six Super Specials: NEXT TIME WE LOVE, MEN OF TEXAS, PARDON MY SARONG, MY MAN GODFREY, MAGNIFICENT BRUTE, SEA SPOILERS.

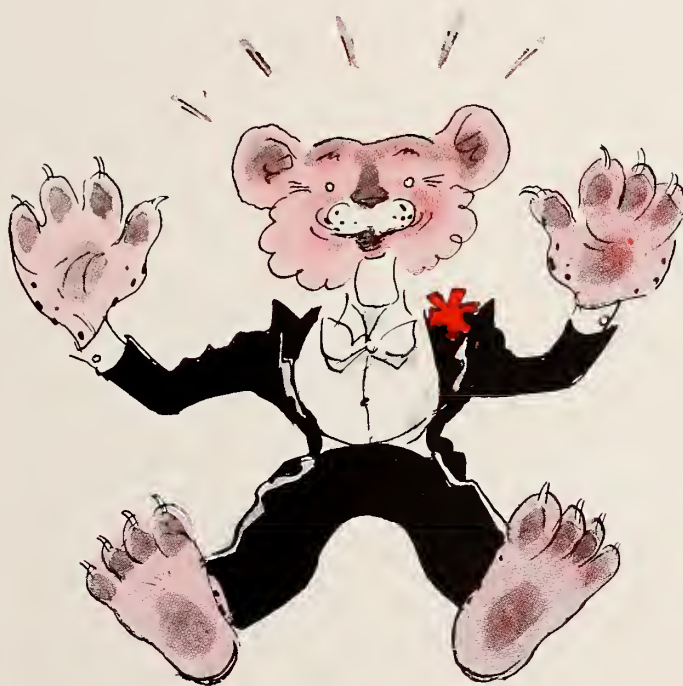
Six Exploitation Pictures: DRUMS OF THE CONGO, CAPTIVE WILD WOMAN, ZANZIBAR, RIO, TIMBER, MUTINY ON THE BLACK HAWK.

Eight Buck Jones Westerns: ROCKY RHODES, WHEN A MAN SEES RED, CRIMSON TRAIL, STONE OF SILVER CREEK, BORDER BRIGANDS, OUTLAWED GUNS, IVORY HANDLED GUNS, SUNSET OF POWER.

Six previously unannounced: SABOTEUR, I COVER THE WAR, CRAZY HOUSE, MY LITTLE CHICADEE, FRONTIER BADMAN, DIAMOND FRONTIER.

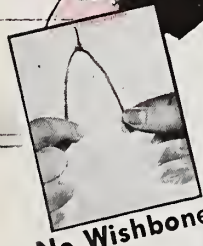
Supplementing Realart's franchise holders, Film Classics distributes 22 features, 24 Westerns and four serials, and Eagle Lion distributes four features.

Also the company will release "State Police," "Armored Car," "Give Out, Sisters," "Mr. Big," "North of the Klondike" and "Ski Patrol."



**THE PAWS
THAT
REFRESH
YOUR
BOX-OFFICE!**

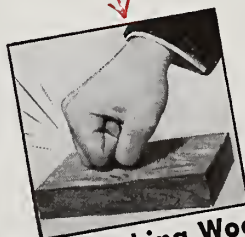
Oh what a wonderful summer!
The folks saw more hits under
the M-G-M banner than from
any other company! What now?



No Wishbones!



No Rabbit's Foot!



No Knocking Wood!

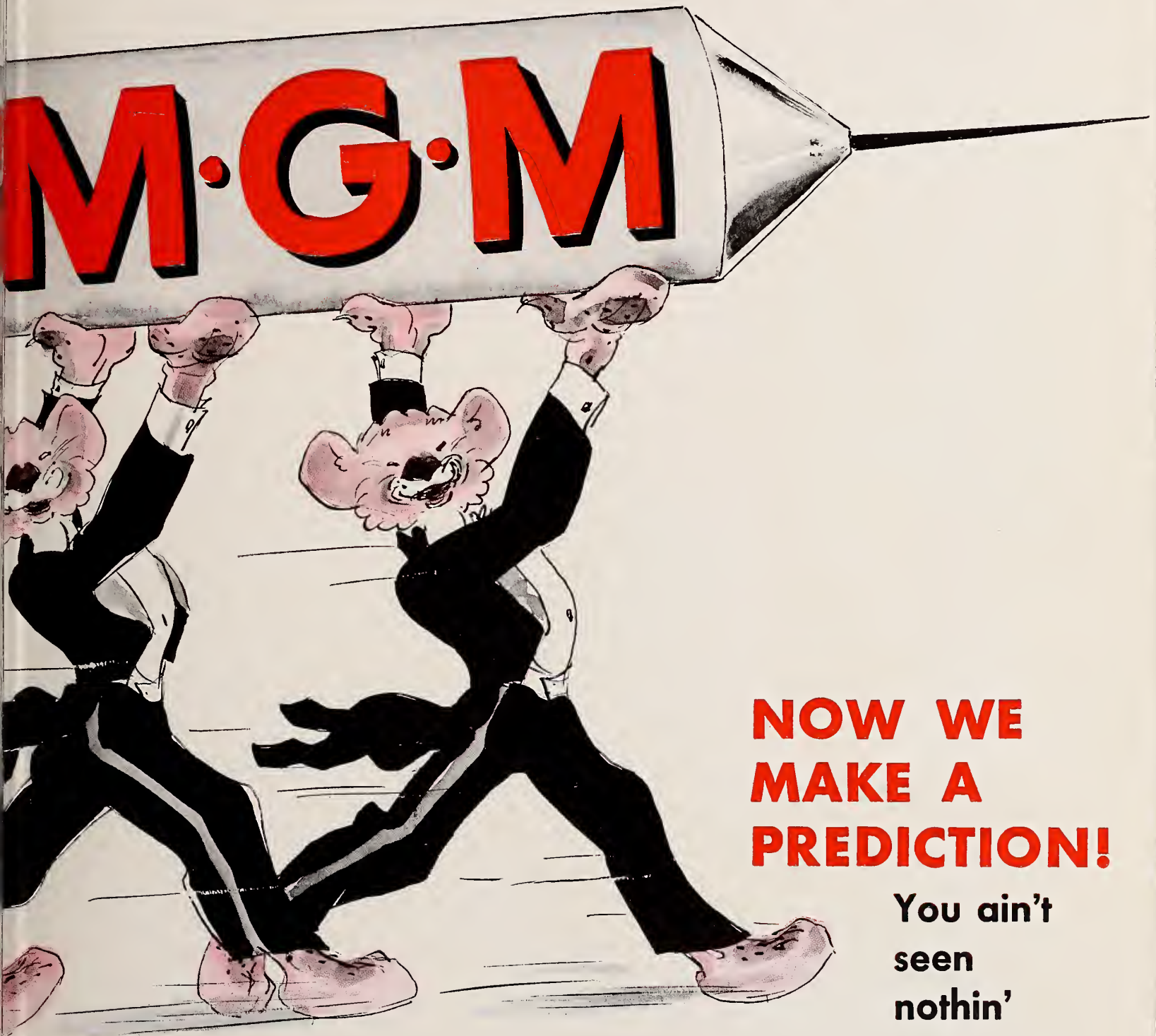


No Horse-shoes

**A PROMISE
KEPT!**

We told you M-G-M's Lucky Lin-
up would wake up the industry
and delight the fans!

TOP OF THE INDUSTRY AND STILL GOING PLACES!



**NOW WE
MAKE A
PREDICTION!**

**You ain't
seen
nothin'
yet!**

When things looked dark last spring M-G-M came along with such attractions as "Homecoming," Irving Berlin's "Easter Parade," Frank Capra's "State of the Union," "A Date With Judy," "On An Island With You," "A Southern Yankee," "Luxury Liner" and more all summer long! We kept our promise and now we make a prediction for the months ahead!

(Next Page!) ➡

WE'RE BETTING MILLIONS OF DOLLARS ON YOU!



**STEP ON
IT!**

Never before has M-G-M had such a wealth of big, bountiful star-glamorous product ready for action at your box-office!

For the past months of electrifying success M-G-M's policy has been to stimulate patronage by courageous, optimistic, daring and munificent showmanship!

We predict that in the months to come M-G-M will be far out front at the nation's boxoffices! Give us the benefit of your most enthusiastic co-operation! Let us go forward gayly together into the New Season with TechniCOLORS FLYING!



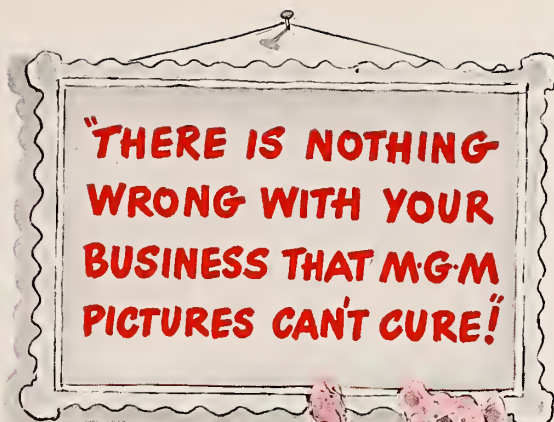
GO!



GREER GARSON, WALTER PIDGEON
in "JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel
Bruce, Mary Boland, Reginald Owen

Garson in tights! It's daring. It's
delicious. It's the gayest romance of
the year! Garson misbehaves and
Pidgeon loves it!

★



"YOUR
WALL
MOTTO!"



"ACT OF VIOLENCE"
Starring
VAN HEFLIN, ROBERT RYAN
with Janet Leigh, Mary Astor
Phyllis Thaxter

Coast Preview acclaims it as "Dyna-
mite. Terrific!" Violent love and
violent action in this story of a man
who sought revenge.

★



DANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt



"No Minor Vices" is full of life's
spices and stars! No holds barred
with laughs to match.

★



"HILLS OF HOME" (Technicolor)
Starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH
and LASSIE

As wonderful as "The Green Years."
Spectacular story of love in the hills
plus Lassie. (Technicolor)

★



FRANK SINATRA, KATHRYN GRAYSON
in "THE KISSING BANDIT (Technicolor)
J. Carrol Naish, Mildred Natwick
Mikhail Rasumny, Billy Gilbert
Sono Osato with Dance Specialties By
Ricardo Montalban, Ann Miller, Cyd Charisse

M-G-M's big, bold, spectacular Mu-
sical in blazing Technicolor! Brim-
ful of bright stars and talents!

★



"THE SECRET LAND" (Technicolor)
Starring
MEN AND SHIPS
Of The U. S. NAVY
Narration By
Comdr. ROBERT MONTGOMERY, U.S.N.R.
Lt. ROBERT TAYLOR, U.S.N.R.
Lt. VAN HEFLIN, A.A.F. (Ret.)

One of the greatest adventures into
the unknown! Exciting scenes never
screened before! (Technicolor!)

★



Alexandre
Dumas'
"THE THREE MUSKETEERS" (Technicolor)
Starring
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan
Wynn, John Sutton, Gig Young

Turner in Technicolor for the first
time! The full novel in the big
M-G-M manner!

★




John Ford's
"3 GODFATHERS" (Technicolor)
Presented by John Ford & Merian C. Cooper
Starring
JOHN WAYNE, PEDRO ARMENDARIZ
And Introducing HARRY CAREY, Jr.
with Ward Bond, Mae Marsh
Jane Darwell, Ben Johnson

Most unusual outdoor spectacle ever
screened from the man who gave you
"Stagecoach" and "Fort Apache"!

★



(continuing that wonderful line-up and more to come!)



**CLARK GABLE,
WALTER PIDGEON
BRIAN DONLEVY
VAN JOHNSON,
Charles Bickford, John Hodiak
Edward Arnold in
"COMMAND DECISION"**
with Marshall Thompson, Richard Quine
Cameron Mitchell, Clinton Sundberg
Ray Collins



"SUN IN THE MORNING"
(Technicolor) Starring
**JEANETTE MacDONALD
LLOYD NOLAN, CLAUDE JARMAN, Jr.
and LASSIE**
with Lewis Stone, Percy Kilbride



**JOHN GARFIELD in
The Roberts Production of
"FORCE OF EVIL"**
with Thomas Gomez and Marie Windsor
And Introducing **BEATRICE PEARSON**

Big Broadway Play Now on the Screen with Big Stars that Command attention on your marquee! Academy Award calibre!

The author of "The Yearling" gives the screen a new exciting thrill in this story of a singer who finds new life through a simple mountain boy and a dog (Technicolor).

John Garfield puts his 'Body and Soul' into "Force of Evil." A sock hit Story of a numbers king whose number is up!



"LITTLE WOMEN"
(Technicolor)
Starring
**JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR with Lucile Watson
C. Aubrey Smith, Harry Davenport**



"WORDS AND MUSIC"
(Technicolor)
Starring
**MICKEY ROONEY, JUDY GARLAND
GENE KELLY, JUNE ALLYSON
PERRY COMO, ANN SOTHERN**
with Tom Drake, Cyd Charisse, Betty Garrett, Lena Horne, Janet Leigh, Marshall Thompson, Mel Torme, Vera-Ellen



**FRED ASTAIRE, GINGER ROGERS in
"THE BARKLEYS OF BROADWAY"**
(Technicolor)
with Oscar Levant, Billie Burke
Gail Robbins, Jacques Francois

The beloved novel now on the screen for the first time in Technicolor! Look at the Cast of this giant production!

The greatest, all-star musical cast in Hollywood history in the last word in Technicolor Musicals! M-G-M says it with music again!

Fred Astaire and Ginger Rogers together again in big Technicolor musical from the producer-director team that gave you "Easter Parade."



**ROBERT TAYLOR
AVA GARDNER
CHARLES LAUGHTON
VINCENT PRICE
JOHN HODIAK in
"THE BRIBE"**



EDWARD MY SON
**SPENCER TRACY
DEBORAH KERR**
in "EDWARD, MY SON"
with Ian Hunter



**FRANK SINATRA
ESTHER WILLIAMS, GENE KELLY in
"TAKE ME OUT TO THE BALL GAME"**
(Technicolor)
with Betty Garrett
Jules Munshin, Edward Arnold

A sizzling love story of mystery and intrigue with a thrill and a star in every action-packed moment. Can you bribe with a kiss?

Two great dramatic stars in a great dramatic film based on the sensational stage play. It's the story of a man with a mad obsession and a beautiful wife. Powerful!

Frank Sinatra and Gene Kelly sensational team of "Anchors Aweigh" together again and co-starring with Esther Williams. Big, tune-filled Technicolor Musical!

MOTION PICTURE HERALD, SEPTEMBER 11, 1948

THE STAR COMPANY LEADS AGAIN!

NATION'S SHOWMEN SELECT THE STARS OF TOMORROW

by WILLIAM R. WEAVER
Hollywood Editor

JANE POWELL, the Judy of "A Date With Judy" and the captain's madcap daughter in the forthcoming "Luxury Liner", is the Number One Star-of-Tomorrow, according to MOTION PICTURE HERALD's eighth annual poll of exhibitors.

**M-G-M WINS
3 OUT OF 10!**
(Topping All Competitors!)

**JANE POWELL
CYD CHARISSE
ANGELA LANSBURY**



FAN MAIL!

FAN MAIL!

FAN MAIL!

M-G-M STAR POWER TOPS THE INDUSTRY!

(Listed Alphabetically)

June Allyson
Lionel Barrymore
Wallace Beery
Clark Gable
Judy Garland
Greer Garson
Kathryn Grayson
Van Heflin
Katharine Hepburn
Van Johnson
Gene Kelly
Deborah Kerr
Lassie
Jeanette MacDonald

George Murphy
Margaret O'Brien
Gregory Peck
Walter Pidgeon
William Powell
Mickey Rooney
Frank Sinatra
Red Skelton
Ann Sothorn
Robert Taylor
Spencer Tracy
Lana Turner
Robert Walker
Esther Williams

**Plus 45 M-G-M Featured Players Many of whom
would be STARS with any other company!**

BRAVO!

THE WINNER!



JANE POWELL

Now in "Date With Judy" and "Luxury Liner"



CYD CHARISSE

Next in "The Kissing Bandit" and "Words and Music"



ANGELA LANSBURY

Next in "The Three Musketeers"

YOU HEAR IT EVERYWHERE!

"They get behind
their product with
live-wire promotion!"

"M-G-M's sure
got the pictures!"

"They're pepping
up the whole
industry!"

"I like their
Friendly way of
doing business."

"They'll always
be the YOUNG
BLOODS of
this business!"

"M-G-M as usual
released top
pictures even during
the summer!"

"Get a load
of their
coming line-
up. It's
GREAT!"

"They just won
the Stars of
Tomorrow Poll
in M. P. Herald."

**BUSY!
DON'T
DISTURB!**

**CIRCUIT
BOOKING
OFFICE**

**CONTENTED THEATRES
OF AMERICA**

**ALWAYS A FRESH
SUPPLY OF
METRO-COLA!**



SHORT BUT SWEET!



Give that program of yours a pep-up with
Best Shorts on the 1948-1949 market:

16 M-G-M CARTOONS (Technicolor) 4 GOLD MEDAL REPRINT CARTOONS

10 PETE SMITH SPECIALTIES 6 PASSING PARADES

4 M-G-M 2-REEL SPECIALS 104 Issues a year "NEWS OF THE THEATRE"

8 FITZPATRICK TRAVELTALKS (Technicolor)

IN the FIELD

THROUGH A THIRD OF A CENTURY

OUT where the sales begin is a generous sprinkling of men and women who trace their association with the industry to a Third of a Century ago with nostalgia, reminiscence and pride. Some were in the "back room" of the exchanges then and are now. Others managed theatres or ran projection machines in 1915, later changing over to distribution where they are today, thirty-three years later. Addressed to all exchange managers was this query: "Who, including yourself, in your organization was active in motion pictures in 1915—in what post and for whom?"



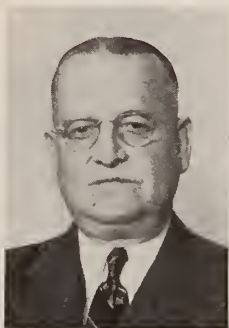
WALTER PENN, with Columbia in Dallas as a salesman, began in the theatre 33 years ago. He was usher at the Old Mill Theatre, Dallas.



MEL HULLING, with Monogram in San Francisco, is a 33-year veteran. He was in 1915 assistant booker in that city for Pathe.



L. V. SEICSHNAYDRE knows 1915 because that's when he entered the business, as office boy for the Josiah Pearce New Orleans circuit. He's now Republic manager there.



H. F. LEFHOLTZ was a salesman for the Laemmle Film Company, Omaha, in 1915. For the past ten years he's been with Republic. He's Omaha branch manager.



GEORGE W. TURNER was an exhibitor in those days; in 1915 operating a house at Tenino, Washington. He's a salesman these days, with MGM in Minneapolis.



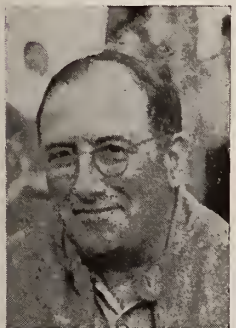
E. M. BOOTH, resident manager for MGM in Cincinnati the past 21 years, operated theatres 33 years ago. In 1915 he managed the Central Amusement circuit, Indianapolis.



WILLIAM HAMM was a head booker for General Film Company, in Chicago. Currently, he's booking manager for Paramount there.



SAM STOLL 33 years ago was a booker for the Fox Film Corporation, in Kansas City. Today, he's Chicago sales manager for Paramount.



CLYDE ECKHARDT, branch manager in Los Angeles for 20th-Fox, joined the organization, then the Fox Film Corporation, in 1915, as Pittsburgh branch manager.



JAKE FLAX was with the old General Film Company, in Washington, rising from stenographer to manager. After an independent career, he is Republic manager there.



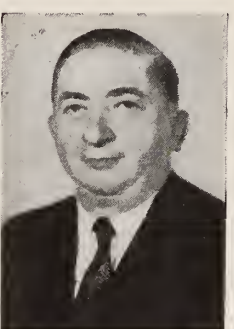
C. E. KESSNICH came to Atlanta in 1915 as serials representative for Mutual Film Company. He joined Metro there in 1917 and is still there, as MGM branch-district manager.



CHARLES CRAIG DEARDOURFF 33 years ago managed a vaudeville house at Lima, Ohio. Press agent and exploiter Charlie is a northern Ohio MGM fixture.



HERBERT LENTZ, who sells for Columbia in Los Angeles, 33 years ago was a salesman. He sold the product of Vitagraph in that city.



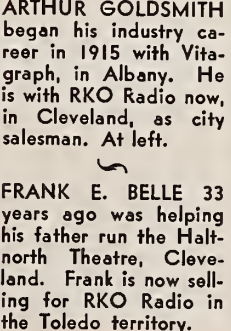
A. BLUMSTEIN booked features with the Greater New York Film Rental Company. He is now salesman for 20th-Fox's in New York.



FLORENCE HARRIS is now a head inspectress for RKO Radio Pictures in Des Moines. In 1915 Florence was inspectress for the Laemmle Film Company there. Left.



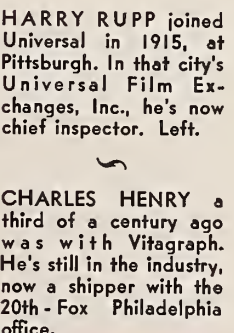
HARRY APPEL is head shipper now for the 20th-Fox Philadelphia exchange. Back 33 years ago Harry was with the old Pathe company.



ARTHUR GOLDSMITH began his industry career in 1915 with Vitagraph, in Albany. He is with RKO Radio now, in Cleveland, as city salesman. At left.



FRANK E. BELLE 33 years ago was helping his father run the Halthnorth Theatre, Cleveland. Frank is now selling for RKO Radio in the Toledo territory.



CHARLES HENRY a third of a century ago was with Vitagraph. He's still in the industry, now a shipper with the 20th-Fox Philadelphia office.

IN THE FIELD . . .

[Continued from preceding page]



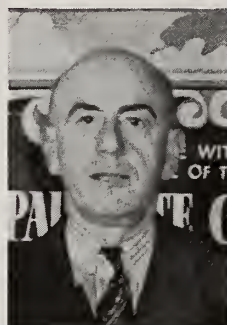
S. W. FITCH, branch manager for RKO Radio Pictures in Sioux Falls, South Dakota, in 1915 was booking for the Laemmle Film Service in Ohama.



JOHN J. HIMMELEIN, in charge of circuit sales for Paramount in Detroit, remembers 33 years back when he was a shipper in the Pathe Cleveland branch.



ROBERT J. FANNON used to be traveling accountant for Paramount Pictures. He's in charge of upstate New York and Long Island sales for Republic now.



HERMAN BUSCH was in the old days a bookkeeper for the Chicago Film Exchange. He's still in that city as Paramount's chief projectionist there.



E. LOUIS GOLDBERG was a manager of the American Theatre, Chicago, playing vaudeville. He's now a salesman for Paramount in that city.



HARRY SEGAL of Eagle Lion in Boston remembers the days of 1915. He was operating his own exchange and distributing "The Great European War."



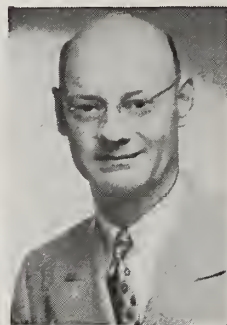
H. H. McARTHUR, salesman for RKO Radio Pictures in St. John, N. B., Canada, was 33 years ago the branch manager there for the General Film Company.



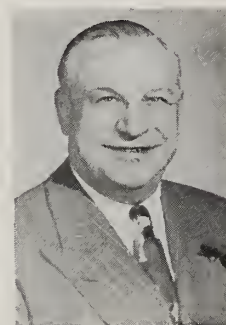
ROBERT J. ELLSWORTH joined Metro Pictures Corporation, New York, in 1915 as a film examiner. Today he's Brooklyn salesman for Loew's, Inc.



C. J. BRIANT will tell you about the days of 1915 in New Orleans when he was Metro's booker, shipper, poster clerk, and salesman. He's with MGM there.



HENRY FRIEDEL, MGM personality in the Denver exchange, in 1915 was employed in Des Moines by the General Film Company as poster supervisor.



VETE STEWART, now branch manager for Warners in Seattle, back in 1915 had just gone to work for Louis J. Selznick's World Film Company.



GEORGE E. JACKSON a third of a century ago was Minneapolis salesman for the Mutual Film Corporation. He is now Portland, Ore., salesman for RKO.



HARRY OLSHAN, branch manager for Columbia in Milwaukee, began his industry career as a theatre manager. He was at the Gates Theatre, Brooklyn, in 1915.



LAWRENCE KENNEDY, selling film around Los Angeles for Columbia, began as a projectionist in Calgary, Canada, back in 1908, switching over then to salesman-ship.



JACK GREENBERG back a third of a century was shipper in the film room of the old Mutual Film Exchange, New York. Jack is now in the New York Republic Exchange.



L. B. BUTLER, salesman out of the MGM Atlanta branch, is a real oldtimer, starting 33 years or so ago with the Florida Feature Film Co. He's been with MGM since 1921.



I. J. SCHMERTZ 33 years ago was branch manager for William Fox in New York. For the past 20 years he has managed the 20th-Fox Cleveland exchange.



MOE KURTZ was in 1915 managing the Mt. Morris Theatre, New York, and later was a projectionist. He's now a salesman for 20th-Fox, in New York.

FRANCIS KELLY, 20th-Fox head booker in Philadelphia, "dates" back to 1915 when he was in the shipping department of the General Film Company there.

THOMAS GREENWOOD, a Columbia Chicago man, was in that city in the old days. He was shipper then for the Majestic Film Exchange.

DORA KAPLAN started with the Swanson Nolan exchange, in Denver, staying with its transformation to Universal. She's cashier in that city now.

FLORENCE SCHOMAKER began 33 or so years ago with Universal in Cincinnati, as bookkeeper. She's still with them, working as cashier.



FLORENCE DUMAS, head inspectress for Universal in Detroit, back in 1915 was with the exchange. She was inspectress then. Left.

SAM BERG started in the William Fox Boston office in 1915 as errand boy. He is head booker there now, in the 20th-Fox organization.

THERE'S MONEY IN LAUGHS!

M-G-M
brings
your
patrons
gay,
carefree
entertainment
that sells
tickets!

Marquee names!
Exploitation
angles!
See it for
yourself!



Can an artist's
model be a
model wife?

DANA ANDREWS • LILLI PALMER
He's so popular! and The "Body And Soul" girl!

LOUIS JOURDAN

Screen's newest big star!

NO MINOR VICES



"She
may be
your
model
BUT
She's
my
WIFE!"

with JANE WYATT and NORMAN LLOYD • Screenplay by ARNOLD MANOFF

PRODUCED AND DIRECTED BY LEWIS MILESTONE

Presented by ENTERPRISE STUDIOS

Distributed by METRO-GOLDWYN-MAYER

**M-G-M
TRADE
SHOWS**

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/6 8 P.M.	MILWAUKEE	Worner Screen Room	212 W. Wisconsin Av.	10/6 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	10/6 10 A.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/6 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/6 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/6 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/6 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/6 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/6 1:30 P.M.	NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	10/6 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/6 2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/6 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	10/6 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/6 1:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/6 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/6 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/6 10 A.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/6 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/6 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	10/6 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/6 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/6 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Coss Avenue	10/6 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/6 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/6 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/6 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/6 1:30 P.M.	SEATTLE	Jewel Box Preview Theo.	2318 Second Ave.	10/6 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	10/6 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	10/6 1 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/6 1 P.M.				

Salute

PICTURE PIONEERS, INC. JACK COHN, PRESIDENT—

On behalf of the Picture Pioneers, I want to extend our congratulations to you upon your rounding out a third of a century as a toiler in the motion picture vineyard.

There has never been a time since the day you became a part of the film industry that you and your publications have not been a constructive force. While quick to single out our good points, you have been equally quick to call the attention of the industry to those elements which made for weakness. In the latter role, you have never been content with mere criticism but have invariably outlined the measures which would enable us to increase our powers for good.

It is both the hope and the prayer of the Picture Pioneers, of whom you are one, that you continue to play an active part in the film field for many more years to come.

• • •

KINEMATOGRAPH RENTERS' SOCIETY, LTD., LONDON FRANK HILL, SECRETARY—

Martin Quigley is to be congratulated on the completion of his third of a century in the service of the industry through the medium of his excellent journal, Motion Picture Herald. One can only hope that he may be spared for many more years to carry on the good work he has so ably performed for so many years.

• • •

AMERICAN SOCIETY OF CINEMATOGRAPHERS CHARLES G. CLARKE, PRESIDENT—

The Board of Governors of the American Society of Cinematographers, in behalf of its members, wishes to take the occasion of the Third of a Century Anniversary of Martin Quigley's services as editor and publisher of Quigley Publications to extend its heartiest congratulations in recognition of Mr. Quigley's outstanding contribution to the industry.

IN THE FIELD . . .

[Continued from page 84]

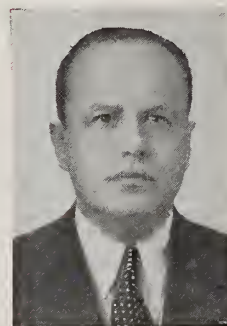


OSCAR R. HANSON, now president of Monogram Pictures of Canada, Ltd., in 1915 was bookkeeper and salesman for Pacific Mutual Films in Seattle and Portland, Ore.

BEN EISENBERG was employed by the Laemmle Film Service as poster clerk, in 1915, in Chicago. He's now Monogram's Chicago sales manager.

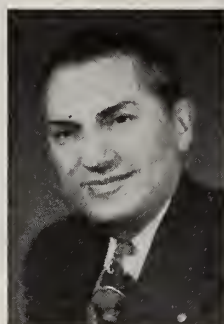
CHARLES D. TOUCHON was in Dallas, booking for the Mutual Film Company, in 1915. He's presently with United Artists in Atlanta.

S. E. APPLEGATE was managing the George Kleine Exchange in Philadelphia in 1915. He is presently with the United Artists Philadelphia exchange.

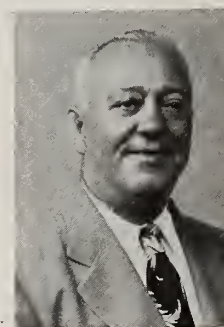


LESTER J. BONA in 1915 was 19 years old and in charge of the General Film Company booking department in St. Louis. He's Warner branch manager there.

A. J. RICCI, sales representative for Republic in New Jersey, in 1915 was an exhibitor, operating the Regal on 112th St. and the Joyland on 14th St., New York.



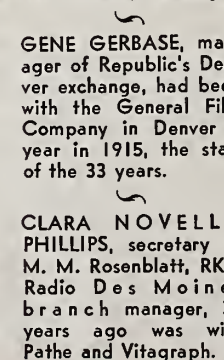
MAYER MONSKY started with the General Film Company, working with many other firms before turning Universal 28 years ago. He's the latter's Denver branch manager.



MICHAEL NOSCHESSE heads the 20th-Fox New York exchange shipping department. A third of a century back he was an exhibitor, operating the Annette Theatre.

C. T. JORDAN, salesman now for United Artists in Atlanta, was in 1915 booker and short reel department manager for Consolidated Film and Supply.

JOHNNY BACHMAN in 1915 was covering Minnesota, the Dakotas and Wisconsin for the Saxe Feature Film Company, Minneapolis. He's UA Atlanta manager.



GENE GERBASE, manager of Republic's Denver exchange, had been with the General Film Company in Denver a year in 1915, the start of the 33 years.

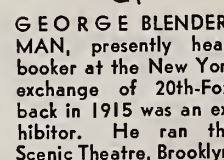
CLARA NOVELLO PHILLIPS, secretary to M. M. Rosenblatt, RKO Radio Des Moines branch manager, 33 years ago was with Pathe and Vitagraph.



ARTHUR C. BROMBERG, president of Monogram Southern Exchanges, Inc., was the southern manager for the Triangle Film Corp. in Atlanta a third of a century ago.

MOREAU T. DELANO, now with Columbia Pictures in Chicago, dates back to 1915, when he was a shipper for the General Film Corporation, in that city.

CARL HARTHILL, who manages in Indianapolis for Monogram, was a third of a century ago a branch manager for the Standard Film Company, in Chicago.

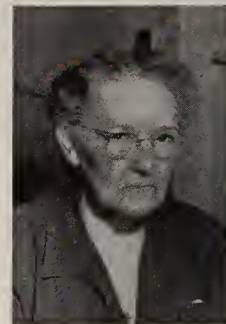


GEORGE BLENDERMAN, presently head booker at the New York exchange of 20th-Fox, back in 1915 was an exhibitor. He ran the Scenic Theatre, Brooklyn.



FRED G. SLITER managed the Mutual Film Corporation's Albany office in 1915. He's still selling pictures. He's with 20th-Fox in Albany.

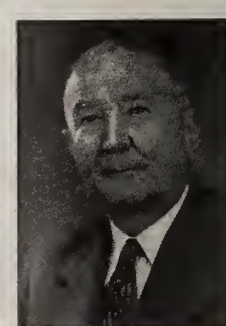
F. J. LEE in 1915 was projectionist, janitor, and chief bill peddler for the Morris Grand Theatre, Hot Springs, South Dakota. He's now with Eagle Lion.



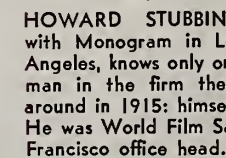
MRS. MAUDE RICHARDS, now employed by United Artists in Seattle as head shipper, was film inspectress for General Film Corporation and Samuel Goldwyn, and others.



N. E. STEINBERG, who's been with Republic since 1940 as St. Louis district and branch manager, was with Barney Rosenthal in 1915, after entering the industry in 1910.



LEROY BICKEL 33 years ago was managing the Paramount branch in Dallas. He later became an exhibitor briefly, but is now selling again, for M-G-M.



HOWARD STUBBINS, with Monogram in Los Angeles, knows only one man in the firm there around in 1915: himself. He was World Film San Francisco office head.



1915

of the Golden West



1916

• Snow White



1917

• Rebecca of Sunnybrook Farm



1918

• Reaching For the Moon



1919

racle Man



1920

• Humoresque



1921

• The Sheik



1922

• Manslaughter



1923

Knighthood Was In Flower



1924

vered Wagon



1925

n Commandments



1926

Geste



1927



1928



1929



1930

• Morocco



1931

• The Smiling Lieutenant



1932

• The Big Broadcast

For
a Third of a
Century
MARTIN QUIGLEY

has watched this famous

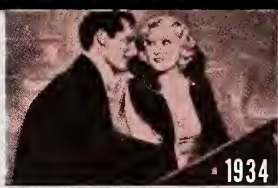
PARADE OF PARAMOUNT HITS

and

The Quigley Publications Have Recorded
The History Of These Boxoffice Champions. Now.....



• A Farewell To Arms



• I'm No Angel



• Lives of A Bengal Lancer



• Trail of the Lonesome Pine



• Wells Fargo



• The Buccaneer



• Road To Singapore



• North West Mounted Police



• Holiday Inn



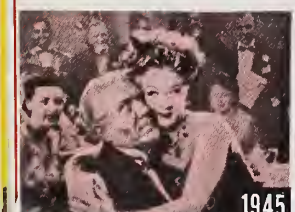
• Reap the Wild Wind



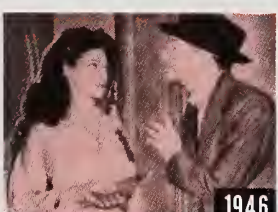
• For Whom the Bell Tolls



• Going My Way



• Incendiary Blonde



• The Lost Weekend



• Blue Skies

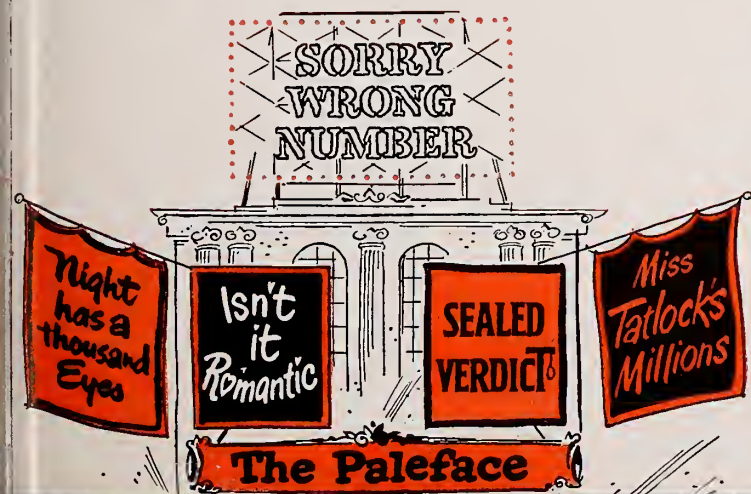
In its 36th year of Leadership **PARAMOUNT**

brings this unrivaled story of America's favorite
entertainment to a brilliant climax with
the attractions announced in the following pages
for release during the remainder of 1948...

That Sizzling
Summer Hit Wave
Was Just
A Warmer-Upper
For...

Paramount's Autumn Harvest of Hits

So Turn On That
Paramount
Hit-Conditioning System
All Through Your House...



On Your Outside
Board...

TELL THEM TO WATCH FOR THE DRAMA
THAT HAS HAD MORE PRE-RELEASE PRAISE* THAN
ANY PICTURE SINCE "LOST WEEKEND"...

BARBARA
Stanwyck
BURT
Lancaster

From radio's most famous,
prize-winning drama, re-
broadcast seven times by
listener-demand—an all-
time record.

**"SORRY,
WRONG
NUMBER"**

Helpless—Alone, She
Heard Her Own Mur-
der Being Planned on
the Telephone!

with
ANN RICHARDS · WENDELL COREY · HAROLD VERMILYEA

Directed by

Produced by

ANATOLE LITVAK · HAL WALLIS and ANATOLE LITVAK

Screenplay by Lucille Fletcher Based on her famous radio play

A HAL WALLIS PRODUCTIONS, INC., PICTURE

Paramount Release

First week tops every hit but one in the
22-year history of the N.Y. Paramount!

*Life calls it: "One of the most gripping
pictures of the year." Redbook says: "A
Must!" Famous stars say: "Stanwyck's
performance rates the 'Oscar'!"

Trade press, New York critics, column-

ists, radio celebrities and best-selling
authors join the chorus with "Achieve-
ment!" "Outstanding!" "Smash!"
"Great!" "Masterly!"

And Paramount is backing all this na-
tionwide acclaim with one of its famous
radio saturation campaigns.

It Will
Make You
Remember
SEPTEMBER

In Your Lobby...

SPOTLIGHT THIS CUT-OUT
TO SELL A MUSICAL THAT SINGS
OF YOUTH AND LOVE...

Paramount poured all the
young love and joy and
rhythm in the world into it!

VERONICA LAKE • MONA FREEMAN
BILLY DE WOLFE • MARY HATCHER in
"Isn't it Romantic"

with
ROLAND CULVER • PATRIC KNOWLES • RICHARD WEBB and PEARL BAILEY

Produced by DANIEL DARE • Directed by NORMAN Z. McLEOD • Screenplay by Theodore Strauss,
Josef Mischel and Richard L. Breen • Based on a story by Jeannette Covert Nolan

OCTOBER
Will Be Your
"Romantic" Month



Billy De Wolfe
That comedy
sensation of
"Dear Ruth" and
"Blue Skies"!

Veronica Lake
Now everybody
will know that
V. L. stands for
"Violent Love"!

Mary Hatcher
She's the girl who
put the spice
of life into
"Voriety Girl"!

Mona Freeman
She wrote all
those sizzling
love letters in
"Dear Ruth"!

Eight favorites romance to a hit-happy score by
Livingston & Evans, the boys who wrote "Golden
Earrings" and "To Each His Own." Definitely Hit-
Parade-bound are these great songs: "Miss Julie

July," "Wondrin' When" and "Isn't It Romantic."
Scope-production numbers like the big bike
cavalcade make "its b.o. prospects exceptionally
bright" Daily Variety enthusiastically says.

In Your Easel Frame...

FEATURE THE SHOW THAT
SHOWMEN'S TRADE REVIEW CALLS "ONE OF
THE MOST TERRIFIC THRILLERS OF THE YEAR."

Never have the stars looked down on an adventure like this
strange story of "The Man Who Can See Into Tomorrow"

EDWARD G.
ROBINSON

GAIL

JOHN

RUSSELL • LUND

in

**"Night has a
thousand
Eyes"**

with **VIRGINIA BRUCE**
WILLIAM DEMAREST

Produced by

Directed by

ENDRE BOHEM JOHN FARROW

Screen Play by Barré Lyndon and Jonathan Latimer

This Big One Too,
Comes To You In
OCTOBER

Marked with the originality today's market demands
—and so strikingly unusual that Hollywood Reporter
reports it's "sock, saleable film, geared to profitable
pay-off regardless of national boxoffice level"

Paramount-powered pre-selling includes an exten-
sive national magazine advertising campaign and
personal appearances by Dr. Joseph Rhine, famous
psychic researcher at Duke University.

On Your Screen...

START THE TRAILER EARLY
FOR THE MOST PROVOCATIVE PICTURE
SINCE THE WAR—ABOUT THE WOMEN
WHO LOVE OUR G.I.'s OVERSEAS...

The volcanic novel Walter Winchell
urged all America to read

"SEALED VERDICT"

Starring

RAY MILLAND

with

FLORENCE MARLY

and

BRODERICK CRAWFORD • JOHN HOYT
JOHN RIDGELY • LUDWIG DONATH

Produced by ROBERT FELLOWS

Directed by LEWIS ALLEN

Screenplay by Jonathan Latimer

Gossips knew the
Yank Prosecutor
Had Fraternized with
the enemy witness...

A
Record-Contender
That's Set For
NOVEMBER

Give this sensational drama all you've got in all-out showmanship, the kind that made our industry famous. The "fraternization" angle is headline-hot—in this exploitation natural.

Lionel Shapiro's Book-of-the-Month best-seller, with not a thrill missing, is climaxed by behind-the-scenes revelations at the trial of "The Mass Murderer of Leemach." Sell it and *shout*.

In Your Office...

POST THIS REPRO-ART AND START
PLANNING YOUR CAMPAIGN FOR ANOTHER
TOP-BRACKETT COMEDY FROM THE PRODUCER
OF "THE EMPEROR WALTZ" AND "FOREIGN AFFAIR"...



A blue-streak of hilarity with 1948's blue-ribbon cast...

JOHN LUND • WANDA HENDRIX
BARRY FITZGERALD • MONTY WOOLLEY

Miss Tatlock's Millions

with

ILKA CHASE • ROBERT STACK
DOROTHY STICKNEY • ELIZABETH PATTERSON

Produced by

Directed by

CHARLES BRACKETT • RICHARD HAYDN

Screenplay by Charles Brackett and Richard L. Breen

The Fun-Feast
to Serve Up
for a Gala
THANKSGIVING



Laugh-tested at a sneak preview, it registered 365 roars on the electronic graph-fader in 100 minutes' running time. That's why we're so confident in predicting that it's by far the funniest picture you'll play this year.

Look at the selling strength of that cast (and every player perfect in a perfectly hilarious role), including John Lund, that "Foreign Affair" favorite, and Wanda Hendrix, that talented little trick who "rode the pink horse."

**On Your
Bulletin Board...**

*ALERT YOUR STAFF TO GET READY
TO HANDLE RECORD CROWDS AS HOPE
HEADS DOWN THE ROAD TO RUIN WITH RUSSELL*

Bob's got a new jane—THE JANE! And they
go together like Christmas and New Year!

The Paleface

Color by
Technicolor

Bob
HOPE ★ Jane
RUSSELL



Produced by ROBERT L. WELCH
Directed by NORMAN Z. McLEOD
Original Screenplay by Edmund
Hartmann and Frank Tashlin
Additional Dialogue by Jack Rose



Wild Injuns are after Hope's scalp...and a wild woman makes him lose his head

Your Howliday
Hit For
CHRISTMAS

Imagine BOB HOPE with JANE RUSSELL in a WESTERN—and you've got three of the biggest boxoffice elements any picture could have today. Everything happens for laughs in the hit

that's got everything: Technicolor, huge-scale production, Indian fights, covered wagons, breathless chases and saloon brawls. All this, plus the song America will be hit-parading to, "Buttons and Bows."

...and

**Paramount's
Autumn
Harvest of
Hits**

will be
followed by

THE GOLD RUSH OF '49

for such
Paramount treasure as

"A CONNECTICUT YANKEE In King Arthur's Court"

Color by Technicolor. Bing Crosby, Rhonda Fleming, Sir Cedric Hardwicke, William Bendix. An entirely new production of the immortal classic by Mark Twain.

"THE GREAT GATSBY"

Alan Ladd, Betty Field, Macdonald Carey, Howard DaSilva, Ruth Hussey. From the famous novel by F. Scott Fitzgerald.

"THE HEIRESS"

Olivia DeHavilland, Ralph Richardson, Montgomery Clift, Miriam Hopkins, Mona Freeman. From the Broadway stage success. A William Wyler Production.

"SORROWFUL JONES"

Bob Hope, Lucille Ball, Mary Jayne Saunders, William Demarest, Bruce Cabot.

"WHISPERING SMITH"

Color by Technicolor. Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, William Demarest, Fay Holden, Murvyn Vye.

"THE ACCUSED"

Loretta Young, Robert Cummings, Wendell Corey. From the best-selling novel, "Be Still My Love" by June Truesdell. A Hal Wallis Productions, Inc. Picture.

"NOW AND FOREVER"

Claude Rains, Wanda Hendrix, Macdonald Carey. A Mitchell Leisen Production.

"MY OWN TRUE LOVE"

Phyllis Calvert, Melvyn Douglas, Wanda Hendrix.

"STRANGE TEMPTATION"

Ray Milland, Audrey Totter, Thomas Mitchell.

"A MASK FOR LUCRETIA" (Tentative Title)

Paulette Goddard, John Lund, Macdonald Carey. A Mitchell Leisen Production.

"EL PASO"

In Cinecolor. John Payne, Gail Russell, Sterling Hayden.

PINE - THOMAS

announce

A NEW DEPARTURE IN PRODUCTION POLICY

Encouraged by the solid exhibitor support given our limited budget pictures during the past eight years, we turned to the big picture market for the first time with "ALBUQUERQUE".

Based on a famed best-seller, cast with four front-line western stars and photographed in Cinecolor, "ALBUQUERQUE" received top playing time and the box-office results were most gratifying.

Henceforth, we will devote our efforts exclusively to the production of three important top-budget attractions annually.*

To be released by



Produced by

William H. Pine - William C. Thomas

*In production, "EL PASO," starring JOHN PAYNE, GAIL RUSSELL, STERLING HAYDEN, GEORGE "GABBY" HAYES

in CINECOLOR

Salute

CINEMA LODGE NO. 1366, B'NAI B'RITH
S. ARTHUR GLIXON, PRESIDENT—

Cinema Lodge, representing the motion picture and allied entertainment industry in B'nai B'rith, America's oldest and largest Jewish service organization founded in 1843, is happy to join in the tribute to Martin Quigley's third of a century of service to the American motion picture industry.

Even as B'nai B'rith has labored ever zealously to safeguard the true American democratic principles and has fought those who would seek to divide group against group, so has Martin Quigley sought during the past third of a century to serve the best interests of the motion picture industry and to keep it unified through his publications.

Martin Quigley has been a champion of the cause of decency and righteousness and the American people are so much the better for his service on their behalf.

• • •

LE FILM FRANCAIS, PARIS
MAURICE BESSEY, EDITOR—

It is a great privilege for me, on your anniversary, to congratulate you for the immense contribution your publications have brought to the Film Industry during the past third of a century.

The French Film Press is particularly glad to see that your endeavors have been successful and is still hoping that you will support, as you have always done, a hearty and fruitful Franco-American cooperation.

We wish together with you that in the future the Cinema will be freed from all its fetters and able to become in a climate of entire freedom the great international writing.

SPANNING A THIRD OF A CENTURY

ONE - THIRD OF A CENTURY ago young Herbert Wilcox, eminent British producer, was in uniform. In 1915 he was an officer in the Royal Flying Corps. In 1948 he is a producer and a director who consistently turns out notable product. He is chairman and managing director of his own producing company, Imperadio Film Productions, Ltd., London.

Mr. Wilcox entered the British industry in 1919, producing and directing numerous silent pictures.

Then sound and Anna Neagle came along. Mr. Wilcox married Miss Neagle and starred her in a number of lavish productions which have proved to be top British attractions.

Mr. Wilcox's 1947 production of "The Courtneys of Curzon Street", starring Miss Neagle, was Britain's top box-office picture of the year. His "Piccadilly Incident", again starring Miss Neagle, won Britain's National Film Award for 1947, and Miss Neagle, for her performance in that picture, won the British *Picturegoer's* gold cup for the best performance of the year.



HERBERT WILCOX — 1915

Other pictures he has produced include "Escape Me Never", "Victoria the Great", "Nurse Edith Cavell" and "Spring in Park Lane".

City Investing Gets 25% Interest in Lopert Films

City Investing Company, which has large real estate holdings in New York, has bought a 25 per cent interest in Lopert Films, Inc., importers of foreign films and operators of a number of art houses.

In addition to acquiring the interest, City Investing also is making available additional funds to Lopert in return for the issuance of ten-year debentures to be issued to existing stockholders. The new funds will provide capital for contemplated expansion, including an expanded theatre circuit. It already operates theatres in New York, Washington, Buffalo and Detroit. Lopert becomes the new operator of the Bijou theatre, Times Square, on an extended lease.

The deal was negotiated by I. E. Lopert and Seymour M. Peyser, vice-president, for Lopert Films, with Robert Dowling, president of the City Investing Company. Robert Goelet, prominent in financial and real estate circles, also is acquiring a stock and debenture interest in the Lopert company.

127 New Amusement Taxes Levied in Pennsylvania

Out of the 530 new taxes which have been passed in the last 18 months by local Pennsylvania tax authorities, 127 were amusement levies, the State Chamber of Commerce reported last week. The new state law, which allows local governments to levy any tax not now being collected by the state, has been invoked by 198 school districts, 125 boroughs and 36 cities.

SRO to Release 3 in Quarter

Plans for the release of three pictures during the first quarter of 1949 were announced last week by the Selznick Releasing Organization.

According to Milton S. Kusell, vice-president in charge of domestic and Canadian sales, speaking at the final session of the divisional sales meeting held at the home office in New York, the films set for release are "Portrait of Jenny," co-starring Jennifer Jones and Joseph Cotten and featuring Ethel Barrymore, Lillian Gish and David Wayne; "The Third Man," co-starring Joseph Cotten and Valli, to be made in England under a joint agreement between David Selznick and Sir Alexander Korda, and an untitled production starring Shirley Temple.

"Portrait of Jenny" is now in the final stage of cutting and the picture may be released in a few key spots before January. Sales policies on current SRO releases, including "Mr. Blandings Builds His Dream House," "Duel in the Sun" and "Intermezzo" also were discussed.

Among those at the conference were: Milton A. Kramer, chairman of the board; Leonard Case, treasurer; Sam Sigman, director of exchange operations; Robert M. Gillham, eastern advertising and publicity director, and division managers J. E. Fontaine, east; Henry G. Krumm, south; Sam Horowitz, midwest; John T. Howard, west, and Joseph Marks, Canada.

DAY AFTER DAY
THE HEADLINES SAY:

**Paramount Helps Set Records
For American Exhibitors**

TODAY
THE HEADLINES SAY:

**American Exhibitors Help
Set Record For Paramount**

AS

17,838 THEATRES PARTICIPATING IN Paramount Week



SET ALL-TIME INDUSTRY HIGH!

Thank you, Paramount customers, for making possible this major booking achievement in motion picture history. In 1947 our trademark was on 17,009 screens during PARAMOUNT WEEK—a record up to that time. Now this figure has been exceeded by PARAMOUNT WEEK of 1948.

We congratulate you on the effective showmanship you put behind our special PARAMOUNT WEEK attraction, "Beyond Glory" starring Alan Ladd and Donna Reed which, in big and small situations, has now overwhelmingly established itself as the leading Ladd grosser in the last two years.

The resounding success of PARAMOUNT WEEK is happy evidence of our mutual friendship and esteem. Now we promise that your record-setting vote of confidence will be answered with product of unusual excellence for the balance of the year. Typical is "Sorry, Wrong Number" which at its premiere engagement is topping every attraction but one since the N. Y. Paramount opened its doors in 1926.

In addition, telegrams from key cities—following sneak previews of "Miss Tatlock's Millions"—indicate that, on the evidence of audience reaction, this will be one of the strongest releases this company has ever scheduled for Thanksgiving business.

Again to all our friends who participated in PARAMOUNT WEEK, we repeat our appreciation and thanks.

—PARAMOUNT PICTURES

Salute

CANADIAN PICTURE PIONEERS J. EARL LAWSON, PRESIDENT—

Particularly under present conditions we are all very keenly aware of the value and importance of a free and independent press. As long as there are men like Martin Quigley, the motion picture industry is both very fortunate and outstanding among all industries in this respect.

Canadians are particularly pleased to pay their tribute as he reaches the third of a century mark in his career of unique service to the industry—and to the industry in Canada as well as to the industry in the United States. We feel that because of this we can properly consider him one of Canada's picture pioneers as well. I would like to express on behalf of the entire industry in the Dominion, not only our hopes for the privilege of enjoying his active friendship for many years to come, but also our sincere respect for Martin Quigley personally and his accomplishments.

• • •

HOYTS THEATRES, LIMITED, AUSTRALIA

ERNEST TURNBULL, MANAGING DIRECTOR—

To exhibitors, large and small, an informative and reliable trade paper can prove a valuable guide, philosopher and friend—an indispensable reference book essential to the efficient operation of their enterprise.

For a third of a century Quigley trade papers have served the world of motion pictures faithfully and well.

In the exhibition and distribution offices of Australia, the name of Quigley and constructive trade journalism has long been synonymous.

As the week-by-week historians of the industry, and very often the signposts which point the way, the Quigley publications have rendered a service of inestimable value.

We of the Hoyts Theatres organization of Australia salute the anniversary of Martin Quigley's third of a century as a leader in the film industry journalism and join with the industry elsewhere in honouring this celebration of a magnificent record.

BOOK REVIEW

THE DIARY and SUNDRY OBSERVATIONS OF THOMAS ALVA EDISON, edited by Dagobert D. Runes, 247 pages, cloth, \$4.75, the Philosophical Library, New York.

This volume, despite all the expansive promise of its titles, is remarkable for what it is not. The diary portion of the book occupies about thirty-five pages, and covers in a fashion entries of no moment running from July 12 to July 21 of the uneventful year of 1885. Pages 43 to 59 are entitled autobiographical. Most magazine articles have told a great deal more, and there are competent books by Mr. Edison's contemporaries vastly more informative.

He was obviously not a writer and assuredly enjoyed no perspective on himself. Anyway he gave no evidences of personal vanity when he took pen in hand.

The rest of the book is made up of variously and generally unrelated discussions of this and that from motion pictures to atomic energy. It is with dismay that one discovers Mr. Edison set down as recording a considerable array of error with respect to the motion picture and its origins, including the astonishing misstatement that his Kinetoscope "attracted quite a lot of attention at the World's Fair in Chicago in 1893."

He forgot quite that he had promised the machine for exhibit there and that the exposition equipment was not completed in time for the Fair. That was because the mechanic on the job, in which Mr. Edison was very little interested, spent most of his time at a West Orange tavern, probably playing dominoes.

The fact is that Edison was right annoyed at the time, when he discovered this, and fired the mechanic. Later he found the mechanic was still working for him again, so he fired an office boy for letting the fellow come to work.

There is some fun in Mr. Edison's chapter on "Spirit Communication" of which he was convinced there could be none. However, he did dally with the motion of inventing some sort of amplifying device by which a spirit could, if there were a spirit in communicative mood, get in touch by "the slightest conceivable effort." He did not build the machine.

On the whole, this book adds no luster to the great name of Edison and consists most of documents that might well have been put away in the attic. They have perhaps a certain sort of clinical interest to a few.

—Terry Ramsaye

Exhibitors Lose in Detroit Daylight Time Dispute

Circuit Judge Adolph F. Marschner last week in Detroit refused to grant the Independent Theatre Owners Association an injunction restraining the city from operating on Daylight Saving Time. The judge upheld the contention of Nathaniel H. Goldstick, attorney for the city, that the owners had not proved the time change injurious to their business. The court, however, invited the Association to submit further testimony.

Republic Sets Release of 28 In Six Months

Republic will release 22 feature pictures, six reissues and two serials during the six month period beginning October 1, James R. Grainger, executive vice-president in charge of sales and distribution, announced last Friday in New York. He said this was the first time in the history of the company that it has been able to furnish releases so far in advance.

Beginning with November, one deluxe production will be released each month, in addition to three special productions, two of which are scheduled for October release and one for December. Mr. Grainger also reported that 90 per cent of the pictures on the six-month schedule are completed, and the other 10 per cent will be completed within 60 days. The company's month by month releases:

October

MOONRISE, a special, a Charles K. Feldman production directed by Frank Borzage with Dane Clark and Gail Russell; MACBETH, an Orson Welles production and also a special; SHINE ON HARVEST MOON, a Roy Rogers reissue; CODE OF SCOTLAND YARD, and DENVER KID, an Allen Lane Western.

November

DRUMS ALONG THE AMAZON, starring George Brent, Vera Ralston and Brian Aherne; GRAND CANYON TRAIL, a Roy Rogers Trucolor film; a comedy program of two reissues, SCATTERBRAIN, with Judy Canova and Alan Mowbray, and YOKEL BOY, with Albert Dekker and Joan Davis; and two Allen Lane Westerns, SUNDOWN IN SANTE FE and RENEGADES OF SONORA.

December

THE RED PONY, a special, the John Steinbeck story starring Myrna Loy and Robert Mitchum; THE PLUNDERERS, with Rod Cameron and Ilona Massey; THE FAR FRONTIER, a Roy Rogers Trucolor Western; IN OLD CALIENTE, a Roy Rogers reissue.

January

WAKE OF THE RED WITCH, based on Garland Roark's best-seller and starring John Wayne, Gail Russell and Gig Young; FRONTIER PONY EXPRESS, a Roy Rogers reissue; ROSE OF THE YUKON; SHERIFF OF WICHITA, Allen Lane.

February

THE MISSOURIANS, filmed in Trucolor with William Elliott, Forrest Tucker and Andy Devine; SAGA OF DEATH VALLEY, a Roy Rogers reissue, and DAUGHTER OF THE JUNGLE.

March

MONTANA BELLE, a story of Belle Starr and the Dalton Boys, starring George Brent; DUKE OF CHICAGO, HIDEOUT, STREETS OF SAN FRANCISCO, and an Allen Lane Western, DEATH VALLEY GUNFIGHTER.

The company will continue to release one episode a week on serials, with the next serials scheduled "Federal Agents vs. the Underworld, Inc.," 12 episodes, and Clyde Beatty in "King of the Jungleland," a 15-chapter revision of "Darkest Africa."

THE HOLLYWOOD SCENE

Protestant Commission Complete First Film For Theatrical Runs

by WILLIAM R. WEAVER
Hollywood Editor

With completion of "Prejudice," its first production for commercial exhibition, the Protestant Film Commission last week gave tangible effect to the second phase of a program of attentions to the theatre screen launched two years ago. The first attention was to the establishment of a reviewing system which has been functioning some while now. The third, now in final stages of implementation, is the creation of a consultative and advisory service for producers of entertainment films. Paul F. Heard, executive producer of "Prejudice" and the films to follow, talks about the three activities as one, and about the one as a part of Protestantism's worldwide activity which is designed to bring about a move towards religious renaissance.

Mr. Heard is the first producer of a Hollywood feature for theatre exhibition to state flatly, "this is a message picture," instead of declaring his primary purpose is to entertain, and he goes on to say, "All our pictures will be message pictures—the next one about democracy—because our objective is the promotion of religious principles by means of the motion picture.

Designed to Compete On Professional Terms

"We are utilizing all the other media of expression for this purpose, and we feel we would not be doing a complete job if we did not use this one. Of course 'Prejudice' is also an entertainment picture, produced in the entertainment form and fully qualified to compete on strictly professional terms with contemporary product offered the exhibitor, but we proceed a little differently

than other producers in making our pictures.

"We start with the message we wish to convey, and then find a story that we can wrap around that message, instead of buying a story for some other reason and trying to sneak our message into somehow, as is sometimes done. From that starting point, we go ahead with the signing of players and production personnel, just as any other independent producer does."

The message in "Prejudice," he says, is precisely the one indicated in the title. "But we treat the subject differently than it has been treated in other pictures. The impression given heretofore has been that only the white man is guilty of prejudice. We seek to show that prejudice can exist in any quarter, recognized or unrecognized. And instead of showing our hero as free of it, we show him as unwittingly motivated by it, going on then to show how his spiritual advisor guides him to correction of his concepts." Mr. Heard says the Anti-Defamation League was consulted in preparation of the script.

Second Production in Final Writing Stage

The second PFC production, now in final writing stage, will seek to show that religious responsibility is a fundament of democracy.

The PFC's consultative service for Hollywood producers is to be getting into operation any week now. A panel of Protestant authorities, headed by Dr. Louis H. Evans, pastor of the First Presbyterian Church of Hollywood, will invite producers to submit scripts containing subject matter on which advice or clarification is wanted. Mr. Heard says the Production Code Adminis-

tration has offered full cooperation in connection with this undertaking.

The PFC reviewing system—already functioning in New York with a body of 40 to 50 appointees of the 19 Protestant churches and 13 inter-denominational organizations comprising the PFC previewing pictures and publishing their recommendations in 300 church periodicals—achieves its purpose by emphasizing the recommended pictures, rather than the less commendable, and Mr. Heard says this policy has the incidental effect of promoting theatre attendance in quarters where indifference has been the rule.

The PFC is now in negotiation with several distributors for release of "Prejudice." Revenues derived are to go into the financing of subsequent PFC productions, the exact number of which has not been decided upon.

Seven Films Started; 28 Now in Work

The completion of six pictures and the start of seven lifted the number in work to 28. Jerry Wald started the Micheal Curtiz production, "Flamingo Road," for Warners, with Joan Crawford, Zachary Scott, Sidney Greenstreet and David Bruce. Hunt Stromberg launched "Too Late for Tears," for UA, with Byron Haskin directing Elizabeth Scott, Dan Duryea and Don DeFore. Windsor Productions rolled "When a Man's a Man" for Allied Artists. Julian Lesser and Frank Melford are the producers, John Rawlins the director. Guy Madison, Rory Calhoun, Carole Matthews and Cathy Downs head he cast.

Wallace MacDonald is producing and Lew Landers directing "Air Express," Columbia, with Gloria Henry and William Wright. Colbert Clark is producing and Fred Sears directing "Desert Vigilante," a Charles Starrett-Smiley Burnette Western, for the same studio. Sigmund Neufeld Productions started "File 649—State Department," for Film Classic release, with Peter Stewart directing William Lundigan, Virginia Bruce and others. Monogram started "Headin' for Trouble," a Jimmy Wakely-Cannon Ball Taylor Western directed by Ford Beebe.

STARTED

ALLIED ARTISTS

When a Man's a Man
(Windsor)

COLUMBIA

Air Hostess
Desert Vigilante

FILM CLASSICS

File 649—State
Department
(Neufeld)

MONOGRAM

Headin' for Trouble

UNITED ARTISTS

Too Late for Tears
(Stromberg)

WARNER BROTHERS

Flamingo Road

COMPLETED

MGM

Little Women
Take Me Out to the
Ball Game

PARAMOUNT

The Heiress (Wyer)

SCREEN GUILD

Thunder in the Pines
(Lippert)

20TH CENTURY-FOX

Canadian Pacific
(Nat Holt)

UNITED ARTISTS

Outpost in Morocco
(Moroccan)

SHOOTING

COLUMBIA

Blondie's Big Deal

Jungle Jim's

Adventure
Rough Sketch
(Horizon)
Mr. Soft Touch
Knock on Any Door

EAGLE LION

Reign of Terror
(Wanger)

FILM CLASSICS

Daughter of Ramona
(Mooney)

MGM

The Barkleys of
Broadway

MONOGRAM

Jiggs and Maggie in
Court

PARAMOUNT

One Woman
A Mask for Lucretia

REPUBLIC

Wake of the Red
Witch
The Missourians

RKO RADIO

The Green Promise
(McCarthy)

20TH CENTURY-FOX

Mother Is a Freshman
Down to the Sea in
Ships

WARNER BROTHERS

The Fountainhead
Somewhere in the City
Happy Times
Two Guys and a Gal
Montana

Salute

NATIONAL ASSOCIATION OF
THEATRICAL AND KINE
EMPLOYEES (GREAT BRITAIN)
TOM O'BRIEN, M.P.,
GENERAL SECRETARY—

The name of Martin Quigley is known in every country where films of the American motion picture industry are shown. He fears no one when it comes to speaking his views on problems concerning the motion picture industry in his own or other countries. He is of the industry as a whole and of the people in it.

It would be impossible in a short testimonial to outline his great contributions to the motion picture industry, his writings, his platform appearances, the influence these have had upon the industrial world. He has improved public relations to an amazing extent. He has defended the right of any section of the industry to state its case and to obtain fair play, whether it is a small exhibitor or groups of workers fighting their case. My close friend and colleague of I.A.T.S.E., Richard F. Walsh, has told me enough to enable me to say that Martin Quigley has been fair and impartial in reporting the trade union problems of the motion picture industry in the United States.

I am, indeed, glad to be able to associate myself with the well deserved tribute that is being paid to Martin Quigley on his third of a century of work in the international motion picture field.

• • •

CINEMATOGRAH EXHIBITORS
ASSOCIATION OF GREAT BRIT-
AIN AND IRELAND
SIR ALEXANDER KING,
VICE PRESIDENT—

Delighted to join in worldwide congratulations to Martin Quigley in completing his third of a century of real service to the cinematograph industry. It is always a delight to read his contributions in Motion Picture Herald. Neither film quota acts nor restrictions in any country can ever take the place of entertainment and showmanship. Herald is brimful of real live showmanship, which is the only factor that will keep our business alive.

An Honor Roll of QP Personnel

Through this Third of a Century Quigley Publications have enjoyed the invaluable services of a talented, experienced staff. Here is a list of long-time members of the staff, noting the years of service. Eight of those named had years of prior service on industry papers. Four are credited with the years of World War II when they were on leave.

34th Year Martin Quigley	19th Year Charles S. Aaronson Herbert Fecke	13th Year Hope Williams Burnup James D. Ivers Red Kann George Spires
29th Year William R. Weaver	18th Year Leo J. Brady James P. Cunningham Mildred Early Raymond Gallagher Mary Higgins Rose Wilder Hornstein Sherwin Kane Terry Ramsaye Charlotte Reeth Doris Valente	12th Year Eugene Arneel
24th Year Theodore J. Sullivan	16th Year Hugh Quigley	11th Year William Pay Floyd Stone
22nd Year Raymond Gallo George Schutz	10th Year Martin Quigley, Jr.	
21st Year Dennis Shea		

Harry G. Kosch, 66, Dies; Was Industry Lawyer

Funeral services were held in New York last weekend for Harry G. Kosch, 66, pioneer industry lawyer, whose body was found by police last Thursday night in the Hudson River near Tarrytown, N. Y. He had been ill for some time. At the time of his death Mr. Kosch was representing several industrial firms and still represented motion picture interests. In the early days of the film industry he was among its top lawyers, representing Sawyer and Lubin, and others, for many years. He first became identified with the industry as a co-owner of the old Pilot Studio at Yonkers, N. Y., producing short subjects for Mutual. Among other larger companies with which he had been associated were Educational and Columbia, and he was an incorporator and member of the first law committee of the Hays Organization. A widow and six children survive.

John R. Dillon, Member Of 20th - Fox Board

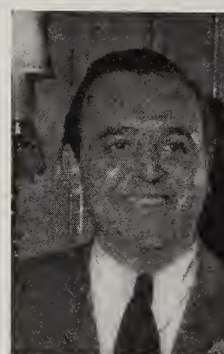
John R. Dillon, 58, member of the board of directors of Twentieth Century-Fox and National Theatres Corporation, died in New York September 20, after a lingering illness. Funeral services were held at St. Patrick's Cathedral September 23. Interment was at Gate of Heaven Cemetery, Valhalla, N. Y. Mr. Dillon, a partner in Hayden, Stone & Company, joined the 20th-Fox board in 1935. He is survived by his widow, Marie Treanor Dillon; a daughter, Mrs. Marjorie Pinches, and a son, John, Jr.

Sherman Signs Thompson

Harry Sherman Enterprises has signed Peter Thompson, 26-year-old Grinnell College graduate, to a seven-year contract. He will be given an important role in Sherman's "Tennessee's Partner."

Expects Gross To Rise Soon

The motion picture can hold its own against other forms of entertainment; in fact, it is a superior form of entertainment,



George Sidney

and its future is assured, George Sidney, MGM producer, said last week, during a visit to New York to see the latest stage shows and confer with home office executives on his forthcoming "Vespers in Vienna."

The decline in theatre receipts, in his estimation, is not because people

are going elsewhere, but because they are still buying the things they needed during the war and only now can really obtain.

Mr. Sidney's studio is economizing, he pointed out. His own scripts are tighter, and call for fewer sets. However, he added, MGM policy is not to sacrifice quality, and in some pictures there are considerable expenditures. His most recent picture, he noted, "The Three Musketeers," used 115 sets.

U. A. Agreement for Algiers

United Artists, through its Paris office, has negotiated an agency agreement with Pathe Consortium Cinema for the distribution of its product in Algiers, Tunis and Casablanca. UA formerly operated its own branch office in Algiers. The deal for Algiers was effective July 1; for the other two territories it is effective October 1.

Best Wishes
to
MARTIN QUIGLEY
from Everyone at U-I!

As editor and publisher of Motion Picture Trade Publications for the long, long time of a third of a century, you have performed a fine service to the entire motion picture industry.

U-I joins all your other well-wishers in hoping that you serve the industry for many, many more years.



Salute

LA CINEMATOGRAFIE
FRANCAISE, PARIS
P. A. HARLE, PRESIDENT—

Please accept my very best wishes and greetings on the 33rd anniversary of the Quigley Publications.

Our paper, which since 1918 has devoted itself to the French Cinematograph Industry as well as the motion picture industry of the world, and thus has an understanding of all problems in connection with such a paper, fully understands the satisfaction which you must have in your achievement of 33 years' continued service to perfect the motion picture industry.

Trade papers throughout the world are of great necessity to keep the members of our industry abreast of the continually changing situation of our profession, and it is through the effort of papers such as ours, each one in his own country as well as overseas, that help to build up this magnificent cinema industry of ours.

• • •

RCA PHOTOPHONE EQUIP-
MENTS, LTD., BOMBAY, INDIA
M. A. FAZALBHOY,
MANAGING DIRECTOR

I have just heard with a great deal of pleasure that you are completing a Third of a Century in the service of the Motion Picture Industry. If I may be permitted to say so, I think your contribution to the entire Motion Picture Industry not only in the United States but in the whole of the world has been a unique one. India, as you probably know, is perhaps the second largest film producing country in the world, and I have no doubt that the Motion Picture Industry in our country has always looked up to your publication in many spheres for inspiration and guidance.

I hope that you will continue to serve this industry for many more years to come.

LATE REVIEW

The Return of Wildfire

Lippert - Screen Guild —
Action Western

Produced in Sepiatone by Carl K. Hittleman for Robert L. Lippert Productions and boasting a cast known to adventure and Western fans, "The Return of Wildfire" emerges in the higher rank of Westerns. Part of its success is due to the direction of Ray Taylor, who has added touches of romance not usually found in this type of fare; part of it is due to the cast, which includes Richard Arlen, Patricia Morison, Mary Beth Hughes and Chris-Pin Martin, and part can be attributed to the excellent outdoor photography by Ernie Miller.

As for the screenplay itself—written by Betty Burbridge and Mr. Hittleman—it is one that has been treated many times on the screen. Arlen is the wandering cowboy who arrives at the ranch owned by two pretty sisters. They are in the process of being swindled by Reed Hadley, an unscrupulous trader trying to corner the horse market. Eventually, he and his cronies are exposed and the girls' ranch is saved.

As a secondary theme there is "Wildfire," a spirited horse leading a wild herd, and the attempts of the ranchers to capture him. They succeed, but turn him loose (probably to come back again in another picture) when it is found that he cannot be tamed.

In supporting roles are James Millican and Holly Bane, two aides of the crooked horse trader, while the part of "Wildfire" is played by the thoroughbred Highland Dale.

Reviewed in a New York projection room at a screening for the trade press. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, September 27, 1948. Running time, 80 minutes. PCA No. 13256. General audience classification.

Dobe Richard Arlen
Pat Marlowe Patricia Morison
Judy Marlowe Mary Beth Hughes
James Millican, Reed Hadley, Chris-Pin Martin,
Stanley Andrews, Holly Bane

F-M, Arthur Buy St. Louis Firm

Fanchon and Marco and the Harry Arthur interests are the new owners of the St. Louis Amusement Company and have been given permanent management of the Skouras theatre properties in St. Louis.

This development came last week a few hours after Charles P. Skouras and George Skouras completed a \$6,000,000 deal in which they purchased the stock and retired the bonds of Ambassador Building Corporation and Missouri Theatre Building Corporation.

Ambassador Building's 52 per cent interest in St. Louis Amusement Co., with 25-year leases on the first run Ambassador and Missouri theatres, were transferred to Fanchon and Marco Service Corporation. St. Louis Amusement operates 28 neighborhood theatres. Edward Arthur will be the company's president.

A new Ambassador-Missouri Corp., headed by George Skouras, J. W. White and Clarence M. Turley, will run the Ambassador Building and Missouri Building properties as a realty enterprise. Ambassador is one of the largest office buildings in the city of St. Louis.

Production Plan Set at 20th-Fox Through 1950

Hollywood Bureau

Twentieth Century-Fox has set its production program through 1950, enabling the company to meet well in advance its program of 20 features to be released during the next 12 months.

This was revealed last Thursday night in speeches by Joseph M. Schenck and Darryl F. Zanuck to delegates to the company's national sales conference held last week in Los Angeles.

Both stressed the importance of their unprecedented backlog of pictures, with Mr. Zanuck pointing out that "this (backlog) will provide an opportunity to advertise and exploit our pictures far in advance of exhibition date. This is most important since a recent survey disclosed that it requires almost three months to reach the saturation point in advertising and exploiting a major production."

The company is now shooting two features and has several ready for the cameras.

Mr. Zanuck, speaking at a dinner given by himself and Mr. Schenck at the Cafe de Paris, told the delegates that more than 20 scripts, many nearly finished, are now in the hands of the writers. These stories will form the basis of the 1949-50 program.

Stressing advertising and exploitation as one of the most important factors in selling pictures, Mr. Zanuck stated: "Newspapers, magazines and trade papers are the vital outlet for informing our patrons what to expect from the 20th-Fox banner."

The two closing days of the conference—the meeting ended Saturday—were devoted to divisional and branch meetings, individually conducted by A. W. Smith, Jr., general sales manager; William C. Gehring, assistant general sales manager, and Martin Moskowitz, executive assistant to Mr. Smith.

Policy for the 13-week Spyros P. Skouras 25th Anniversary Celebration was detailed to sales executives and round table discussions were held on sales quotas and area market conditions.

Nine Companies Sign With Salesmen's Unit

Chicago Bureau

Representatives of nine distributors last week signed contracts with the Colosseum of Motion Picture Salesmen and two companies were expected to sign shortly. Although the exact amount of the wage boosts involved was not disclosed—it was believed to be about 10 per cent—agreement was reached on automobile mileage allowances amounting to seven and a half cents a mile. Frank Flaherty, Columbia salesman and president of the Chicago lodge, has announced that the organization's first national convention will be held at the Sheraton Hotel here October 16-17.



U-I

**is
riding
HIGH
with
these
SMASH
HITS!**

"TAP ROOTS" color by **TECHNICOLOR!**

**"ABBOTT and COSTELLO
MEET FRANKENSTEIN"**

"FEUDIN' FUSSIN' and A-FIGHTIN'"

"MR. PEABODY and the MERMAID"

"LARCENY"

"ONE TOUCH OF VENUS"

**NOW
PLAYING**

and **THESE IMPRESSIVE PRODUCTIONS**

ROBERT MONTGOMERY SUSAN HAYWARD JOHN PAYNE
AUDREY TOTTER

in

"THE SAXON CHARM"

Screenplay by Claude Binyon • From the Novel by Frederic Wakeman

Produced by JOSEPH SISTROM • Directed by CLAUDE BINYON

DEANNA DURBIN
EDMOND O'BRIEN DON TAYLOR JEFFREY LYNN

in

"FOR THE LOVE OF MARY"

with **Ray Collins Hugo Haas Harry Davenport**

Original Screenplay by Oscar Brodney

Produced by ROBERT ARTHUR • Directed by FREDERICK DE CORDOVA

FREDRIC MARCH EDMOND O'BRIEN
FLORENCE ELDRIDGE GERALDINE BROOKS

in

"THE CASE AGAINST CALVIN COOKE"

with **Stanley Ridges**

Based upon the Novel "The Mills of God" by Ernst Lothar

Screenplay by Michael Blankfort • Robert Thoeren

Director of Photography, HAL MOHR, A.S.C.

Produced by JERRY BRESLER • Directed by MICHAEL GORDON

IONS *Soon to be Released....*

JOAN FONTAINE **JAMES STEWART**

in

"YOU GOTTA STAY HAPPY"

with **EDDIE ALBERT**

Roland Young Willard Parker Percy Kilbride

Produced and written for the screen by KARL TUNBERG

From the Saturday Evening Post serial by Robert Carson

Directed by H. C. POTTER • A RAMPART PRODUCTION

JOAN FONTAINE **BURT LANCASTER**

in

"KISS THE BLOOD OFF MY HANDS"

co-starring **ROBERT NEWTON**

Screenplay by Leonardo Bercovici • Adaptation by Ben Maddow and Walter Bernstein

Additional Dialogue by Hugh Gray • Based on the novel by Gerald Butler

Produced by RICHARD VERNON • Associate Producer Norman Deming

Directed by NORMAN FOSTER • A HAROLD HECHT-NORMA PRODUCTION

DICK POWELL

MARTA TOREN

VINCENT PRICE

in

"ROGUES' REGIMENT"

with **Stephen McNally Carol Thurston Edgar Barrier**

Screenplay by Robert Buckner • Original Story by Robert Buckner and Robert Florey

A ROBERT BUCKNER PRODUCTION • Directed by ROBERT FLOREY

Ride High with U-I!

Plus **THESE OUTSTANDING PICTURES**

BURT LANCASTER **YVONNE DE CARLO**

DAN DURYEA

in

"CRISS CROSS"

with **Stephen McNally • Richard Long**

Screenplay by Daniel Fuchs • Based upon the novel by Don Tracy

Directed by ROBERT SIODMAK • Produced by MICHEL KRAIKE

BUD ABBOTT

LOU COSTELLO

in

"MEXICAN HAYRIDE"

with **Virginia Grey Luba Malina John Hubbard**

Screenplay by Oscar Brodney and John Grant

Based on the Musical Play by Herbert and Dorothy Fields and Cole Porter

Directed by CHARLES T. BARTON • Produced by ROBERT ARTHUR

SONJA HENIE

in

"THE COUNTESS OF MONTE CRISTO"

with **MICHAEL KIRBY OLGA SAN JUAN DOROTHY HART**

Arthur Treacher and Freddie Trenkler

Screenplay by William Bowers • Story by Walter Reisch

Produced by JOHN BECK • Directed by FREDERICK DE CORDOVA

A WESTWOOD CORPORATION PICTURE

s... Completed and coming SOON!

CLAUDETTE COLBERT **FRED MacMURRAY**

in

"FAMILY HONEYMOON"

with **Rita Johnson** **Hattie McDaniel** **Chill Wills**

Screenplay by Dane Lussier • Based on the novel by Homer Croy

Directed by CLAUDE BINYON • Produced by JOHN BECK and Z. WAYNE GRIFFIN

DOUGLAS FAIRBANKS, JR.

as

"THE O'FLYNN"

co-starring **HELENA CARTER** **RICHARD GREENE**

with **Patricia Medina**

Screenplay by Douglas Fairbanks, Jr. and Robert Thoeren

From the Novel by Justin Huntly McCarthy

Directed by ARTHUR PIERSON • Produced by DOUGLAS FAIRBANKS, Jr.

ANN BLYTH **HOWARD DUFF** **GEORGE BRENT**

in

"RED CANYON"

color by **TECHNICOLOR**

with **EDGAR BUCHANAN** **JANE DARWELL**

Screenplay by Maurice Geraghty • Based on the novel "Wildfire" by Zane Grey

Directed by GEORGE SHERMAN • Produced by LEONARD GOLDSTEIN

Ride High with U-I!

The most eagerly awaited

A J. ARTHUR RANK

Laurence

PRESENTS

Ham

by WILLIAM

A Two Cities Film under the management

SPONSORED BY THE

picture of our time!

ENTERPRISE

Olivier

et



SHAKESPEARE

Filippo Del Giudice

THEATRE GUILD

A Universal-International Release

Plus other Important J. Arthur Rank Productions

among which will be...

"CHRISTOPHER COLUMBUS"

color by **TECHNICOLOR**

"NEVERMORE"

"THE BLUE LAGOON"

color by **TECHNICOLOR**



U-I's



ewsreel

and

Short subjects

... and for good program building, be sure to give your patrons an extra-money's worth by using them regularly!



Revised French Film Agreement Signed in Paris

The revised version of the Franco-American Blum-Byrnes film accord, which calls for the liquidation of frozen Hollywood funds in France over a four-year period, but involves a tightening of restrictions on American pictures, was signed in Paris last week.

Under the terms of the agreement, American companies may remit from France \$3,625,000 annually for four years, when they should have taken out all of the funds accrued in that country up to June 30, 1947. The pact also provides for the remittance of some current balances.

In return for this concession, the Americans agree not to import into France more than 121 U. S. films dubbed into French, and French films have their playing time raised by one week—from four to five weeks a quarter.

The French will continue to allocate all 35mm raw stock and sound track, but are granting exemption to 24 films from the two-year dubbing rule now in effect. They also further increase the number of theatres permitted to play subtitled American pictures at the same time.

The new agreement, held up for some time because of the unstable political situation in France, was signed last week by Robert Schuman, French Foreign Minister, and Robert LaCoste for the French and by Jefferson Caffrey, U. S. Ambassador, for the Americans. All arrangements are retroactive to July 1, 1948. The original accord expired May 28, 1948.

The yearly remittance of \$3,625,000 is split in two parts to take care of accrued funds and current remittances; \$2,438,000 will represent payment toward liquidation of the \$11,715,000 owed by the French Government. The first regular installment is due September 30.

The agreement specifies the manner in which blocked francs can be used. They include distribution expenses and salaries in France and expenses "incident to co-production." (The revenue from such films must be split between U. S. and French interests on a percentage basis.) While the U. S. will limit itself to 121 pictures, foreign product will not exceed a total of 65 films a year. Both of these quotas, however, can be raised should there be a product shortage.

Goldwyn Deal on Sale Of "Red River" Is Off

Goldwyn Productions has called off its deal with the producers of "Red River" under which James Mulvey, president of Goldwyn Productions, was to have supervised the sale of the Howard Hawks' picture, it was learned last week. Long delays in making the necessary arrangements accounted for the break.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 75—Interview with Mikhail Samarin. . . . East-West clash in Berlin. . . . Truman greets "Youth of the Year." . . . Miss Truman opens first-voter's drive. . . . Margaret Smith wins Senate election. . . . Ground broken for UN capital in New York. . . . Oil-tank explosion. . . . "Mrs. America." . . . Football. . . . Motorcycle hill climb.

MOVIETONE NEWS—Vol. 31, No. 76—Truman and Dewey start tours. . . . French Communist demonstration. . . . Assassination of Bernadotte. . . . Marshall given Humanity Award by Variety Clubs. . . . Football: Bears-Redskins. . . . Pendleton roundup. . . . Tuna fishing.

NEWS OF THE DAY—Vol. 20, No. 205—Ground broken for UN home in New York. . . . Turmoil in Berlin. . . . Progress rides the rails. . . . Woman wins Senate seat. . . . Mrs. America of 1948. . . . Fire disaster. . . . "Youth of the Year." . . . Iron horse jockey.

NEWS OF THE DAY—Vol. 20, No. 206—Bernadotte's assassination. . . . Riots mark new crisis in France. . . . Humanitarian Award for Marshall. . . . Bathing beauties. . . . New tennis champs. . . . Football.

PARAMOUNT NEWS—No. 8—New Twentieth Century Limited. . . . Election in Maine. . . . Campaign for CARE packages. . . . Ground broken for UN capital. . . . "Youth of the Year." . . . Crisis in Berlin. . . . Funeral of Benes.

PARAMOUNT NEWS—No. 9—Presidential race quickens. . . . Babes in the news. . . . Marshall has busy days. . . . Assassination of Bernadotte. . . . Jet plane sets world speed mark.

UNIVERSAL NEWS—No. 179—Religion: 200,000 pay homage to Pope. . . . News in brief: "Youth of the Year"; Pennsylvania Railroad award; 20th Century Limited. . . . Fire in Amsterdam. . . . Gay Nineties festival. . . . "Mrs. America." . . . Football.

UNIVERSAL NEWS—No. 180—Bernadotte slain. . . . Truman and Dewey on campaign tours. . . . News in brief: Speed record; Marshall gets award. . . . Sports: tuna fishing, football.

WARNER PATHE NEWS—No. 10—Benes dies. . . . Crisis in Berlin. . . . Fall fashions. . . . Boxing, football. . . . Great Americans: Samuel Adams.

WARNER PATHE NEWS—No. 11—Truman and Dewey on tour. . . . Bernadotte assassinated. . . . People in the news: Marshall, DeGaulle, Stassen. . . . Air-Force Day. . . . Sports: Bear-Redskins football game; National Singles tennis; Joe Louis trains; Pendleton roundup.

United Artists Names One, Promotes Two Abroad

Two promotions and one appointee to United Artists managers in Latin America and Continental Europe have been announced. Armando Bernal, former branch manager in Cali, Colombia, has been named general manager for the territory, succeeding James Raymond, resigned. Merrill Gooding, booker in the company's office in Port of Spain, Trinidad, has been promoted to acting manager following the resignation of Randolph De Silva. J. Engelstoft has been appointed manager in Denmark, replacing Viggo Ellemann, resigned. Mr. Engelstoft has been associated with Universal in Copenhagen for the past 12 years,

Cole Suit Against M-G-M Postponed to December 1

Judge Leon Yankwitsch in Los Angeles Federal Court last week denied a motion by M-G-M attorneys for a 60-days continuance of Lester Cole's suit for declaratory relief, scheduled for hearing November 16, but did grant a two-weeks delay in the trial. He set December 1 as the new date for the hearing. Mr. Cole is seeking a ruling as to whether M-G-M was within its rights in suspending him following his refusal to testify before the House Un-American Activities Committee.

British Council Asks Quota Cuts For 1,700 Houses

London Bureau

The British Film Council has recommended "substantial reductions" in the film quotas for some 1,700 British theatres. The reductions from the 45 per cent quota, effective October 1, would apply in varying degrees.

Theatres grossing under £100 (\$400) a week are exempted entirely from quota regulations.

The British Board of Trade does not expect that its president, Harold Wilson, will make any official announcement concerning the recommendations until after the new quota becomes effective.

The Film Council received more than 2,600 applications for quota relief.

Meanwhile, W. R. Fuller, general secretary of the Cinematograph Exhibitors' Association, has circularized his branch secretaries advising that each CEA branch set up a small committee, preferably of bookers, to study the case of those exhibitors who have thus far been refused quota relief.

Mr. Fuller suggested in his letter that "your committee should examine the cases submitted and reject those whose claims cannot be substantiated. In regard to others whose claims merit reconsideration, will you please see that all the facts are fully stated and add your opinion why they should be reconsidered."

Jameyson Urges Aggressive Showmanship in Kansas

General business conditions are excellent in the Kansas City area and the time is ripe for aggressive showmanship, Howard Jameyson, Midwest Theatres executive, told the Commonwealth Theatres convention last Thursday in Kansas City. Bank balances in the territory, Mr. Jameyson said, are at an almost record level and people having more money are willing to spend it for good amusement attractions. Commonwealth announced at the convention that it would shortly begin construction of two new drive-ins, one at Sedalia and one at Columbia, Mo.

Memphis Censor Board Bans Warners' "Rope"

"Rope," the Alfred Hitchcock production which Warner Brothers is releasing, has been banned by the Memphis censor board, Chairman Lloyd Binford has announced. "The picture is too reminiscent of a brutal and shocking murder of a youth by two self-styled intellectuals, committed several years ago in one of our large cities," Mr. Binford said. The film had been scheduled to start at the Warner theatre in Memphis, Thursday.

ALBANY

The Palace presented "The Fuller Brush Man" and "Fighting Back." Fifty Fuller brushes were awarded to the first 50 women entering the Fabian theatre. The Strand started well with "The Babe Ruth Story" and "The Gay Intruders." The feature had strong appeal in this baseball-minded community, where Ruth appeared numerous times in exhibition games as a member of the New York Yankees. . . . The Ritz, for the first time in recent weeks, did not have a first run feature. It played "Two Guys from Texas," screened at the Strand two weeks before, and "Charlie Chan and the Shanghai Chest." The Grand had "Berlin Express" and "Meet Me at Dawn." . . . The Colonial continued its one week policy of domestic revivals with "Holiday." . . . The Variety Cub will resume fall meetings September 27, when its proposed memorial to Father Flanagan at Boys Town will be considered. . . . Dinty Moore, Warner district manager, came to Albany from Boston to attend the funeral of George Goldbert, 55, Warner salesman for more than two decades and a film man here with Vitagraph, RKO and First National. . . . Jack Gross, operator of Kavdeross Amusement Park in the Saratoga area, has taken over the Palace in Schenectady.

ATLANTA

Ralph McCoy, Atlanta branch manager for Film Classics, was called to Springfield, Mo., due to the illness of his father. . . . R. V. Graber, special home office representative, Monogram, New York, has left for the New Orleans branch after visiting in Atlanta. . . . The new Fairburn theatre, which replaces the old one destroyed by fire sometime ago, and owned by the Richard and Duncan theatres, was opened to the public recently. . . . Another new house to open is the New Atalla theatre in Atalla, Ala., owned by the Orr theatre circuit in Albertsville. . . . Jack Barrett, Monogram, Florida, back in Lakeland, Fla., after a hospital checkup at Ft. Myers, Fla. . . . Grady Dennis has announced the sale of his theatre in Curley, Ala., the Joy, to I. C. Ryder. . . . A suit has been filed by the Melody Theatre Company, the East Broad Investment Company and Mose Portmann, all of Savannah, Ga., against Paramount Film Distributing Corp., Warner Bros., RKO Radio Pictures, Loew's, United Artists Corp., Bijou Amusement, Savannah East Side Corp., and the Dunbar Theatre Corp., asking \$762,264 in damages for alleged violation of the Sherman Anti-trust law. . . . Added to the sales force at Wil-Kin Theatre Supply Co. are Jim Daly, Paul Dawes, Harold Williams and John Youngblood. Back on the job after a spell of illness is Mrs. Pat Atkins. . . . The Crescent Amusement Co., Nashville, Tenn., has reopened the Old Hickory theatre, Old Hickory, Tenn., after a complete renovation. . . . Jerry Gold, of a complete renovation.

BALTIMORE

Weather delightful and business on up grade for week beginning September 16. Six new pictures at seven first runs. "Tap Roots" very big at the Century. "Race Street," with vaudeville, fine at the Hippodrome. "A Foreign Affair" very good at



Keith's. "Beyond Glory" very good at the Stanley. "Urubu" good at the Mayfair. "Jinx Money," plus "Timber," very good at Times and Roslyn. "Luck of the Irish" held for second week at the New theatre. Third week holdovers included "The Mikado," at the Little, and "Good Sam," at the Town. . . . Aero theatre and Aero Shopping Centre, in Middle River section, has been purchased from Stansbury estates by Edward F. Perotka, president Victory Theatre Company, who has been operating the Aero since it and the shopping center were built in 1941 by Glenn L. Martin Company. October 1 Mr. Perotka will take possession. . . . Baltimore territory will have Barry Goldman as representative for Screen Guild Productions as he has just become associated with that company. . . . Parlet Productions, Inc., new company formed here to make commercial and television films, has offices and studio at the old Guild theatre on West 22nd Street in Baltimore. . . . Maryland Academy of Sciences has started its weekly free film entertainments.

CHARLOTTE

The polio ban has been lifted in Charlotte and Mecklenburg County which will permit hundreds of youngsters under 16 years of age to attend the theatres. . . . The Center theatre at Haw River, N. C., was the scene of a fire September 11. Only one of the projectors heads was damaged. A new machine was installed the next day. . . . Blair F. Houser, half owner of the Evon theatre, Dallas, N. C., has sold his share to his partner, J. S. McDaniel, Exhibitors Service, Charlotte, which supplies the Evon, announces McDaniel will recondition the house, putting in new equipment and refurbishing the seats. . . . J. M. O'Neal reopened the Kenly theatre at Kenly, N. C., September 16, after having had the theatre completely remodeled, including new seating, drapes, lighting fixtures and a new marquee. . . . C. E. Petty, owner and operator of Christian Film Service, announces receipt of 16mm prints of 20 PRC pictures. . . . The Co-Ed is the name of the new theatre opened the middle of September at Boiling Springs, N. C., by W. Hamrick. . . . C. J. Leonard, former Warner booker, is now with Astor as salesman for the Charlotte branch. . . . Harry Gussett has succeeded Charles Leonard as head booker at Warner Brothers here.

(Continued on following page)

Salute

ODEON IRELAND
MAURICE ELLIMAN,
VICE-CHAIRMAN—

Ireland joins with America in congratulating Martin Quigley on the occasion marking his constructive third of a century in the service of the motion picture industry. Under his dignified and capable leadership Quigley Publications has made a major contribution towards establishing the industry internationally as a medium of entertainment which can play its worthy role in fostering universal understanding and friendship between nations. In an industry which caters for a range of tastes as wide as humanity itself, a constructive and impartial trade press is an essential link between producer and exhibitor. Martin Quigley has forged such a link. We in Ireland congratulate him on the significant part he has played in the development of a sound, healthy, and successful motion picture industry and we trust he will continue to assist the industry attain the high standards which he has set and maintained in his own record of service.

• • •

CONFEDERATION NATIONALE
DU CINEMA FRANCAIS, PARIS
R. WEIL LORAC—

Please accept my very heartiest congratulations on the 33rd anniversary of the Motion Picture Herald. This magazine which is so widely read by all the members of the film industry in my country as well as in all the other countries across the Atlantic keeps us fully posted on all matters of the great film industry in the United States. This is of great help to all the members of the Confederation Nationale du Cinema Francais.

I trust and hope that the friendly relations existing between the French and American industries in the past will be further strengthened in a spirit of mutual understanding, in which the Motion Picture Herald has been, and I know will be, of great assistance.

I send you my personal greetings and those of the members of French film industry.

(Continued from preceding page)

... Dick Pitts, dramatic critic and art editor of the *Charlotte Observer*, has written a series of articles to appear daily in October on "What's Right With Hollywood." ... The Little theatre, after being enlarged, will open its 1948-49 season October 4 with the stage show "John Loves Mary."

CHICAGO

The Loop is in a lull this week, with grosses in most instances average or below. Exception is "Canon City," which chalked up a fine \$23,000. "A Foreign Affair," with Ginny Simms in person, was lukewarm with \$52,000. Chicagoans didn't respond to E-L's "Olympic Games," which fell flat with \$6,000 at the Apollo. The foreign film, "To Live in Peace," however, was excellent at the Playhouse, grossing \$5,000, big for this house. ... The FTC has dismissed its complaint against the American Ticket Corporation, makers of amusement tickets, together with 40 other ticket manufacturers throughout the U. S., which companies were cited earlier this year for practices in restraint of trade. ... Sammy Embers, with National Screen here for 11 years, joined the Mindlin Trailer Company's auditing department this week. ... Ben Edelman, formerly with Capitol Films, has joined the sales staff of Jam Handy Films, producers of one reels which Monogram distributes. ... U-I tendered a cocktail party for Shelley Winters, star of "Larceny," who also made a personal appearance at the Grand for one day. ... Latest report by the Radio Manufacturers Association reveals 34,000 video receivers in the Chicago area as of September 1, as compared to 17,000 in April.

CINCINNATI

Theatre attendance is maintaining a rather constant level, and grosses, while not sensational, are continuing on a satisfactory level for both new arrivals and holdovers in face of increasing opposition from night clubs and the legitimate season, the latter currently getting under way at the Cox theatre. ... Shelley Winters, star of "Larceny," booked at Keith's theatre, made a visit here recently, meeting the press and film executives at a luncheon. ... Edward Salzberg, who has been manager of the local Screen Guild branch, has been appointed district manager with jurisdiction over Cincinnati and Cleveland. He will continue to maintain headquarters here. He was replaced as manager by Harry Bugie. ... J. W. Bressler has left the local sales force of Midwest Theatre Supply to take over operation of the Dayvue theatre, at Dayton, Ky. ... W. G. Carmichael has resigned as sales manager for Eagle Lion here and has joined Selznick Releasing Organization as local branch manager. ... A new theatre is soon to be opened at Bellefontaine, Ohio, by Dale Elleman, who also operates a house at North Lewisburg, Ohio.

CLEVELAND

"Mummy's Ghost" and "Mummy's Tomb," which played a dual program last week at Loew's Ohio theatre, did sensational business. Following this same line of booking, the Ohio is playing "Count of Monte Cristo" and "Son of Monte Cristo." ... Shaker theatre, an Associated Circuit house, was

turned over to the Council of Jewish Women Friday afternoon for a social affair to boost its project, the Thrift Shop. ... John Forkin, of Warren, bought the Community theatre, Cadiz, from Mrs. Ethel Clark. ... Twenty leading suburban houses are playing "Blandings" day and date and 26 are lined up for a day and date run on "Paradise Case," according to local manager Leonard Mishkind. ... Jerry Sholer, manager of Warners' Ohio theatre, Sandusky, is still on the sick list. ... Sigmund Clayman, Warner head shipper, is recovering from a serious eye operation. ... Major Films, 16mm distributors, moves up to 1800 East 30th St. on October 1. ... Sam Weiss, formerly with Eagle Lion in Cleveland, is now with United Artists in Cincinnati as salesman. ... David Sandler will show for the first time his new combination speaker-heater for drive-in theatres at the TESMA meeting in St. Louis. Sandler's Mobiltone speaker, manufactured by Theatrecraft Manufacturing Co., Cleveland, claims to be the first speaker on the market to have adjusting lights, sound and heating.

COLUMBUS

Above average business was attracted to the Palace where "Rachel and the Stranger" opened. The Ohio had a fair week with "Pitfall" and "On Our Merry Way" with its multiple star names drew good business to the Broad. The Grand continued its move-

WHEN AND WHERE

September 26-27: Motion Picture Theatre Owners of St. Louis annual convention at the Jefferson Hotel, St. Louis.

September 28-29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 - 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 7: Eastern units of Allied States Association convention in Baltimore.

October 13-15: Independent Theatre Owners of Wisconsin and Upper Michigan convention in Milwaukee.

October 14-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25: Tri-States Theatre Owners meeting in Memphis.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans.

over run of "The Babe Ruth Story" to fair returns. ... Seventh local drive-in, Miles' East Main Street, has opened, making the third in the growing Miles circuit of outdoor theatres. Irvin Dantzic, manager of Miles' West Broad Street drive-in, has been named manager of the new auto theatre. Myron Hubler becomes manager of the West Broad Street drive-in. ... Mrs. Flora M. Clagett, cashier of the Broad, Lancaster, Ohio, has been named manager of the theatre, succeeding the late Herbert Kneller. Mrs. Clagett's husband, Charles, manages the Palace in Lancaster. ... Champion is going into five changes per week, coincident with its reduction in adult admissions to 20 cents. ... Theatres will face October competition from the Water Follies and "Holiday on Ice," scheduled to appear in the State Fairgrounds Coliseum.

DENVER

Walter Smith opened his North Platte, Neb., 580-car, \$100,000 drive-in September 17. ... Irving Gilman is building a 500-car, \$75,000 drive-in at Boulder, Colo. ... Jack Schlaifer, assistant sales manager, Eagle Lion, in Denver on sales deals. ... Art Jolley, Salt Lake City branch manager, here on Fox Intermountain Theatres deal. ... C. E. McLaughlin, owner of the Ritz, Las Animas, Colo., is part owner of an oil well gusher in Oklahoma, but expects to continue operating his theatre. ... Frank Culp, Tabor manager, back at work following an operation. ... Sam Rosenthal, owner of the Bison, Buffalo, Wyo., up after pneumonia attack.

DES MOINES

Construction of the new \$200,000 RKO-Orpheum theatre at Marshalltown began last week. The company hopes to complete the exterior before cold weather. The new building will replace the Capitol, destroyed by fire several years ago. ... The new State at Holstein held its grand opening last week. ... Herman Wolf has sold the Strand, Ackley, to Walter L. Crowell of Farmington, Minn. ... Clifford Custard of Huntsville, Ark., has taken over management of the Grand, Wellman. He succeeds Mrs. Vic Rampelberg. The theatre is owned by Boyd Roberts of Huntsville. ... The Ottumwa Theatre Co. will build and operate a drive-in at the Municipal airport in Ottumwa. A 12-year lease has been signed and a cash payment of \$4,000 made. This is the second drive-in set for the Ottumwa area. ... Mr. and Mrs. Floyd Wall of Missouri Valley has bought the Iowa at Hopkinton. ... Work on the drive-in at Spencer has begun. It is expected the theatre will be open for business early next spring. ... Davenport Orpheum, Inc., has filed articles of incorporation here. Capitalized at \$50,000, the company will "operate motion picture theatres in Des Moines." Officers, all of New York City, are: Malcolm Kingsberg, president; Milton L. Maier, vice-president, and T. F. O'Connor, treasurer.

HARTFORD

Film business in this territory has started to return to more normal grosses, following a very poor summer. Among the leaders

(Continued on page 121)

'Hitchcock's ROPE hangs up bravos! Audiences will be kept in 80 minutes' of concentrated dither! Intense excitement every moment of the way! ROPE is one of Hitchcock's most ingenious movie ideas. The camera moves consistently, heightening the atmosphere of mounting suspicion. ROPE

is Hitchcock at his best. Also it is Hitchcock at his most ingenious and thought provoking!"

**N. Y. World
Telegram**

'Hitchcock's brilliant use of the camera maintains unlagging suspense from the opening moment when the chest is closed until its lid is lifted again."

Newsweek



"It rivets audience attention right from the opening shot!

Without resorting to a single secret staircase, clutching hand, mad scientist or any other of the standard scare props, director Alfred Hitchcock has turned out a horror film that's packed with excitement and enormous suspense!"

**N. Y. Journal
American**



**"Hitchcock
at his big-time best.
Ties you into knots. ROPE is
another Hitchcock-A-Doodle-O!"**

Walter Winchell

**"Nothing ever held you like
Alfred Hitchcock's
ROPE. The ad does
not exaggerate.
ROPE is truly dia-
bolically clever,
a brilliant cine-
matic stunt, an
ice-cold smash!
Never a break
or a cut or super-
fluous curve in
the flow of move-
ment. This time
Hitchcock sur-
passes himself!"**

New York Star



**"ROPE is good to
the last gasp.
Three Cheers!
ROPE is a crime
hair-raiser Holly-
wood will long
work to equal.
This James
Stewart starrer
will make you
gasp. Custom-
ers, here is one
you must see!"**

**New York
Daily Mirror**

**"Magnificent. Leaves
you breathless. Never saw anything
like it. Terrific suspense!"**

**J. Edgar Hoover of
the FBI**

'ROPE is a real thriller! Audiences will fall under its spell! This is one of the most intriguing murder plots ever projected on the screen. It makes your spine tingle. James Stewart commands respect for his impressive performance in the role of the inquisitor. Joan Chandler is an extremely capable young actress, who should have a brilliant film career before her!"

N. Y. Daily News

And it's been a long time since the climax has been as tense or exciting! This is probably the best of Alfred Hitchcock's thrillers — certainly it's his great contribution to motion pictures' artistic development.

James Stewart, Farley Granger, Joan Chandler and John Dall are expert! This picture is a "must"! It is a major emotional experience!"

Screenland

"Never before has murder been treated with such connotations!"



"Erects a landmark in movie-making! There has never been anything like it on the screen! Nerve-racking from the opening scene until the end. The audience remains cemented to their seats while it unfolds. The motion picture fan who doesn't hurry to see ROPE is cheating himself not only of an exciting evening of drama but a firsthand view of a slice of screen history!"

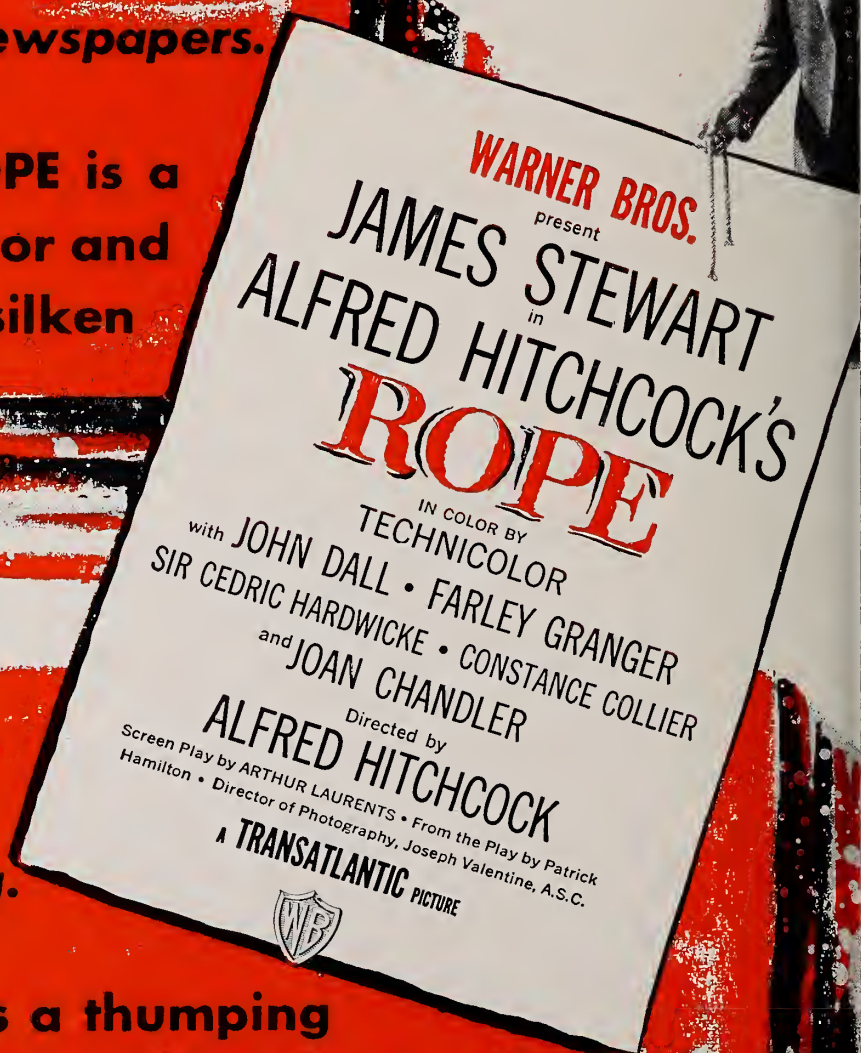
Dorothy Kilgallen, Hearst Newspapers.

"Hitchcock's Technicolor ROPE is a masterpiece of creeping terror and suspense. As an exercise in silken terror, ROPE is unbeatable... Don't miss it!"

Brooklyn Eagle

"Will keep you dangling from beginning to end! A hair-raiser!" *Redbook Mag.*

"Your reviewer says: 'This is a thumping good thriller — and magnificent!'" *Photoplay*



**ROPE IS THE ATTRACTION THAT HOLDS
THE NEW RECORD AT THE N.Y. GLOBE**

(Continued from page 116)

in the up-climb are "The Best Years of Our Lives" and "Mr. Blandings Builds His Dream House." . . . Earl Sweeney of Pittsfield, Mass., has filed an application with the Clarksburg, Mass., Board of Selectmen to erect an open air theatre in that town. . . . Mrs. Helen Hadley, operator of theatres in Fairhaven, Vt., and Scattercook, N. Y., has purchased the Playhouse theatre, Manchester, Vt., from the estate of the late Charles Nanton, former owner of the theatre. . . . Larry Kent, formerly with Loew's Poli-New England Theatres, Hartford, is now managing the Plaza theatre in Houston, Texas. . . . Sunset Park Auto Theatre, Inc., of Lanesboro, Mass., has opened a drive-in theatre in that town. Principals in the firm are W. Wendell Budrow, Fred Cloutier, and Fred M. Myers. . . . Tent 31, Variety Club, New Haven, will hold a dance October 9. . . . Harry Rosenblatt, MGM's New Haven branch manager, has been elected Tent 31 canvassman.

INDIANAPOLIS

The Associated Theatre Owners of Indiana will hold their annual convention at the Hotel Antlers here November 10-11. It will be preceded by a directors' meeting November 9. . . . The zoning board this week approved plans for a new east side neighborhood to seat 1,100, with a parking lot for 500 cars, to be constructed next spring at an estimated cost of \$200,000. It will be the first new theatre construction, except for drive-ins, here in 10 years. It will be operated by Robert Lochry. . . . John Cioroinu has resigned as assistant manager of the Lyric. Donald Betz, formerly on the staff at Keith's, has taken over the job. . . . "Abbott and Costello Meet Frankenstein" was the top box office attraction here last week. It grossed a big \$18,000 at the Indiana and is playing a holdover. "Mr. Blandings' Dream House" registered a sturdy \$14,000 at Loew's, but didn't stay.

KANSAS CITY

S. G. Dallan has added concessions, including popcorn and soft drinks, at his Star, Utic, Kans. . . . Mr. and Mrs. Merle Harris were in the city arranging for new projection equipment for their Harris, Hugoton, Kans., now being remodeled. . . . The few cases of polio in this area have indicated the continued tension of the public on the subject. Few children are attending the theatres. . . . Doug Burrill, Durwood circuit public relations director has an additional job: he has been appointed public relations officer for the 35th Division of the National Guard. . . . At Springfield, Mo., the Park-In theatre is now called the Tower and is operated by a group of local business men. Henry Neal is manager. . . . Recent visitors on Film Row: Jesse O. Lloyd, Everton; Charles Thomas, Sweet Springs; Harly Fryer, Neosho; Gus Breeden, Natoma; W. C. Mosher, Mound; Mrs. G. H. Moskau and son, Robert, St. Joseph; J. Jirush, New Franklin; M. W. Lovan, Eldorado Springs; Nick Kotsis, Holden; C. A. Jones, Breckenridge, and G. R. Crocker, Lyndon. . . . Commonwealth Theatres are starting construction of two new drive-ins: one at Sedalia and the other at Columbia. Joe Ghosen, exhibitor at Sedalia and Clinton, will be associated with Commonwealth in the

Sedalia drive-in. . . . The House Committee on Small Business heard a number of exhibitor complaints here last week while conducting hearings on a variety of businesses.

LOS ANGELES

Dick Carnegie, formerly manager for the Fox West Coast Belmont theatre, has been appointed salesman for Eagle Lion. . . . Morse Rabwin, Grand theatre, Anaheim, was on the Row booking and buying. . . . Al Kent, U-I salesman, is in the Temple Hospital recuperating from surgery. . . . E. L. Walton, Republic assistant general sales manager, was a visitor on the Row. . . . Ford Bratcher, Del Rio theatre in Riverside, was in town booking. . . . McElroy and Fatharingham report that their new Avo theatre in Vista will open November 1. Co-operative Theatres will book the house. . . . Mr. and Mrs. Ray Pearson, Lone Pine theatre, Lone Pine, were on the Row booking. . . . When Judge Leroy Pawley opened his new Aladdin theatre at Indio on the 15th Eddie Ashkin and Al Bowman drove the 110 miles from Film Row to that desert garden spot in 128 minutes flat, carrying a full line of RKO and Universal-International samples, respectively.

LOUISVILLE

Louis Arru, of this city, has gone into the drive-in business in a big way. In addition to completely reequipping his comparatively new Sky-Way drive-in, he has designed and supervised the construction of five additional drive-ins during the past year. The new projects are located in Kokomo, LaFayette, Vincennes, and Bloomington, all in Indiana, with the fifth in Champaign, Ill. . . . Mrs. Gratia Locke, co-owner of the Savoy Amusement Co., has returned from an extensive tour of Alaska and the west coast. . . . Charles L. Cassaday, Marion, Ky., has announced plans for the construction of a 500-car drive-in. . . . The new theatre recently opened by Edgar Barnett in Sacramento, Ky., will be called the Gala. . . . Russell Morga, of the Shelby theatre staff, has purchased a new home. . . . The Airway Amusement Co., Memphis, Tenn., has assumed operation of the Orpheum theatre here, formerly leased by Madge Dolan and Robert Whayne. . . . The charter of the Moonlight Theatres Corp., Hartford, Ky., has been amended, changing the name to Starlight Theatre Corp. . . . Out-of-town exhibitors seen on the Row: Miss Bertha Wolf, Owenton; Clark Bennett, Taylorsville; R. H. Robertson, Springfield; Clyde and Irene Marshall, Columbia; Ed Humston, Lawrenceburg; J. E. Elliott, Jr., and Jack Lewis, Hodgenville; Lewis Baker, West Point; Jack Story, Jamestown; James Howe, Carrollton; Robert Enoch, Elizabethtown.

MEMPHIS

With Memphis Board of Censors faced with a court fight September 28, it continues to ban pictures in Memphis. Chairman Lloyd T. Binford announces that "Rope," Warner Bros. film, scheduled for opening this week at Warner theatre had been banned altogether in Memphis. On September 28, Chancery Court in Memphis will hear motions which challenge the constitu-

(Continued on following page)

Salute

THEATRE AND CINEMA ASSOCIATION OF IRELAND

PAT FARRELL

PRESIDENT—

The Theatre and Cinema Association of Ireland sends its warmest congratulations to Martin Quigley on his completion of a constructive third of a century in the service of the motion picture industry. The guiding ideal accepted by all members of the Irish cinema industry irrespective of creed is summed up in the words of Pope Pius XI: "Good motion pictures are capable of exercising a profoundly moral influence upon those who see them. In addition to affording recreation, they are able to arouse noble ideals of life, to communicate valuable conceptions, to impart a better knowledge of history and the beauties of the fatherland and of other countries, to present truth and virtue under attractive forms, to create, or at least to favour understanding among nations, social classes, and races, to champion the cause of justice, to give new life to the claims of virtue, and to contribute positively to the genesis of a just social order in the world."

Towards the attainment of this mutual ideal, Martin Quigley, as Ireland realizes, has made an outstanding contribution both through the medium of Quigley Publications, and by his splendid record of personal service to the international industry. To him, on behalf of the Irish motion picture industry, I extend best wishes and the hope that he will continue with his fine work and unstinted service for many more years.

• • •

BRITISH FILM INSTITUTE

OLIVER BELL, DIRECTOR—

Hearty congratulations on the third of a century anniversary. Ever since the British Film Institute was founded, a mere fifteen years ago, we have found Motion Picture Herald, Almanac and Fame indispensable in our work of keeping the world informed of all cinema progress. May your brilliant direction of your publications long continue.

(Continued from preceding page)

tionality of the Memphis censors. The suit was filed after the Memphis board had banned Hal Roach's comedy, "Curley." . . . First run attendance continued good this week. Malco showed "Tap Roots." Loew's State had "Feudin', Fussin' and a-Fightin'." Loew's Palace played "Rachel and the Stranger." Warner had big business with "Embraceable You." Strand and Ritz showed double features. . . . Ruffin Circuit, Covington, Tenn., opened another house, the Ritz at Hickman, Ky., September 17. . . . Jeran, another new theatre, opened at Booneville September 16. . . . Mid-south exhibitors booking on Film Row: Orris Collins, Paragould; Clint Dunn, Mulberry; Tom Ford, Rector; Don Landers, Harrisburg; Jeff Singleton, Tyronza; Moses Sloman, Luxora; Carl Christian, Tuckerman; Grady Cook, Pontotoc; J. C. Bonds, Hernando; W. A. Rush, Houston; Fritz Farris, Clarksdale; Leon Roundtree, Holly Springs; J. F. Adams, Coldwater; M. E. Rice, Brownsville; Mrs. H. A. Fitch, Erin; Mrs. M. M. West, Centerville, and E. R. Gillett, Dyersburg.

MIAMI

Wometco theatres recently entertained the staffs of the Ace, Lyric, Ritz and Harlem theatres, plus their families, at Virginia Beach. . . . Troupers Club, of Wometco, is planning a Halloween party at Variety Club headquarters. . . . Labe Mell will replace Joe Fryer at the Rosetta temporarily. . . . George Leonard, formerly assistant publicity man for the Claghton circuit in Tampa and manager of the Cinema there, has been transferred to Miami as publicity director for Claghton theatres and is temporarily managing the newly opened Trail theatre. . . . October 31 will be the opening date of the Boynton theatre, Boynton Beach, another unit of the Claghton circuit. . . . The Circle, in Miami Springs, will open about December 1. . . . Frank Maury will be the manager of the new Miracle theatre in Coral Gables. . . . "Mr. Peabody and the Mermaid," at the Miami and Lincoln; "The Noose Hangs High," at the Florida and Sheridan, and "The Pirate," at the Paramount and Beach theatres, were the leaders this week. . . . "Larceny" at the Town, and "So Evil My Love" at the Paramount were the midnight shows.

MONTREAL

The business outlook is generally good all over town, with post-Labor Day visitors replacing tourists. . . . "Key Largo" at Princess, and "Emperor Waltz" at Loew's held over. . . . "Silver River" showing at Capitol, "Up in Central Park" at Palace, and "Meet Me at Dawn" at Imperial. . . . "My Girl Tisa" at Imperial doing nicely. . . . British star Trevor Howard, of "Brief Encounter" fame, stopped over in town for a few days. . . . Charles Korvin, who recently appeared opposite Merle Oberon in "Berlin Express," in town to talk over deal with Leonard Field and Joseph Than of Renaissance Films. . . . A Hollywood studio reportedly trying to raise production funds in Canada. . . . The government's A. H. Newman denies any bad feeling between Ottawa and Hollywood due to lack of production in Canada on the part of U. S. film firms. . . . Regular-priced showings of Sir Laurence



Olivier's "Henry V" at Avenue theatre held over for third week. . . . Olivier's "Hamlet" opened roadshow engagement at Kent theatre at \$1.50 evenings, \$1 matinees. . . . French film star Fernandel to make personal appearance here in near future at Champlain theatre. . . . Latest reports have Samuel Goldwyn still planning to come to this city to film a good portion of "Earth and High Heaven," a story with a Montreal background. . . . Larry Stephens, former publicity chief of United Artists in Canada, joins Eagle Lion as executive assistant to Frank Fisher, E-L general manager.

NEW ORLEANS

Heading a better-than-usual lineup last week was Loew's State with "The Best Years of Our Lives." Next came the Orpheum with "Rachel and the Stranger." The Saenger was showing "The Luck of the Irish." "The Street With No Name" was at the Joy. "Good Sam" moved from the Orpheum to the Liberty for a third week's run. The Tudor presented "Romance on the High Seas," and the Globe played "Give My Regards to Broadway." The Strand double-billed "Eyes of Texas" and "Decoy." At the Center "Man-Eater" was featured. . . . Visiting the Row last week: A. L. Royal, Meridian; Joe Lyons, Lucedale; C. J. Tringas, Pensacola; Jeff Redstock, Golden Meadow; F. G. Pratt, Jr., Lockport; E. Thomassie, Marerro; Nick Lamantia, Bogalusa; J. D. Guidry, Opelousas; Milton Guidry, Brath, and Harold Dacey, Raceland. . . . B. V. Sheffield, operator of the Strand theatre, Poplarville, Miss., is on vacation in Canada. Willis Brennan, Dixie Films, is on vacation. . . . Jimmie English is an addition to the Joy theatres clerical force. . . . Leona Smith, Universal, is vacationing. . . . John F. Saunders, of Manley, Inc., left last week for Memphis, where he will supervise the opening of a new warehouse for his company.

NEW YORK

Three new motion pictures arrived at Broadway theatres this week. They were: Universal-International's "For the Love of Mary" at Loew's Criterion; J. Arthur Rank's "The Olympic Games of 1948" at the Gotham (it is being released in this country by Eagle Lion), and Target Films' "Strange Victory," a documentary on dis-

crimination, at the Ambassador. . . . Earle W. Hammons, founder of Educational Pictures and president of Grand National, has announced preliminary plans for the organization of a new company to engage in film distribution for television. He is preparing 125 of his own films for sale to telecasters, including 20 features and 18 Westerns. . . . Will Whitmore, advertising manager of Western Electric since May 1945, has been appointed radio advertising manager of American Telephone and Telegraph. W. M. Reynolds, publications manager of Western Electric, will have charge of that company's advertising. . . . Nick Schermerhorn, district manager of Walter Reade Theatres in Southern New Jersey, has been promoted to the newly-created post of general manager of theatre operations for the entire circuit. . . . At the first meeting of the Motion Picture Pioneers dinner committee for 1948 under the chairmanship of Hal Horne, the following committee chairmen were appointed: Hal Hodes, general administration; Gilbert Josephson, hotel reservations and decorations; Jack Levin, dais and speakers; Marvin Kirsch, entertainment; Leon Leonidoff, stage; Bert Sanford, induction; Harry Takiff, finances, and Jack Goldstein, publicity.

OMAHA

A lull in outside entertainment and sports is peppering local theatre business. . . . Cliff Sherron, who used to have houses at David City and Genoa, Neb., plans a drive-in at Grand Island. . . . Downtown stores have gone back to an 8:30 p.m. closing instead of 5 p.m. for Mondays. . . . Harold Schmoonover is entering his 35th year in the theatre business in Aurora, Neb. . . . R. M. Warfield plans spending \$275,000 on a \$1,000-auto drive-in in Riverview Park, Sioux City. . . . Eagle Lion has lengthened its exchange day a half-hour here after three summer months of 4:30 closings. . . . Lawrence Kuhl, owner of the American theatre at Corning, Ia., and the Grant at Greenfield, Ia., died at Corning. He suffered a heart attack.

PHILADELPHIA

Negotiations for a reported New York syndicate to take over the operations of Warners' center-city Earle broke down. The circuit still has three years remaining on its lease on the house and it was reported that the purchase price involved some \$425,000. . . . Local theatremen pledged full cooperation with the local Food for Israel drive, setting aside a week when theatres in every neighborhood of the city will act as a collection agency. . . . Jack Jaslow has leased the Poplar again for this season for a policy of Jewish, Russian and other foreign-made films. . . . New seats were installed at the Parkside, Camden, N. J., and the Transit and Midway, Allentown, Pa. . . . Monogram announced that National Screen Service will provide all Monogram and Allied Artists pressbooks, NSS already servicing with all other accessories. . . . Roy Sullender, manager of the Tower, becomes assistant to Elmer Hollander as booker for the Allied Motion Picture Service, Inc. . . . Local theatres in Lancaster, Pa., met to discuss ways and means of fighting a proposed 10 per cent admissions tax by the city. . . . John Holman resigned as Paramount sales-

(Continued on page 127)

**WHAT
EVERY
WOMAN
WANTS
TO
SEE**





Arnold Moss
plays the Colonel



Luther Adler
plays Dancaire



Victor Jory
plays Garcia



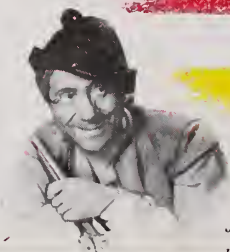
Ron Randell
plays Andres



Margaret Wycherly
plays the Old Crone



Bernard Nedell
plays Pablo



Joseph Buloff
plays Remendado



In the tradition
WHAT

Rita HAYWORTH The Loves

WITH

RON RANDELL · VICTOR JORY · LUTHER ADLER

Screenplay by Helen Deutsch · Based on

Directed and Produced

NOT THE
BUT A DRAMATIC VERSION



of the greatest pictures...Columbia Pictures presents
EVERY WOMAN WANTS TO SEE...

WITH * GLENN FORD
of Carmen

Arnold Moss · Joseph Buloff · Margaret Wycherly

of "Carmen" by Prosper Merimee

HARLES VIDOR

COLOR BY

TECHNICOLOR

PERA

THE STORY OF CARMEN

Everybody Loves The Loves of Carmen!

THE COLUMNISTS

"Hayworth is Toreadorable."

—WALTER WINCHELL

"Rita has never given such a performance." —LOUELLA PARSONS

"Rita is wildcat, gypsy, dancer and beauty all rolled into one feminine package. Best 'Carmen' ever on screen." —HEDDA HOPPER

"Hayworth is greatest Carmen of them all. Wow!"

—ERSKINE JOHNSON

"Male members of audience wound up in completely dazed condition."

—SHEILA GRAHAM

"Projects what makes wolves howl."

—LOUIS SOBOL

THE TRADE PAPERS

"Reunited for first time since GILDA, Hayworth and Ford emerge again a pair of lovers whose impact at box-office should be foregone conclusion."

—M. P. DAILY

"Bold, lusty. Hayworth's best. Profits should hit upper brackets."

—VARIETY

"Hayworth's portrayal is easily most inflammable of lot. Action abounds in passionate embraces, violent fights, offhanded murders."

—M. P. HERALD

"Has names and angles to get the dough."

—THE EXHIBITOR

"Looks like a potential box-office record smasher."

—SHOWMEN'S T. R.

"Picture is assured long and prosperous exhibition career."

—BOXOFFICE

THE NEWSPAPERS

"Rita bewitching! Best performance she has ever given."

—N.Y. DAILY NEWS

"Stormy movie, full of banditry, chases, fights and exceedingly ardent love-making."

—N.Y. WORLD-TELEGRAM

"Rita is terrific . . . irresistible. Glenn Ford is excellent . . . It will smash records."

—N.Y. DAILY MIRROR

"Spectacular . . . Columbia has not stinted with its production."

—N.Y. HERALD TRIBUNE

"Hayworth's best to date. Lusty, colorful entertainment, full of ridin', fightin' and shootin'."

—N.Y. JOURNAL-AMERICAN

"Certainly going to pour plenty of cash into box-offices."

—N.Y. POST

Everybody Loves The Loves of Carmen!



(Continued from page 122)

man, with Howard Smith leaving the sales staff of 20th Century-Fox. . . . Moe Sherman is now selling for Screen Guild. . . . Harold Colton resigned as Eagle Lion booker, with James Riemel, formerly with MGM and Warners, making the replacement. . . . Loew's Indiana Theatres Corp. renewed its lease on the Colonial property, Reading, Pa., for a term of more than 14 years at a rental ranging from \$20,000 for the first period of slightly more than a year to \$27,000 a year for the long term.

PITTSBURGH

Managers of the first run houses here bumped into a couple of strong counter attractions this week which cut deeply into grosses. The "Ice-Capades" played to packed houses and the Freedom Train had thousands standing in line throughout a three-day stay. . . . Theatregoers are mourning the death of Ed Shanahan, Nixon theatre doorman for more than 35 years. He is the father of Dave Shanahan, the theatre's treasurer. . . . "A Date With Judy" stayed two weeks in Loew's Penn and did \$35,000 before being moved to the Ritz. . . . "Good Sam" surprised by staying for a third week in the Warner. It did far better than average for the initial two weeks. . . . The critics took the "Babe Ruth Story" apart, but it was a holdover in the Stanley. It produced more than \$18,500 for its opening week. . . . Bob Sokol, Penn assistant manager, is doing a hitch at the Loew house in Toledo.

SAN ANTONIO

Cooler weather brought quite a few showmen to town to book Latin American pictures. They included: Dave Samson, Karnes City; Jim Broyles, Junction; Ignacio Luna, Crystal City; Julian Suarez, Midland-Oressa; Steve Fraga, Natalia; B. M. Bausell, Mission, and Wesley Blankenship, Lubbock. . . . L. C. Griffith, Griffith Amusement Co., and his wife have returned to their home after a Canadian vacation. . . . "Tap Roots" opened at the Majestic. . . . "Red River" wound up its 17-day run here at the Texas. . . . "A Foreign Affair" went into the Aztec. . . . A theatre is to be built in Terrell Hills, near Alamo Heights. It will be a part of an expansive community center which will cover 18 acres.

SAN FRANCISCO

Rumors are circulating that Paramount Theatres Corporation are endeavoring to unload their holdings here. The local houses—all of which Paramount recently acquired from Fox West Coast Theatres—are the Paramount, St. Francis, and State. Jerry Zigmond is the general manager of the group. . . . Another major deal in local circles are the unconfirmed negotiations now pending on the part of Blumenfeld Theatres Circuit to sell their Orpheum and Esquire theatres. Blumenfelds recently sold their United Artists theatre on Market Street and it is understood that they are anxious to unload all their local downtown holdings. . . . A "Back to School" campaign is being launched by all managers of Golden State Circuit. . . . Frankie Albert, ace football star, will appear at the Noe theatre to autograph footballs for youngsters. . . . Other houses in the circuit

plan similar types of programs, another important facet in the Youth Month Program. . . . The Federation of Women's Clubs devoted an entire day this week to the development of a Youth Program in coordination with the motion picture industry, and which will be continued and developed from this month on, into a permanent project.

SEATTLE

"Easter Parade" completed its sixth week at the Liberty to lead the downtown holdovers. "Die Fledermaus" closed after five successful weeks at the uptown, the longest run at that house since it inaugurated its foreign film policy a year ago. . . . Neighbor hood theatres throughout the city re-established last year's policy of substituting films suitable for children for their Saturday afternoon shows when the regular runs are unsuitable. . . . Bob Schultz, RCA district salesman, was on Film Row from San Francisco introducing Life-Size television equipment, which will be distributed here through Modern Theatre Supply. . . . Jo Furse, recently with Film Classics, joined the staff of Jack Kloepper, northwest district manager of Favorite Films, as office manager and booker. . . . Frank L. Newman, Sr., president of Evergreen Theatres, left for Los Angeles; his departure interrupted his observance of his 45th wedding anniversary.

ST. LOUIS

The thermometer took a late September jump into the 90's, with a slight drop in grosses at first run box offices. The drive-ins reaped a late season profit, and the Cards and Browns made a last grab for the amusement dollar at Sportsman's Park, the former passing the million mark in home attendance for the third straight year. . . . The chances St. Louis may witness a repeal of the five per cent amusement tax increased mightily. Not only was a scheduled repealer introduced at City Hall but the *Globe-Democrat*, usually friendly to the administration, said it "should receive prompt attention." . . . Two one-reelers, "Children in Trouble" and "American Family," are making the rounds under the auspices of the National Youth Month Campaign. The Illinois side of the river is getting something a little different: political shorts. The Illinois GOP is sponsoring a Technicolor film "Your Investment in Illinois," about Gov. Green; and East St. Louis recently viewed "The Fight for Honest Ballots" prior to its referendum on voting machines. . . . Personnel: Bob Evans resigned as Russell Bovim's assistant manager at Loew's to take on MGM job in Dallas. Bill Thomas, Jr., has joined St. Louis Theatre Supply Company.

TORONTO

Manager T. S. Daley of the Imperial theatre, largest of all Famous Players' units, brought back the stage in an interesting program tie-up with the National Film Board short subject, "It's Fun to Sing," featuring the Leslie Bell Singers of Toronto, when he had the notable Bell choir in person, the main picture being "Coroner Creek." The current list shows three holdovers among the 12 first run houses, "Oliver Twist," of course, staying for a second week at the new Odeon-Toronto. "The Emperor Waltz" was doing a third week at Shea's

theatre, and likewise "A Date With Judy," at Loew's theatre. "Life With Father" has gone into the Eglinton and Tivoli theatres on a regular price basis after playing as a roadshow last season at the Imperial, where it did better than most of the advanced-price group of that era. "The Lost One" followed the three-weeks' engagement of "Hatter's Castle" at the International Cinema in Toronto's North End. . . . Ontario's cities and towns have doused their lights under the dimout edict of the Hydro-Electric Commission, but the latter has been proclaiming that the effected conservation is not sufficient and has promised further restrictive measures for the fall and winter. . . . Canadian Odeon officials and partners from all sections of Canada congregated at Toronto for a meeting and for a look at the new Odeon-Toronto, which has been dubbed "The Showplace of the Dominion." . . . Haskell Masters, Canadian general manager of Warner Bros., has returned to his office after an illness.

VANCOUVER

Jack Barron, of the Grand theatre at Calgary, has acquired the Oak Bay theatre in Victoria from P. Willis. House, a 359-seater, will be managed by Mrs. Ella Pearson, a former employee at Barron's Grand at Balgarny. . . . Downtown business was on the slow side here. "Emperor Waltz," on its second week at the Capitol, did poorly and was pulled. "The Best Years of Our Lives" left the Vogue after five weeks of good business. Orpheum played a twin bill of "Coroner Creek" and "The Checkered Coat." . . . Les Toffey recently opened his new Ladner theatre at Ladner, B. C. The house replaces the old Community Hall he operated for eight years. . . . Bob Kerridge, of Auckland, New Zealand, who operates 133 theatres and distributes the product of six U. S. and British companies down under, was a local visitor on his way to Britain. On his return trip, he will visit the Hollywood studios. . . . The new Paramount theatre, to be built by Famous Players at Kamloops, will be a 1,000-seater, and will cost \$250,000, without furnishings. F. P. operates the town's only theatre, the Capitol, a 768-seater. The pouring of cement for the new Capitol theatre at Chilliwack, 55 miles from Vancouver, started this week, Jack McCausland maintenance manager, reported. Both theatres are expected to be operating by the new year.

WASHINGTON

Business was good, with holdover of "Good Sam" reported at RKO Keith's, and new openings as follows: "Rope," at the Warner; "Four Faces West," at the Metropolitan; "So Evil My Love," at Loew's Capitol; "Abbott and Costello Meet Frankenstein," at Loew's Palace; and carryover of "A Foreign Affair," at Loew's Columbia after two weeks at the Palace. . . . Laurence Olivier's "Hamlet" will play two local art theatres simultaneously. Date is October 20 for both the Playhouse and the Little. . . . The Trans-Lux theatre had an impressive display as a tie-in with their showing of "White Collar Girls," a March of Time release. . . . The Variety Club of Washington was given a window display in Hecht Co.'s local department store, in connection with a new television program, "Civic Washington Speaks," at Station WNBW.

//WHAT THE PICTURE DID FOR ME//

Columbia

ADVENTURES IN SILVERADO: William Bishop, Gloria Henry—Here is a good Western that seemed to please the patrons. It made a good half of a double bill. Played Friday, Saturday, Sept. 3, 4.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

ARIZONA: Jean Arthur, William Holden—In spite of the fact that "Arizona" is a reissue it's still one of the best Westerns made in years. Good enough to play on best days. Played Sunday, Monday, Sept. 5, 6.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BLONDIE'S ANNIVERSARY: Penny Singleton, Arthur Lake—Another good "Blondie" picture that pleased everyone. Full of laughs and comedy for the entire family. Played Sunday, Monday, Aug. 29, 30.—Albert Hefferan, Crown Theatre, Marne, Mich.

BLONDIE'S REWARD: Penny Singleton, Arthur Lake—All of the "Blondie" pictures are O. K. Give us more pictures that the whole family can enjoy. Played Sunday, Monday.—Damm Theatre, Osgood, Ind.

FULLER BRUSH MAN, THE: Red Skelton, Janet Blair—One of the best of Red's pictures to date. Business above average and everyone left the theatre with a chuckle. Played Sunday, Monday, Aug. 22, 23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

DOWN TO EARTH: Rita Hayworth, Larry Parks—It is too fantastic to be entertaining. Why can't producers make more stories true to life instead of going into the great beyond.—Damm Theatre, Osgood, Ind.

MATING OF MILLIE: Glenn Ford, Evelyn Keyes—It's a honey. Lots of comedy and many amusing situations. Pleased 100 per cent. Very good acting, a good story, excellent photography. All in all a neat bundle of entertainment. Played Sunday-Tuesday, Sept. 5-7.—Star Theatre, Anthon, Iowa.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—Excellent comedy. Business above average. Comments all favorable. Played Wednesday, Thursday, Aug. 25, 26.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

PRINCE OF THIEVES, THE: Jon Hall, Patricia Morrison—Our County Fair, the Policeman's Ball, the Masonic picnic and soft ball took care of business on this really fine production in Cinecolor. Enjoyed by the few who saw it. Played Friday, Saturday, Sept. 3, 4.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—This picture went over big here. Personally did not see anything extraordinary about it but it drew a good crowd and no complaints.—Damm Theatre, Osgood, Ind.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—One of the finest documentary and suspense pictures to reach us. Don't be afraid of its being too brutal. The plot and acting are super. Played Tuesday, Wednesday, Aug. 3, 4.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—A light entertaining little picture. Enjoyed by all and it did satisfactory business. Doubled with a Western. Played Friday, Saturday, Aug. 20, 21.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—Played as a double bill but could have played one day single. My teenagers liked Jean Porter.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Eagle Lion

GASHOUSE KIDS IN HOLLYWOOD: Carl Switzer, Rudy Wessler—Doubled with "Desire Me" which probably helped register the low gross. Even the kids walked out on this one. Played Tuesday, Wednesday, Aug. 24, 25.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

LAW OF THE LASH: Al "Lash" LaRue, Al St. John—A fair little Western which filled out the lower half of our weekend program satisfactorily. Strictly corn but they like it, so we like it. Played Friday, Saturday, Aug. 27, 28.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

MICKEY: Irene Hervey, Bill Goodwin—A mighty fine little picture that pleased 100 per cent. Very well suited for a small town theatre. A nice human interest story that everyone can understand plus nice singing by Lois Butler. Business not too good. Needs plugging. Played Sunday-Tuesday, Aug. 29-31.—Star Theatre, Anthon, Iowa.

RAW DEAL: Dennis O'Keefe, Claire Trevor—Better than "T-Men" and a picture that the people will like to see. Some didn't like the ending but it wouldn't do to have all the pictures end rosy. This picture is well acted with lots of suspense. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

T-MEN: Dennis O'Keefe, Mary Meade—This exciting feature was a disappointment for us at the box office. Business very poor all three days. Definitely not a small town picture. Played Tuesday-Thursday, Aug. 31-Sept. 2.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Film Classics

BURY ME NOT ON THE LONE PRAIRIE: Johnny Mack Brown—These Johnny Mack Brown Westerns make his new ones blush with shame. They contain everything needed to satisfy the most ardent fan of the Western fare. Played Friday, Saturday, Aug. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DEVIL'S CARGO: John Calvert, Rochelle Hudson—A very dull picture. No name in the cast and no draw. Played Friday, Saturday, Sept. 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LONE RIDER AND THE BANDIT: George Houston—Below average in business and entertainment. Played Friday, Saturday, Sept. 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—This is its third time in this theatre since its original release and business was average. It has plenty on the ball, including Maria Montez, screwball comedy, action, suspense and set in a South Sea island, which is rarely used. Played Friday, Saturday, Aug. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WOMAN IN THE NIGHT: Tala Birell, William Henry—Business below average on this one. If it pleased any of those who attended, they kept it to themselves. Should be double billed. I guess the Jap and the German uniforms kept most away. Played Tuesday, Wednesday, Aug. 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

ALIAS A GENTLEMAN: Wallace Beery, Tom Drake—Certainly not much of a picture for the Beery fans will be disappointed because most of his previous pictures have been very much better. Nevertheless, I had no complaints. To my patrons it was just another picture. Played Wednesday, Thursday, Aug. 25, 26.—Star Theatre, Anthon, Iowa.

BIG CITY: Margaret O'Brien, Robert Preston—Very good. The kind of a picture the exhibitor does not have to hide when his patrons are leaving the theatre. Will stand up on any playing time. Played Sunday, Monday.—Damm Theatre, Osgood, Ind.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—Very good. Drew a good crowd and everyone seemed to enjoy it.—Damm Theatre, Osgood, Ind.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—While the picture packs lots of entertainment and comedy I cannot see why they have to have the almost inevitable drunken scenes especially with Van Johnson and June Allyson who were previously unsoiled with parts like this. Played Sunday-Tuesday, Aug. 22-24.—Star Theatre, Anthon, Iowa.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—This pleased my patrons 100 per cent and did above average business for this time of the year. Played Thursday, Friday, Aug. 5, 6.—P. B. Williams, Gretna Theatre, Gretna, Va. Small town and rural patronage.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—This is a picture everyone liked. It will thrill you as an exhibitor to bear the laughter from the patrons. One little boy who never sits through a show did not move out of his seat. Box office good. Played Wednesday, Thursday, Sept. 1, 2.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DESIRE ME: Greer Garson, Robert Mitchum—A very good, well made drama which was a little too heavy for our patrons. Doubled with "Gashouse Kids in Hollywood" to below average midweek business. Richard Hart was excellent and Miss Garson is always good. We are eagerly awaiting her coming comedy role. Played Tuesday, Wednesday, Aug. 24, 25.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

HOMECOMING: Clark Gable, Lana Turner—The best picture Clark Gable has made since "Gone With the Wind" but the public did not know it because he has made some poor ones and they thought that this might be poor also. However, it did fair at the box office. Play it as it is better than some of the new product. Played Tuesday-Thursday, Sept. 7-9.—Albert Hefferan, Crown Theatre, Marne, Mich.

HOMECOMING: Clark Gable, Lana Turner—An excellent picture that drew the largest crowd of the summer. Our patrons had nothing but praise for this offering. Played Monday, Tuesday, Sept. 6, 7.—P. B. Williams, Gretna Theatre, Gretna, Va. Small town and rural patronage.

PIRATE, THE: Judy Garland, Gene Kelly—Leo better not roar about this one. Next to "Yolanda and the Thief" it was MGM's poorest. Business was as poor as the picture. Played Sunday, Monday, Aug. 29, 30.—C. W. Ritenour, Milford Theatre, Milford, Ill.

PIRATE, THE: Judy Garland, Gene Kelly—In all our history in show business this is the poorest picture we have played. If you have it on contract, pay for it and don't play it and you will be money ahead. It broke all records for walkouts. It takes more than Technicolor to make a picture. Played Sunday, Monday, Sept. 5, 6.—Damm Theatre, Osgood, Ind.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—A really great picture with a great cast. A fine comedy with a lesson on politics we should all heed. Van Johnson never better and Miss Hepburn has her hair down for a change and what a change. Business good. Played Sunday, Monday, Aug. 29, 30.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SUMMER HOLIDAY: Mickey Rooney, Gloria DeHaven—A good color picture with the exception that there were a few places where there was too much drinking in it. However, it will pass as a fair picture. The music was delightful and was well received. Box office fair. Played Tuesday-Thursday, Aug. 31-Sept. 2.—Albert Hefferan, Crown Theatre, Marne, Mich.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Brenda Joyce—Way above average business. A picture much better made than they make them now. Fine. Play it in action houses. They will like it. Played Friday, Saturday, Aug. 27, 28.—Star Theatre, Anthon, Iowa.

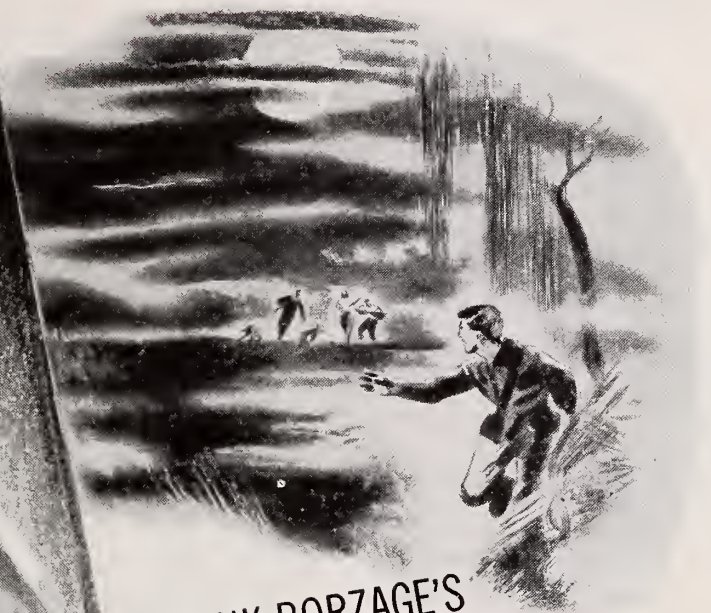
TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—Nothing but praise for this little feature. Comedy mixed with drama in just the right proportions. Business over average despite competing ball games and fiestas. Played Friday, Saturday, Aug. 27, 28.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—Here is a picture that all exhibitors have been waiting for. It is a picture for the entire family to see. It was a well done picture as well as entertaining. The box office was also good. Beautiful color and the sound was superb. Hollywood please make more pictures like this one that is light and free from melodrama. Played Sunday, Monday, Aug. 29, 30.—Albert Hefferan, Crown Theatre, Marne, Mich.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—A nicely made picture in Technicolor. Some liked it and others did not. Heard some remarks that Jose Iturbi had better stick to

(Continued on page 134)

Headliners 1948-49



FRANK BORZAGE'S
production of
MOONRISE

starring
DANE CLARK • GAIL RUSSELL
ETHEL BARRYMORE

with ALLYN JOSLYN • PEX INGRAM • HENRY MORGAN
and DAVID STREET • SELENA ROYLE
LLOYD BRIDGES • LILA LEEDS
Screen Play by Charles Haas • Produced by Charles Haas
Based on the Novel "Moonrise" by Theodore Strauss
Directed by FRANK BORZAGE

MOONRISE

... critics praise it — people love it!

with a boy too hard to handle and a girl
worth living for!

from REPUBLIC for

OCTOBER

Headliners 1948-49



CHARLES K. FELDMAN

presents

ORSON WELLES

in a Mercury Production

MACBETH

By William Shakespeare

introduces

JEANETTE NOLAN

with

DAN O'HERLIHY

RODDY McDOWALL

EDGAR BARRIER

ALAN NAPIER

Musical Score by **JACQUES IBERT**

Conducted by **EFREM KURTZ**

Produced and Directed by **ORSON WELLES**

Associate Producer **RICHARD WILSON**

MACBETH

No greater thrill ever on the screen!

Pre-sold to millions and millions and millions everywhere!

f r o m R E P U B L I C f o r

NOVEMBER

WORLD PREMIERE—BOSTON—ESQUIRE THEATRE—October 7th

Headliners 1948-49

The Plunderers

in TRUCOLOR

starring

ROD CAMERON · ILONA MASSEY

and ADRIAN BOOTH

with FORREST TUCKER

GEORGE CLEVELAND · GRANT WITHERS

TAYLOR HOLMES · PAUL FIX

Screen Play by Gerald Geraghty and Gerald Adams

Based on an Original Story by James Edward Grant

Associate Producer and Director · JOSEPH KANE

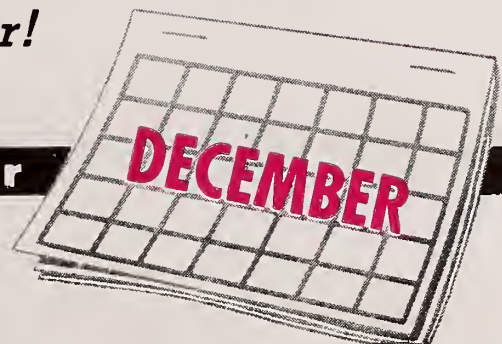


THE PLUNDERERS

in TRUCOLOR

*Rousing...rugged action story...of desperate men
fighting to mold an empire out of the
wilderness. It's big...it's fast...and it's
in ticket-selling Trucolor!*

f r o m R E P U B L I C f o r



Headliners 1948-49



JOHN WAYNE GAIL RUSSELL
in
WAKE of the RED WITCH

with GIG YOUNG and
LUTHER ADLER ADELE MARA
PAUL FIX JEFF COREY

Directed by Edward Ludwig
Screen Play by Harry Brown and Kenneth Gamet
Based on the Novel by Garland Roark
Associate Producer Edmund Grainger

WAKE *of the* RED WITCH

Read by millions as a best-selling novel —
Now with John Wayne in the role of the
tough, rough sea captain making
"The Witch" the most exciting and
entertaining sea picture ever made!

f r o m R E P U B L I C f o r

JANUARY

Headliners 1948-49



THE MISSOURIANS

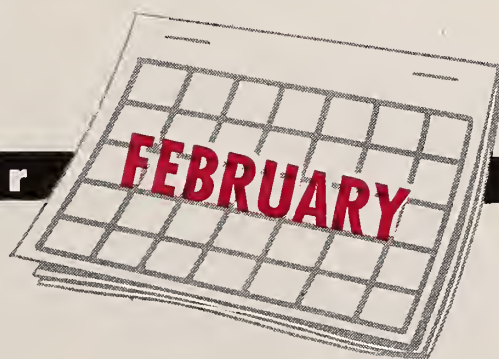
in TRUCOLOR

with WILLIAM ELLIOTT • FORREST TUCKER • ADRIAN BOOTH • ANDY DEVINE

Associate Producer-Director — JOSEPH KANE

Great western action . . . the kind that is big box-office
. . . With a cast of favorites and a
story crammed with thrills!

f r o m R E P U B L I C f o r



(Continued from page 128)

piano playing rather than a romantic movie hero. Played Sunday-Tuesday, Aug. 15-17.—Star Theatre, Anthon, Iowa.

THREE DARING DAUGHTERS: Jeanette MacDonald's singing. The story was grand. Everyone wanted to know the baby sister's name. She was good. Business average. Played Wednesday, Thursday, Aug. 18, 19.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Monogram

IT HAPPENED ON 5TH AVENUE: Don DeFore, Ann Harding—Very good. Did not draw very good but everyone who came enjoyed it. It is the kind of picture that wins new patrons for your theatre.—Damm Theatre, Osgood, Ind.

Paramount

CAGED FURY: Richard Denning, Sheila Ryan—This was a very nice family picture and pleased our weekend patrons. Played Friday, Saturday, Aug. 27, 28.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

I WALK ALONE: Burt Lancaster, Elizabeth Scott—Play this and you will walk alone. Business bad. No good comments. Played Sunday, Monday, Aug. 15, 16.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

SAINTED SISTERS: Veronica Lake, Joan Caulfield—Rates as a program picture. Neither too bad nor too good. It got by and that is all. Played Sunday, Monday, Sept. 5, 6.—C. W. Ritenour, Milford Theatre, Milford, Ill.

UNCONQUERED: Gary Cooper, Paulette Goddard—Color good. Acting good. Box office failure. This picture did not do near what I expected. Played Wednesday, Thursday, Sept. 8, 9.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RKO Radio

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—A very good picture but no business. Played Sunday, Monday, Aug. 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CROSSFIRE: Robert Young, Robert Mitchum—This isn't a small town picture although very different. Just didn't seem to click.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FUN AND FANCY FREE: Disney Feature Cartoon—Didn't take too well. Only Disney we ever had business with was "Song of the South."—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

FUGITIVE, THE: Henry Fonda, Dolores Del Rio—The critics rated it high. I almost got run over by the walkouts. It discouraged me so I was afraid to look at it. Wish I had gone fishing and stayed closed. Everybody would have been happier. Played Friday, Saturday, Sept. 3, 4.—C. W. Ritenour, Milford, Ill.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis—A nice little picture but didn't do business anywhere with us. Would recommend double billing it.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra—Very seldom has one the chance to see a movie as wonderful as this. To Valli, I open my arms wide and hope that she continues to make pictures in America. Business below average. Played it too late and too much competition. Played Sunday, Monday, Aug. 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NIGHT SONG: Dana Andrews, Merle Oberon—Ethel Barrymore and Hoagy Carmichael stole the show. Patrons all enjoyed same and box office was well received. Played Monday, Tuesday, Aug. 23, 24.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

NOTORIOUS: Cary Grant, Ingrid Bergman—Very poor Hitchcock feature. I imagine that we were about the last to play this poor picture. Drew a poor crowd. Romantic episodes were overlong and boring. Definitely not top grade product. Keep away from this if possible. Played Friday, Aug. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PAINTED DESERT: George O'Brien, Ray Whitley—A very good reissue Western with a different setting. Played Friday, Saturday, Aug. 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RIFF RAFF: Pat O'Brien, Anne Jeffreys—First time we played an O'Brien feature for months and our fans appreciated it. Good to see Miss Jeffreys in something besides a glorified Western. Rather long for double billing which we did with a Western. Could stand alone. Played Monday, Aug. 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Short Product in First Run Houses

NEW YORK—Week of September 20

ASTOR: Haredevil Hare.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram

CAPITOL: Half-Pint Pygmy.....MGM

Fabulous Fraud.....MGM

Feature: Luxury Liner.....MGM

CRITERION: Water Battlers.....Universal

Hollywood Friars Honor George Jessel
Columbia

Feature: For the Love of Mary.....Universal

GLOBE: Foghorn, Leghorn.....Warner Bros.

Mysterious Ceylon.....Warner Bros.

Feature: The Rope.....Warner Bros.

MUSIC HALL: Three Little Pigs.....RKO

Feature: Good Sam.....RKO

PARAMOUNT: Gypsy Holiday....Paramount

Her Favorite Pools.....Paramount

Feature: Sorry, Wrong Number.....Paramount

RIVOLI: Athletic Varieties.....RKO

Winter Draws On.....Paramount

Feature: The Velvet Touch.....RKO

ROXY: Mighty Mouse in the Witch's Cat
20th Cent.-Fox

The Way of the Padres.....20th Cent.-Fox

Feature: Luck of the Irish.....20th Cent.-Fox

STRAND: Roaring Wheels.....Warner Bros.

So You Want To Be a Politico...Warner Bros.

Rattled Rooster.....Warner Bros.

Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Rockets of the Future
Columbia

Charlie Barnet and His Orchestra...Universal

Feature: Larceny.....Universal

CHICAGO—Week of September 20

APOLLO: Magpie Madness....20th Cent.-Fox

Elliott Lawrence and Orch.....Columbia

Feature: Sofia.....Film Classics

GRAND: Pixie Picnic.....UA

Strikes to Spare.....RKO

Feature: Larceny.....Universal

PALACE: Superman.....Columbia

Feathered Finery.....Paramount

Feature: The Velvet Touch.....RKO

ROOSEVELT: Big League Glory....Paramount

The Pest That Came to Dinner..Warner Bros.

Feature: Canon City.....Eagle Lion

STATE LAKE: Her Favorite Pools..Paramount

So You Want to be a Detective....Warner Bros.

Feature: Walk a Crooked Mile.....Columbia

UNITED ARTISTS: Invisible Mouse.....MGM

Feature: Luxury Liner.....MGM

SECRET LIFE OF WALTER MITTY, THE:

Danny Kaye, Virginia Mayo—Played it late as Kaye has not been popular here but will say that it was better than his others at the box office. I thought it was good and Danny wonderful. Maybe my patrons will get to like him. Played Tuesday, Wednesday, Aug. 31, Sept. 1.—C. W. Ritenour, Milford Theatre, Milford, Ill.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—This picture was late playing here but the public liked it very much. And it was one of our best pictures we have played. The acting was swell and it was put over very well. By all means try this one, if you haven't played it. Played Saturday-Monday, Aug. 14-16.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

TYCOON: John Wayne, Laraine Day—This picture was wonderful. The Technicolor was beautiful. Due to the fact that this town is mostly railroads the picture went over swell but could have been much better attended. Good entertainment and plenty of action. The stars did swell acting. Played Sunday-Tuesday, Aug. 29-31.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

Republic

BILL AND COO: Bird Picture—Very good for a change but did not do so well at the box office. But good for a double bill program. Played Friday, Saturday, Sept. 3, 4.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

EYES OF TEXAS: Roy Rogers, Lynne Roberts—Very good. Rogers is still the top Western star.—Damm Theatre, Osgood, Ind.

GAY RANCHERO: Roy Rogers, Jane Frazee—They liked this. Did very nicely on our weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

INSIDE STORY: Marsha Hunt, William Lundigan—Don't play it alone. All they have is one scene and a fair story. Even the jokes are all alike and boring. Sure was disappointed in this one.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—Poor photography. Poor sound track. This picture was a big let down for the patrons who expected something at least like "Rose Marie." Box office not so good. Played Tuesday, Wednesday, Aug. 31, Sept. 1.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

OLD LOS ANGELES: William Elliott, John Carroll—A good Western type picture. Not anything unusual but above the average run-of-the-mill type. Did not have much draw. Played Friday, Saturday, Sept. 3, 4.—Star Theatre, Anthon, Iowa.

SWING YOUR PARTNER: Lule Belle and Scotty—This is a reissue but will do more business than lots of the new ones. Republic just didn't make enough of this type picture. Played Wednesday,

Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WYOMING: William Elliott, Vera Ralston—This didn't prove to be anything to write home about. Weather very warm so they didn't turn out. Played Monday, Tuesday, Aug. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

BELLS OF SAN FERNANDO: Donald Woods, Gloria Warren—Good for the bottom half of any double bill. Fall events kept our business to a minimum or less. No fault of the picture. Played Friday, Saturday, Sept. 3, 4.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—Should in no way be advertised as a successor to "Gone With the Wind" as there is no comparison whatever. Good color and Gregory Peck went over good with the Western fans. The last ten minutes of the feature were too gruesome and bloody. Played Thursday-Saturday, July 29-31.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

Twentieth Century-Fox

AN IDEAL HUSBAND: Paulette Goddard, Michael Wilding—Don't buy it. If you bought it, don't play it. Don't stand in your lobby. Open the door wide about seven-thirty and get out of the way. We had the most walkouts ever. Played Tuesday, Aug. 24.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

CALL NORTHSIDE 777: James Stewart, Richard Conte—I think this is a good picture. Favorable comment. James Stewart is a drawing card in my situation. Business average. Strong competition. Played Saturday-Monday, Aug. 28-30.—O. Fomby, Paula Theatre, Homer, La.

FURY AT FURNACE CREEK: Victor Mature, Colleen Gray—A super Western which should do well where people like high class pictures of this type. Box office very good. Played Friday, Saturday, Sept. 10, 11.—Albert Hefferan, Crown Theatre, Marne, Mich.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—This was a nice picture for our town. The Technicolor was very good. Everyone seemed to enjoy it and no walkouts. Played Sunday-Tuesday, Sept. 5-7.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—Don't miss this reissue. We will play it on its next reissue again. Wish they could make more good pictures like this.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

(Continued on opposite page)

(Continued from opposite page)

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—Color, and sound good. Enjoyed by all who like musicals. Played Tuesday, Wednesday, Aug. 17, 18.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

KISS OF DEATH: Victor Mature, Brian Donlevy—First night fair. Second night we starved to death. The picture wasn't popular anywhere with us. Victor Mature is no draw for us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—One of the clearest and most entertaining pictures we have had the pleasure to show our patrons. We are hoping 20th-Fox will make more like this one. Played Thursday, Friday, Sept. 2, 3.—P. B. Williams, Gretna, Va. Small town and rural patronage.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—Play this by all means. It is just what every exhibitor wishes for. Be sure to stand in your lobby at show break. You will enjoy hearing the comments, all favorable. Excellent business, too. Played Tuesday-Thursday, Aug. 17-19.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Cal.

TENDER YEARS, THE: Joe E. Brown, Noreen Nash—Just a fair picture. Joe E. Brown is for funny pictures and people though it was going to be funny and were disappointed that it was sad and rather depressing. However, it was better than some of the stuff that we are getting. Played Friday, Saturday, Sept. 3, 4.—Albert Hefferan, Crown Theatre, Marne, Mich.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—Excellent. Another superior production from 20th-Fox. An absorbing and well known story brilliantly told. Drew an excellent crowd here who were definitely satisfied. Top grade entertainment. Played Monday, Sept. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—A small town natural even in the Scotch brogue. The patrons enjoyed this very much. The dog trials were worth the price of admission alone. The Technicolor could have been better. Box office not so big owing to the polio ban in the district. Play it by all means, follow exhibitors. Played Friday, Saturday, Aug. 27, 28.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—Fine musical. Good story. Gave it best playing time and it was worth it. Played Sunday, Monday, Aug. 8, 9.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—A picture that will please the entire family. It is rather light and not much plot but nice music and it was well received at the box office. Played Sunday, Monday, Sept. 5, 6.—Albert Hefferan, Crown Theatre, Marne, Mich.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—This was a good picture but it failed the second day. No special comments from the patrons. Played Monday, Tuesday, Sept. 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

United Artists

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—A cute little comedy but registered an all time low in years at the box office. Played Tuesday, Wednesday, Sept. 7, 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HERE COMES TROUBLE: William Tracy, Joan Woodbury—This is a short feature comedy in color but well worth the price. Although used on Friday and Saturday it did better than average business. Comments were good. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MONTANA MIKE: Robert Cummings, Brian Donlevy—This is fairly good entertainment. Everyone liked it. It surely is a Western with a different angle. Play it. Played Thursday, Friday.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

MONTANA MIKE: Robert Cummings, Brian Donlevy—A good show. Patrons came expecting a routin', shootin' Western. A picture that was different and the ladies had a good cry. Comments very good and box office satisfactory. Played Tuesday, Wednesday, Aug. 10, 11.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

RED HOUSE, THE: Edward G. Robinson, Lon McCallister—This picture has plenty of excitement. The stars did swell acting. Extra good mystery. This is the second time we played it. Would like to see more like it. Played Thursday, Friday, Sept. 2, 3.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

SLEEP MY LOVE: Claudette Colbert, Robert Cummings—This is the kind we try to stay away from. It didn't go over at all in this rural community. Even our resorters stayed at their cottages.

Played Tuesday, Wednesday.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

TANKS A MILLION: William Tracy, Elyse Knox—This is one of the Sgt. Doubleday series which are a laugh riot. Play the entire series if you can. They are naturals. Box office way above average. People like to laugh and they don't seem to care if the picture is old or new just as long as they like it. Some of the reissues are bigger box office than these new ones that they want a mint of money for and are not worth it. Played Friday, Saturday, Sept. 10, 11.—Albert Hefferan, Crown Theatre, Marne, Mich.

TOPPER RETURNS: Joan Blondell, Roland Young—My patrons have asked for a long time to have us play "Topper" pictures and this was a great success. Played Sunday, Sept. 5.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Universal

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—One of the best grossers we have had from this company. It has a generous quota of laughs and the crowd really enjoyed it. Definitely worth playing if your patrons like comedy. Played Friday, Sept. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

JASSY: Margaret Lockwood, Basil Sydney—One of the best English pictures we have ever played with beautiful color, fine acting and a story that kept the audience interested throughout. Played Wednesday, Aug. 4.—P. B. Williams, Gretna Theatre, Gretna, Va. Small town and rural patronage.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—Very good picture, but it didn't make any new record at the box office. Comments were generally good. Played Monday, Tuesday, Aug. 2, 3.—P. B. Williams, Gretna Theatre, Gretna, Va. Small town and rural patronage.

OVERLANDERS, THE: Chips Rafferty, John Hayward—For something different in the action type this picture from Australia provides it. The Australian dialect is very difficult to understand. Some of the scenes in the picture are very spectacular. Played Friday, Saturday, Aug. 6, 7.—Star Theatre, Anthon, Iowa.

SLAVE GIRL: Yvonne De Carlo, George Brent—If I had to do it over I would give it the best playing time. Advertised as a comedy. All our customers were pleased and surprised because the title didn't fit. Reviews claimed it had everything and it has. Played Thursday, Friday, Aug. 12, 13.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

Warner Bros.

ALWAYS TOGETHER: Joyce Reynolds, Robert Hutton—Was right good. But it did not have any drawing power. Box office no good. Played Sunday, Aug. 22.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—After playing this picture, I think Errol Flynn is washed up in this town. It is another waste of time for all concerned, the patrons, the exhibitor. Did not have enough left in the second show to run it through. Lay off this one. Played Wednesday, Thursday.—Damm Theatre, Osgood, Ind.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—Have to do better than this for our lad Errol. This didn't do business for us. Played Wednesday, Thursday, Aug. 25, 26.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—This isn't for small towns. Our managers complain about this rather sad recording. This is not what they liked. Played Monday, Tuesday, Aug. 30, 31.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien—Here is a reissue that will do business as it has big stars and is well acted. Play it on Friday and Saturday and you will do business. Played Friday, Saturday, Sept. 3, 4.—Albert Hefferan, Crown Theatre, Marne, Mich.

MY GIRL TISA: Lilli Pa'mer, Sam Wanamaker—This was a good picture but it was slow and caused lots of walkouts. Story good; box office low.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—Somewhat old now but still did above average business. A beautiful picture that pleased the customers. Played Sunday-Tuesday, Aug. 8-10.—Star Theatre, Anthon, Iowa.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—A honey of a show. Business below average but it pleased all who came. Played Tuesday, Wednesday, Aug. 31, Sept. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STALLION ROAD: Zachary Scott, Alexis Smith—A real small town picture. Would like some more along similar lines and not so much murder and mystery. Country folks come to be entertained not to be puzzled and frustrated. Played Friday, Saturday, June 4, 5.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

THAT HAGEN GIRL: Shirley Temple, Ronald Reagan—This had a good story. Well acted and well patronized. Everyone pleased. Only wish more old busy bodies could have seen it.—Emerson H. Wood, Community Theatre, Harbor Beach, Mich.

THAT HAGEN GIRL: Shirley Temple, Ronald Reagan—Although played very late I find that Shirley Temple still has considerable above average box office attraction. The picture is excellent and especially for small towns. Played Wednesday, Thursday, Aug. 11, 12.—Star Theatre, Anthon Iowa.

TREASURE OF SIERRA MADRE: Humphrey Bogart, Walter Huston—Although this picture did not do quite average business here, it is a very good picture. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

UNSUSPECTED, THE: Joan Caulfield, Claude Rains—Some of my patrons said this was the best picture of the murder type we have played. Box office good. Played Monday, Tuesday, Aug. 16, 17.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

UNSUSPECTED THE: Joan Caulfield, Claude Rains—Once the story was developed this proved interesting. However, the first half was very complicated making it difficult to follow. Excellent cast and those who came enjoyed this. Our crowds don't go for mysteries to any extent. If your crowd liked mysteries this should please. Played Monday, Aug. 30.—Fred J. Hutchings, Community Theatre, Leader, Sask, Can.

VOICE OF THE TURTLE: Ronald Reagan, Eleanor Parker—The title won't sell the picture but word-of-mouth will. Picture is good and will please. Lots of good comments. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WOMAN IN WHITE, THE: Alexis Smith, Sydney Greenstreet—A very well done picture but not for small towns. Stay away from this if possible. Box office just fair. Played Sunday, Monday, Sept. 5, 6.—Albert Hefferan, Crown Theatre, Marne, Mich.

Short Features

Metro-Goldwyn-Mayer

KITTY FOILED: Tom & Jerry Cartoons—Excellent color cartoon. Pleased the children and adults. We say that Metro has the best short subjects.—P. B. Williams, Gretna Theatre, Gretna, Va.

RKO Radio

SPORTS COVERAGE: Sportsscopes—A very good short for a change.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

A HICK, A SLICK AND A CHICK: Merrie Melodies Cartoons—A very good cartoon for the kids.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THE SQUAWKIN' HAWK: Blue Ribbon Cartoons—Good reissue cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Pal May Write Comic Strip

Producer George Pal and Stephen Slesinger, the New York publisher, have been conferring in Hollywood on projected plans for syndication of a comic strip to be prepared by Mr. Pal. The strip would bear the title of Mr. Pal's forthcoming Technicolor feature release for United Artists, "The Adventures of Tom Thumb."

B. & K. Engineer Asphyxiated

Pearson Bolander, 42, an engineer for the Balaban & Katz Century theatre, Chicago, was asphyxiated September 14 while attempting to repair a gas valve on air conditioning equipment in the basement of the theatre. Herbert Chatkin, the theatre's manager, was overcome by the gas when he attempted to rescue Mr. Bolander.

Many Happy Returns
to Martin Quigley
from United Artists
on the occasion of
his thirty-third
year as a publisher
of motion picture
trade publications

in the
order of
their
release

Boxoffice
Many Happy Returns
for the exhibitors
of America who are
now booking and
playing this lineup
of hits from UA...

JAMES CAGNEY • WILLIAM BENDIX • WAYNE MORRIS • JEANNE CAGNEY in **"THE TIME OF YOUR LIFE"** Produced by WILLIAM CAGNEY • Directed by H. C. POTTER

REGAL FILMS presents **DICK POWELL** and **LIZABETH SCOTT** in **"PITFALL"** Directed by ANDRE de TOTH • Produced by SAMUEL BISCHOFF

MONTEREY PRODUCTIONS present **HOWARD HAWKS' GREAT PRODUCTION "RED RIVER"** Starring **JOHN WAYNE • MONTGOMERY CLIFT • WALTER BRENNAN • JOANNE DRU**

JAMES NASSER presents **FRED MacMURRAY • MADELEINE CARROLL** in **"AN INNOCENT AFFAIR"** with **CHARLES 'BUDDY' ROGERS** • Directed by LLOYD BACON

HARRY M. POPKIN presents **LARAINÉ DAY • KIRK DOUGLAS • KEENAN WYNN • HELEN WALKER** in **"MY DEAR SECRETARY"** Written and Directed by CHARLES MARTIN



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



CONTEMPLATION of the shades and variances of exploitation over a third of a century leaves but one conclusion—there's very little that's new under the sun, and the old tricks that worked well then, are working equally well now. Not a week passes but we note in the Round Table mail some example of showmanship that we can recall from experience of more than thirty years ago. Curiously enough, the old stunts seem to fit the occasion now as well as they ever did.

The secret of it is that the showman must first sell his theatre and then his attraction, in that order, to build and keep his permanent clientele. Thus, he calls attention to the merchandise he has to offer, at the point-of-sale, and that is both good showmanship and good salesmanship, if he wants to stay in business. The hit-and-run showman can't continue to face his patrons if he won't assume responsibility for his merchandise.

The job of selling the picture, most important lesson in the art of showmanship, is no more than convincing patrons of a promise that has been kept, of good entertainment they will remember in the past and can expect in the future. The real problem in this business is to find more managers who will assume that responsibility and provide guarantees to their audiences.

If a survey were made of all theatre owners and managers, it would be shown that a few hundred do the bigger things, a few thousand do the smaller things and a large number do virtually nothing to sell their merchandise. Too many theatres are operated on the pleasant basis of coasting down hill. When film industry is real'v lifted by its boot-straps, it will be because a larger number of managers assume a larger share of the burden of showmanship at the point of sale. That is the province of the Round Table, to provide ideas and encouragement for the man who builds his own future.

PYROTECHNIC

Managers will learn something of showmanship at the point-of-sale with a demonstration of the exploitation behind the new Columbia picture, "Loves of Carmen". Here the box office is right in the geometrical and geographical center of a hurricane of advertising and publicity that is directed exactly your way, wherever you may be. It will be hard to escape "Carmen" this year.

The story was written 100 years ago, and the opera has been sung thousands of times, but it remains for this motion picture to really awaken a nation's audiences to the dramatic story of "Carmen", and, of course, Rita Hayworth has something to do with it. Your typical movie fans will find this to their liking and, for that matter, so will the opera fans and literary lights.

But, mainly, what we want to impress on all readers of the Round Table is that this is the best job of pre-selling that has been done in the industry for quite some time, and, if you do not catch a ride locally, it is nobody's fault but your own. The exploitation will come right up and bang you on the nose, whether you are ready for it or not, and point-of-salesmanship at the box office is part and parcel of good showmanship in this particular instance.

Terry Ramsaye called it "a positively pyrotechnic promotion"—and who can use more descriptive words?

Montague Salmon, managing director of the Rivoli theatre, on Broadway, held his annual observance of "Constitution Day" on Friday, September 17th, with special stage and screen features supplementing "The Velvet Touch," current attraction. A color guard from NVA Post No. 690, American Legion, contributed to the program.

Lon MacDowell prints some remarks on the reverse side of his monthly program calendar from the Capitol theatre, Hartley, Iowa: "A friend sends a circular advertising another theatre which has a 'cry room' and we presume the idea is that we should do likewise. For we won't allow crying kids to spoil the show for 300 customers, and some people get awful mad about it. Apparently, their idea of pleasure is to let Junior yell his head off. Some people also get mad about our 'shushing' loud talking and because we won't allow feet all over the seats. But we wish we had a room for a 'cry room' for kids, too."

Good suggestion from Leo Wolcott's current "Allied" bulletin, to supplement "Back to School" as a good will builder. Leo says to pick a good picture sometime during the first few weeks of school and seek out your school superintendent, invite him, the teachers and members of the faculty, their wives or husbands, to a theatre party given in their honor. Entertain them, and show them that you want to work with them for better results through the school year, for all concerned.

It could have been the heat, but more likely it was the stupidity, which resulted in our mixing Al Brown, of the Empire theatre, Cardiff, Wales, with Alfred A. Allen, of the Radion Cinema, Newport, Lincoln, in reporting editorially on a happy example of Anglo-American good neighborliness in the issue of August 14th. To correct the record, it is Al Brown who has more citations than any other member of the Round Table in England; it was Alfred A. Allen who provided for the arriving American flyers at Scampton Aerodrome, Lincolnshire, with evidence of his timely showmanship. The vacation schedule leaves nobody to blame for this error but *Walter Brooks*

HERE'S A LINE ON

"One of the real laugh riots of the year!"

SHOWMAN'S TRADE REVIEW

JAMES NASSER
presents

FRED
MacMURRAY • CARROLL

"Fresh couple in that delightful,
just-truthful, 'not-so-innocent'"

**"An
Innocent
Affair"**

with
CHARLES "BUDDY" ROGERS • RITA JOHNSON
LOUISE ALLBRITTON • ALLAN MOWBRAY
Original Screenplay by Lou Bellamy and Joseph Hoffman
Directed by Lloyd Bacon • A James Nasser Production

"Good light comedy. An enjoyable romp. Should have audiences laughing regularly!"
— INDEPENDENT

"A bang-up job readily saleable with popular and profitable reception. Smartly and opulently packaged!"
— BOXOFFICE

"Bound to be top moneymaker. Great word-of-mouth. Strong name draw"
— SHOWMEN'S

"Showmen here have saleable merchandise. Two fine star names, slapstick galore, funny story!"
— M.P. HERALD

"Gay, light farce. Very much in favor of lucrative returns!"

— HOLLYWOOD REPORTER

"Livened by slick gags, top performing, first rate production, stands to do better than average business!"

— FILM DAILY

"Bright comedy suffused with wit and substance. Strictly adult entertainment!"

— M.P. DAILY

"Keeps the midriff pumping. A cinch for every type audience. Entire cast tops. Hilarious!"

— DAILY VARIETY

Watch the
Business at the
Rivoli Theatre
New York City

IT'S RIGHT FROM UA

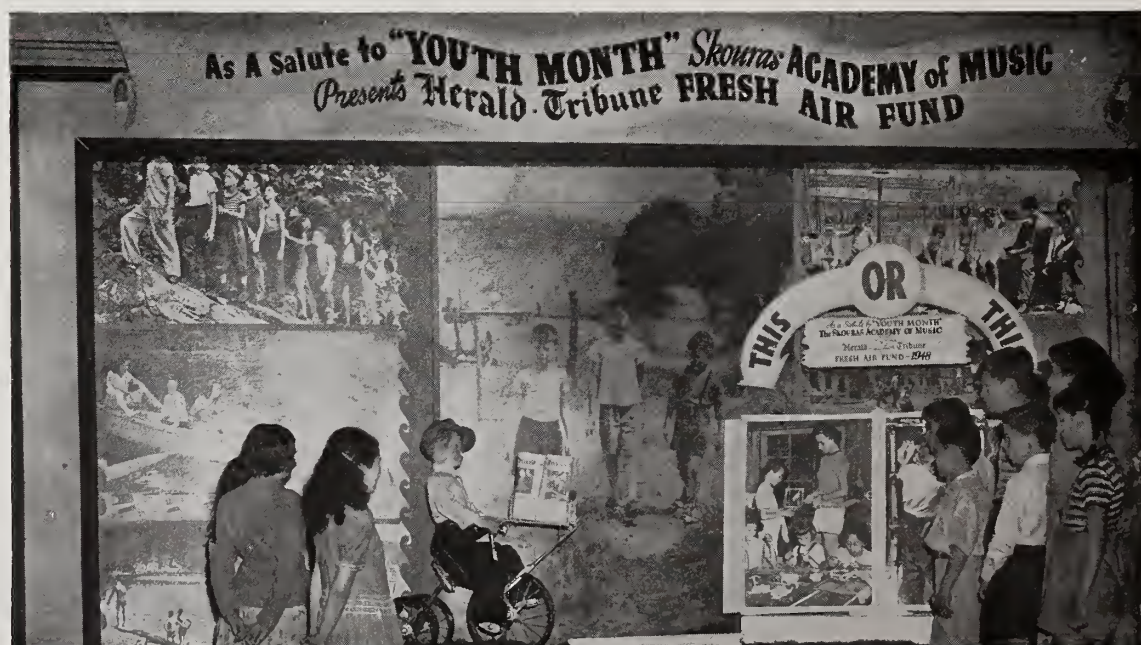
"YOUTH MONTH" RALLY BRINGS 5,000 CHILDREN TO THEATRE

The first New York City "Salute To Youth" ceremony started with a parade of 5,000 children to the Skouras Academy of Music, where a rally was held in tribute to the New York *Herald-Tribune's* "Fresh Air Fund". A majority of those who marched were children who had participated in this free summer holiday. At the theatre they were greeted by Commissioner John Canelia, representing Mayor O'Dwyer, and a stage full of celebrities.

Grand Marshal of the parade to the theatre was Lois Butler (below), "Mickey" herself, in person, who took charge of the singing, which was both good and loud. The kids were delighted with "Mickey", who came out to meet and march with them in the true spirit of "Youth Month".



Herald-Tribune Photos



The parade from Cooper Union, up Fourth Avenue and into Fourteenth Street, was a riot of color and sound, with children from the sidewalks of New York, and an array of placards to tell their story.

Large display, at left, in the lobby of the Skouras Academy of Music, shows what kids do on the streets of New York on hot days, and how they spend the time in the *Herald-Tribune's* Fresh Air Camps.



**Not since
"The Road to Rio"...
Not since
Bob and Bing...
has Dottie been
combined with a
trio more sure
of that
boxoffice ZING!**

BENEDICT BOGEAUS presents
**DOROTHY LAMOUR
GEORGE MONTGOMERY
CHARLES LAUGHTON**
in
**"The GIRL FROM
MANHATTAN"**

with ERNEST TRUEX • HUGH HERBERT
WILLIAM FRAWLEY • CONSTANCE COLLIER
SARA ALLGOOD
Directed by ALFRED E. GREEN
Original Story and Screenplay by Howard Estabrook
Produced by BENEDICT BOGEAUS

Released thru U. A.!

"Diaper Parade" Pickets Small Town Theatre

John Hinson, manager of the Pines theatre, Maplewood, La., comes up with just the right example needed to prove that a small town manager can do a swell exploitation job, cost free, and that his big town neighbors can learn something from the demonstration. John had "Sitting Pretty" booked and the picture needed a ballyhoo that would sell the comedy situations.



So when the display board went out, announcing the attraction, there presently appeared some "pickets" with their own placards, saying that "Sitting Pretty" and "Mr. Belvidere" were "unfair to babies". The children, some rather large ones for diapers, made their own placards, which was proper, and enjoyed every minute of their formal picketing of the theatre through two days.

In fact, the kids loved doing it. The stunt stopped traffic, and it made the front page of the local weekly newspaper. For those who don't know, it's harder to land a picture in a small town newspaper than it is in a big city daily. All the stunt cost was a couple of passes and some ice cream cones, and the picture did marvelous business, in hot weather. We are indebted to Rosa Hart, exploitation manager of Southern Amusement Company at Lake Charles, La., for a good story and amusing snapshots.

"Youth Month" Scheduled At Smalley's Johnstown

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., launches his "Youth Month" campaigns with an essay contest, open to students in the local high schools, for the best letters on "How I Would Run a Motion Picture Theatre," and winners will serve as the "Youth" staff for a day, in addition to prizes donated by co-operating merchants. Another feature will be an all-youth talent show, on stage at Smalley's theatre, on Saturday, September 25th. The usual cartoon show for children, sponsored by local merchants, will continue. Local merchants have underlined "Youth Month" in their newspaper advertising, and a parade in which over 1,200 children will take part is scheduled.

SCHLAIFER CREATES A NEW PRESSBOOK STYLE

Charles Schlaifer, director of advertising, publicity and exploitation for 20th Century-Fox Film Corporation, has come out with a new selling approach of his own, the first major improvement in the preparation of pressbooks within the memory of the Round Table. Since this is news, we'll review the first two issues in the new format with special fanfare, to welcome this innovation.

"The Luck of the Irish" marks Vol 1, No. 1 of this new series, and it is first of all, a new shape to fit your legal size file drawer, and complete with a tab which will make it visible when filed away. The front cover is the 24-sheet poster for the picture, the back cover carries reproductions of the other posters, including another 24-sheet. Since we are old pluggers for 24-sheets, and their intelligent use, we hail the issue of two kinds of posters in this big, usable size. You can generally make cut-outs of the 24-sheet, for marquee or lobby display, and it's fine to have two styles.

New "Showmen's Index" Is For Permanent Use

Then, the inside covers contain another novelty, the "Showmen's Index" in which, in file-card size, there are ideas and information that should be put away for use. Distributors have told us in the past, that the biggest problem was to encourage the subsequent run manager to keep his pressbook. We believe he will keep the new Schlaifer edition, and many of the ideas offered will hold over to benefit other pictures than the one illustrated. "Showmen's Index" is the part of the new Fox pressbook to preserve, and use.

The ad section is separable and filled with usable ad mats. One thing we notice, there's no ad mat bigger than four columns wide, and that we think is practical common sense.

There are few theatres who use bigger ads, and the display of them in pressbooks has, for the most part, been for the pleasure of the pressbook artists and not for the benefit of the eventual users. The new issue contains plenty of small ads, plenty of teasers, to select from. We do think that it's smart to print all newspaper ads one one side of the paper—or be prepared to give every working manager two copies of the pressbook.

Availability of Color In Local Newspapers

Charley Schlaifer has another novelty for "The Luck of the Irish" and that is the availability of two-color ad mats, upon application to Fox exchanges. If you can put color on the press in your home town, this is great, but of course, there are a limited few who can do this trick. It also requires larger newspaper space than a majority of theatres have the budget to provide. We think that the smaller theatres need ad help; the bigger houses will always get along. But it is nice to see color made available and there are some who can use it.

The release of "Forever Amber" at regular prices offers the second of the new pressbook issues. This is decidedly more compact than the original pressbook, and should be used in conjunction with it. But it gives you new posters and new displays, all sniped with the slogan of popular prices. A majority of folks will recall the heavy pre-selling of "Amber" in the national magazines a year ago. Now the picture is getting into the smaller situations and it needs reminder advertising such as is offered here. Publicity stories and mats are put together with skill, and calculated to obtain free space in a majority of newspapers wherever this material is submitted.



Ten pretty usherettes show Monty Salmon, managing director of the Rivoli theatre on Broadway, their new "velvet" accessories, inspired by the run of "The Velvet Touch". Girls wear velvet bows on their white blouses and gloves suggested by those worn by Rosalind Russell in the picture. Costumes were sponsored by a cooperative shop in exchange for credit.

"Loves of Carmen" Plans To Reach The Grass-Roots *The Quigley Awards Rules*

The advertising trade journal, *TIDE*, says that if the American scene fails to take on a Spanish gypsy air this fall, it will hardly be the fault of the merchandising campaign which Columbia Pictures is planning to back up its latest release. "The Loves of Carmen" may surpass anything so far as an example of full-blown advertising and promotion for a motion picture.

And probably the most interesting part of it, to members of the Round Table, is the fact that this campaign is deliberately planned to percolate down to the very grass-roots; as Terry Ramsaye has said in the editorial columns of the *HERALD*, "A program that is carried past the key cities into the small towns and even country stores" in the cross-roads villages.

Newspaper Advertising Is Above the Average

Newspaper advertising disclosed with the opening runs of the picture, notably at Loew's State theatre on Broadway, show a styling that is far above average and bound to intrigue the moviegoer with flash and color. Artist Bradshaw Crandall has painted a portrait of the seductive "Carmen" which keys this advertising and is reproduced here to show managers the style that is to be followed. The country will vibrate with "Carmen" in this mood, and pages of paid advertising will support it.

An expensive looking magazine-style brochure is now ready, "Movie of the Month"—an undated issue that can be obtained from Columbia in New York and sets the pace. The new color, "Carmen Rose," will be publicized from Coast to Coast, and is already in the fashion headlines. Depend on your womenfolk to know all about it, for they will buy it in lipsticks, fabrics, dresses, accessories. All national chain store and department store groups are plugging "Carmen Rose" and with credit to the picture.

There is to be a new "Carmen" doll, and



Bradshaw Crandall's painting for "The Loves of Carmen" sets the style for the advertising of this picture, and the handling of it, in ten thousand theatres across the nation. The picture is not based on the opera but on the original dramatic story as written 100 years ago.

by Christmas this will be the most popular doll in many years, with every little girl eager to own one. Over a million dollars in wholesale orders were placed in only a few days time. It is estimated that 30,000 stores will display the "Carmen" doll this fall and winter, with the big mail order houses following this leader. Arthur Murray, the dancing master, will introduce "Carmen" as a new rumba (after you see Rita Hayworth dance, you'll want to learn this number!)

Pocketbooks have issued a book of stories which includes the story of "Carmen" as it was written by Prosper Merimée a hundred years ago, and which will sell attractively in this 25c edition. The picture is not the opera, but this dramatic, romantic story as it was originally written. A thirty day serialization of the story by Sophie Kerr will appear in about 600 newspapers. As a theatre manager, you'll be literally surrounded by "Carmen" promotions, so get yourself in the center of your local demonstration of showmanship plus salesmanship.

Round Tablers Get Acquainted

In spite of the fact that they all work for good old Loew's, Inc., it took a mention in the Round Table to get Charles Penley, managing director of Loew's show window in London, the Empire theatre, acquainted with Lester Pollock and Boyd Sparrow, who have similar status in Loew's Rochester and Indianapolis theatres. We commented on the fact that their showmanship was so much alike, we had to look twice for the Atlantic Ocean.

Q A Silver Grand Award Plaque and a Bronze Grand Award Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

△

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive the Quarterly Award for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

△

Consistency of effort is of paramount importance. Single submissions are not eligible for Awards, which are made on the premise of sustained effort.

△

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

△

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged.

△

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

△

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

△

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

△

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men from abroad, however, shall not be excluded from consideration in the regular competitions.

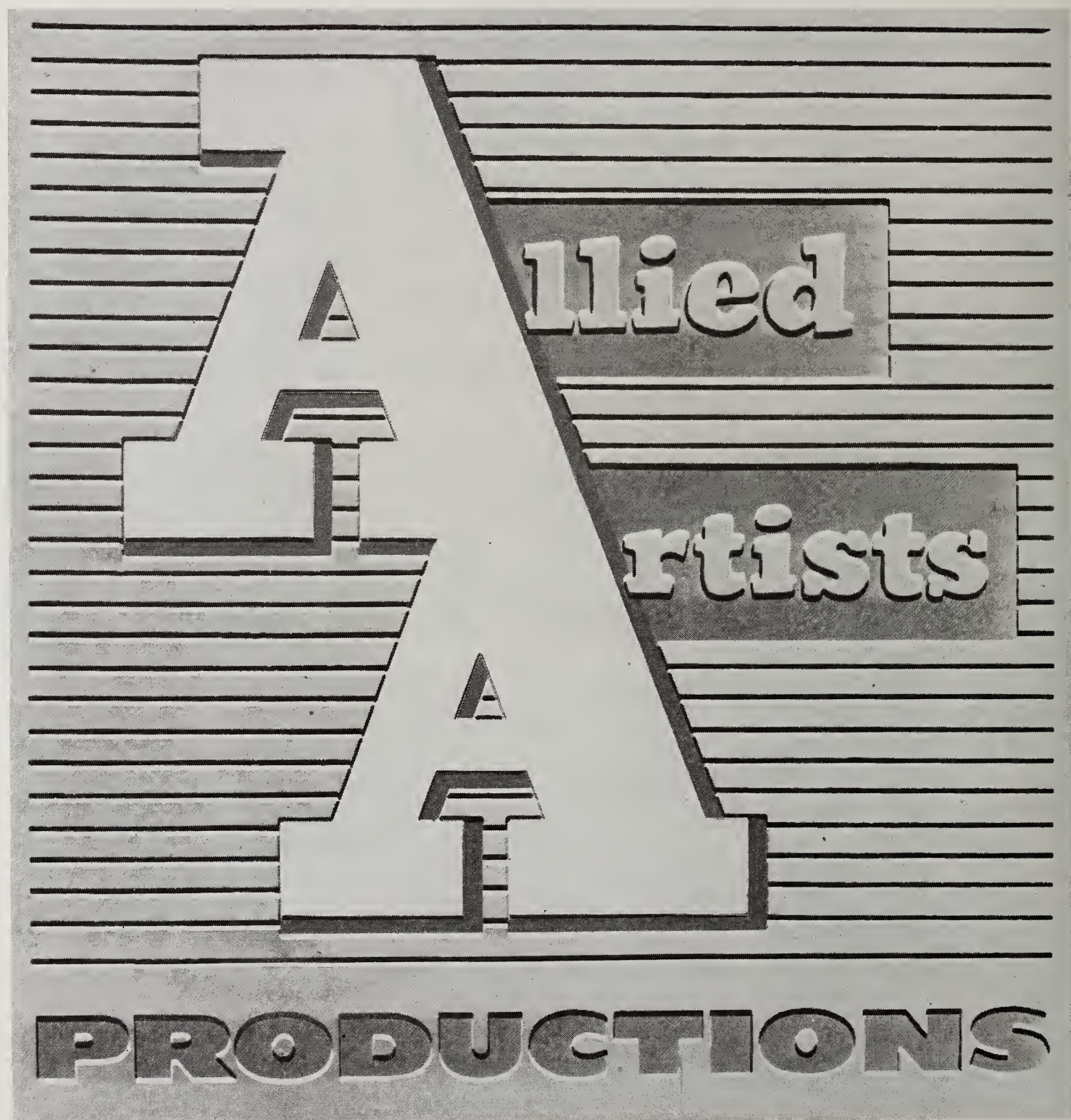
△

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York.

Mr. Freeman Lewis, of Pocketbooks, Inc., Rockefeller Center, New York, advises that with the issue of the 25c edition of "The Loves of Carmen" for theatres, his company will notify their 725 wholesale distributors throughout the country and suggest to them that they, in turn, contact their local theatre managers.

Thus, the Round Table adds a nationwide tieup to the others that Columbia Pictures has provided; one that will come out to meet you in the field of action. Members of the Round Table will find these 725 wholesale distributors helpful in making arrangements for cooperative displays and sponsored advertising with thousands of newsstands and book stores.

THE INDUSTRY'S NEW



Congratulations To Martin Quigley

BOXOFFICE POWER!

THE BABE RUTH STORY

THE DUDE GOES WEST

LAST OF THE BADMEN

STRIKE IT RICH

WHEN A MAN'S A MAN

RED LIGHT · GUN CRAZY

on A Third Of A Century Of Service!

MONOGRAM DELIVERS



Congratulations To Martin Quigley

THE MONEY-MAKERS!

ROBERT LOUIS STEVENSON'S

KIDNAPPED

16 FATHOMS DEEP

WINNER TAKE ALL

MICHAEL O'HALLORAN

SMUGGLERS COVE

THE GOLDEN EYE

INCIDENT

On A Third Of A Century Of Service!

Carney Sells a Fall Campaign In Waterbury

Bob Carney celebrated "New Movie Season" at Loew's Poli theatre, Waterbury, Conn., with a campaign that bears the longest name in the book, "The Calling All Girls Teen Queen and Fashion Show Contest," which was tied in with the engagement of "A Date With Judy." The complete package was sponsored by a local department store, which put up substantial prizes and paid all the costs involved.

Miniature stage, set up as part of Bob's lobby showing for the new season, displayed a mannequin wearing some of the "Teen Queen" gifts, two weeks in advance. Big circular lobby floor was used to display six 3-sheets, fan-wise, of coming attractions in Fall "Harvest of Hits." Six large lobby mirrors were used as background for atmosphere drawings and banners proclaiming "The People's Choice in Pictures." Special "New Movie Season" trailer used extra.

Climax of the contest fell on opening day for the showing of "Judy" and featured a street parade from one end of the town to the other, requiring special police department permission on busy downtown streets, but costing only \$14 as exploitation for the theatre. Cooperating store plugged fashion show angle through all newspaper and radio outlets, with their mailing lists.

Harrisburg Theatre Offers Teen-Age Forum



"Under 21" broadcast, half-hour Teen-Age Forum program, arranged by manager Bob Sidman, of the Senate theatre, Harrisburg, Pa., in connection with the personal appearance of Paul Henreid for the premiere of "Hollow Triumph" and opening of "Youth Month".

"Soap Box Derby" in Canada

Manager I. L. Haley, of the Dundas and Mayfair theatres in Dartmouth, N. S., is reported as successful operator of a "Soap Box Derby" in conjunction with the short film of that title, which is expected to be an annual event in the Maritime provinces.

"Back To School" Campaign Clicks

Depend on John Misavice, manager of the Forest theatre, Forest Park, Ill., to do the handsome thing with his annual "Back to School" show, held this year on Saturday morning, September 11th, and subject matter for a campaign submitted for the Quigley Awards. Few managers get as much spirit and action into this sort of thing.

John landed a front page story in the Forest Park Review two weeks in advance of this special Saturday morning show. He used a special ad supplementing his regular newspaper space through that period. He had special trailers in the theatre and special heralds distributed to local schools. 15,000 weekly programs were aimed for the "Back to School" show and theatre marquee and lobby were used to advertise the event. Free school supplies, such as pencils, erasers, movie-star tablets, crayons, etc., were given to 800 children.

Photographs Baseball Club With Lobby Display Piece

Sid Kleper credits his assistant, Norm Levinson, with the leg work that resulted in a four-column picture in the Sunday Herald to advertise "Date With Judy" at Loew's College theatre, New Haven. The players of the West Haven baseball club posed with a life-size lobby cut-out of Elizabeth Taylor, "the girl for whom they'd most like to hit a home run," and the newspaper photograph was convincing enough to suit anybody, in print. Even the 5,000 fans at the game appreciated the spirit of the occasion.



Milwaukee firemen cooperated in selling the MGM short film "Going to Blazes" as part of their celebration of the annual Fire Prevention Week. A special lobby display at the Palace theatre and literature passed out to patrons suggested care and prevention of fires. Here, Rudy Koutnik, manager of the Palace, is showing a fire prevention trailer to the chief.



**ways to
help
exhibitors**



21

GREAT BOXOFFICE FILMS....

to help exhibitors
at the boxoffice!...

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

"HOLLOW TRIUMPH"

PAUL HENREID and JOAN BENNETT co-star in this shocking, suspenseful story of a supreme scoundrel, based on Murray Forbes' sensational best-selling novel. One of the great audience attractions of this or any other year!

WATCH EAGLE LION • WATCH EAGLE LION

"THE RED SHOES"

COLOR BY **TECHNICOLOR**

LIFE Magazine rates this enchanting and deeply thrilling picture so highly that it has already devoted a full-color picture insert to scenes from the film—and dozens of other tremendously important national magazine and syndicated features are now being set!

WATCH EAGLE LION • WATCH EAGLE LION

"MIRANDA"

A really great comedy-romance of the whacky complications that develop when an innocent husband comes home with a beautiful mermaid! In the same class as "It Happened One Night" and "The More the Merrier" as one of the most zany comedies the screen has ever presented!

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

"RED STALLION IN THE ROCKIES"

IN GLOWING **CINECOLOR**

All the smashing entertainment value which made "Red Stallion" one of the top box-office grossers of last year—PLUS—added production values and top-popularity star names!

WATCH EAGLE LION • WATCH EAGLE LION

"THE WORLD AND LITTLE WILLIE"

JUNE LOCKHART, fresh from her prize-winning performance on Broadway, is co-starred with ROBERT YOUNG in this great human story—tender and with universal appeal—of a beautiful schoolma'am, a crusading newspaperman and a precocious schoolboy. Will be produced as a top-budget special.

WATCH EAGLE LION • WATCH EAGLE LION

"MICKEY"

IN GLOWING **CINECOLOR**

Gay and loveable, light-hearted and completely adorable—"Mickey" is America's New Sweetheart! Everyone who ever dated for a high school prom will thrill to this tender story of a teen-age tomboy and her first romance! Introducing lovely LOIS BUTLER sensational singing discovery!

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

Walter Wanger's "TULSA"

COLOR BY **TECHNICOLOR**

Roaring saga of a wide-open boomtown produced with all the lavish sweep and color of Wanger's "Tap Roots" and "Canyon Age." SUSAN HAYWARD, ROBERT PRESTON and PEDRO ARMENDARIZ are starred!

WATCH EAGLE LION • WATCH EAGLE LION

"THE BIG CAT"

COLOR BY **TECHNICOLOR**

PEGGY ANN GARNER, LON McCALLI, PRESTON FOSTER and SKIP HOMEIER head cast of this great human story of a slum coward who finds his re-birth in the dangers and terrors of the wild outdoors!

WATCH EAGLE LION • WATCH EAGLE LION

Walter Wanger's "REIGN OF TERROR"

ROBERT CUMMINGS and ARLENE DAHL star in this tremendous swashbuckling romantic adventure in the great box-office tradition of "The Scarlet Pimpernel" and "A Tale of Two Cities"!

WATCH EAGLE LION • WATCH EAGLE LION

"THESE WERE MY ORDERS"

First film story of the methods employed by Army Counter Intelligence to guard and transport the Atom Bomb, told by former Intelligence Agent Norbert Gagen and filmed at Ridge, Tenn., home of the Atomic Energy Commission's nuclear fission project! Produced by Bryan Foy.

EAGLE LION IS YOUR CONTINUING

LET'S LIVE A LITTLE

LAMARR and ROBERT CUMMINGS co- in a fast-paced comedy-romance des- to take its place among the "blue-chip" of top-grossing films in the tradition of "Man Godfrey" and "The Awful Truth"! Ten and Richard Shayne head the feat- cast.

EAGLE LION • WATCH EAGLE LION

WE WALKED BY NIGHT

er great Eagle Lion exploitation special on one of the most baffling cases in Los es police history, the "now-it-can-be- story of the capture of murderer and ller David Morgan. RICHARD BASEHART COTT BRADY head the outstanding cast.

EAGLE LION • WATCH EAGLE LION

COTT OF THE ANTARCTIC

COLOR BY **TECHNICOLOR**

ng adventure bringing to the screen ashing courage of the tough daredevils batted glaciers at the bottom of the ! Shot on location at the South Pole, ng JOHN MILLS, hero of "Great Expec- 6."

EAGLE LION • WATCH EAGLE LION

TWELVE AGAINST THE UNDERWORLD

ue-life thriller of the courageous group stors who banded together to bring law rder to Steubenville, Ohio. ROBERT G will be starred in this great story of ttle against corruption and lawlessness.

ICE OF FINE BOXOFFICE PRODUCT!

"CANON CITY"

Raw . . . naked . . . terrifyingly true . . . the headline story of the twelve desperate killers who broke out of Colorado State Penitentiary in Canon City, Col., on the night of December 30, 1947, to terrorize the entire countryside! Shot on actual location!

WATCH EAGLE LION • WATCH EAGLE LION

"THE OLYMPIC GAMES OF 1948"

COLOR BY **TECHNICOLOR**

The exclusive full-feature-length record of the greatest sports event the world has ever seen! Presenting the 1948 Olympic Games, with special emphasis on American victories. The thrill-filled "on-the-spot" commentary is by TED HUSING and BILL STERN.

WATCH EAGLE LION • WATCH EAGLE LION

Walter Wanger's "THE BLANK WALL"

Walter Wanger's proved box-office know-how; brilliant, fast-paced direction which Anthony Mann demonstrated in "T-Men" and "Raw Deal"; star value of lovely JOAN BENNETT, and the unforgettable story, based on Elizabeth Sanxay Holding's greatest novel — and you've got a picture which is tops!

WATCH EAGLE LION • WATCH EAGLE LION

"ALICE IN WONDERLAND"

IN **ANSCO COLOR!**
(The Great, New 3-color Process!)

The first motion picture ever to combine live action and animated puppets in color! "Alice In Wonderland," one of the world's best-loved stories becomes a film which captures all the charm and wonder of Lewis Carroll's immortal classic! Will be pre-sold by one of the most intensive nationwide campaigns ever put behind any film.

WATCH EAGLE LION • WATCH EAGLE LION

"NORTHWEST STAMPEDE"

IN GLOWING **CINECOLOR**

Large-scale outdoors romance filmed in full Cinecolor in the majestic Canadian Rockies! The first motion picture to bring to the screen the thrills of the world-famed Calgary Stampede! The cast is headed by lovely JOAN LESLIE, JAMES CRAIG and JACK OAKIE.

WATCH EAGLE LION • WATCH EAGLE LION

"THE SPIRITUALIST"

TURHAN BEY, LYNN BARI, CATHY O'DONNELL and RICHARD CARLSON head the fine cast of this great romantic drama of phoney spiritualists who prey on their gullible dupes! Timely and thrilling exploitation hit!

WATCH EAGLE LION • WATCH EAGLE LION

"BORDER PATROL"

The producer, director and writer of "T-Men" again join forces to make "Border Patrol," in the same great box-office tradition! The film will be a tremendous screen tribute to the Treasury Department operatives who guard our border against international slavers!

WATCH EAGLE LION • WATCH EAGLE LION

THESE **21**
GREAT FILMS
ARE SET TO GO....

Experienced showmen know that the balance of the Eagle Lion program will measure up to them in every boxoffice essential!

BUILD BOXOFFICE WITH EAGLE LION!....

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

WATCH EAGLE LION • WATCH EAGLE LION

STRAIGHT TALK

From **EAGLE LION**

Here are the Facts:

- 1** Eagle Lion is in business for only one reason—to deliver films which will make profits for exhibitors and producer-distributor alike.
- 2** We know that we are partners of every exhibitor in the truest sense of the word. We know that we can make profits only if our pictures make profits for the exhibitors who play them.
- 3** Every move made by Eagle Lion—whether in production or the preparation of “hand-tailored” promotion and point-of-sale selling designed to bring in every possible dollar at the boxoffice—is planned as another step in our campaign to make Eagle Lion the industry’s outstanding source of supply of fine boxoffice product.
- 4** The record proves that our program is right . . . just look back over the list of great boxoffice properties and great selling campaigns we’ve delivered up to now—the Cinecolor smash, “Red Stallion”; “T-Men,” based on a composite of actual Treasury Department cases, starring Dennis O’Keefe; the six-star-studded “Ruthless”; “Northwest Stampede,” Cinecolor outdoors romance starring James Craig and Joan Leslie; the Abbott and Costello comedy hit, “The Noose Hangs High”; “Canon City,” factual drama filmed at the Colorado State Penitentiary, scene of the country’s most thrill-packed jailbreak; “Mickey,” the Cinecolor heart-warmer which made a star of young singer Lois Butler; and “Hollow Triumph,” Paul Henreid-Joan Bennett co-starring dramatic romance.
- 5** We’ve got the production know-how to make fine boxoffice pictures . . . we’ve got the sales know-how that brings patrons into your theatre . . . and with that combination, you always have the assurance that **EAGLE LION FILMS ARE DESIGNED TO DO BUSINESS . . . MORE BUSINESS . . . RECORD BUSINESS!**

BOXOFFICE PRODUCT...
... that's what exhibitors **WANT**
... that's what exhibitors **NEED**
... that's what exhibitors **GET**
... from **EAGLE LION!**



'Inner Sanctum' Contest Open To Round Tablers

Al Zimbalist, national ad publicity head of Film Classics, Inc., announces a spectacular national tieup by which theatre managers all over the country will have an opportunity to receive supplementary prizes for their showmanship in presenting the forthcoming picture "Inner Sanctum." Of course, the primary reward for showmanship is money at the box office, but this will demonstrate a cooperative arrangement with an added benefit.

The manufacturers of "Inner Sanctum" wallets, the Aristocrat Leather Products, through Sy Knee, company president, will give a 1949 Crosley station wagon (very handy to have around the theatre) and 49 other prizes, to managers turning in the best exploitation jobs on the suspenseful picture, which stars Mary Beth Hughes and Charles Russell. Judges will include the director of the Round Table, Al Zimbalist, and Sy Knee of Aristocrat.

Other prizes include: Second through fifth, sets of deluxe luggage; sixth through ninth, two-suiters bags; tenth through fifteenth, men's or women's wrist watches, and sixteenth through fiftieth, high priced "Inner Sanctum" wallets. In addition, every manager contesting will receive a special "Inner Sanctum" wallet. The contest closes April 15th, 1949.



Ed. Harris, manager of the El Rey theatre, Los Angeles, Calif., teaches youngsters vacation safety and promotes "Youth Month" in one motion. Above, young winners of his safety slogan contest are rewarded by Jim Bishop, president of the Safety Council, shown, left to right, with Ed. Harris, manager, Edward Rimpau, president of the Miracle Mile Association, and Officer Paul Hughie of the Los Angeles Police Department. Ed. says he is planning to duplicate the stunt in the near future.

Gets Hospital Sponsorship

J. D. Edwards, manager of the Park theatre, Williamsport, Pa., arranged an effective tieup with his local Blue Cross and the Williamsport Hospital, to exploit the March of Time release, "The Case of Mrs. Conrad." A special showing of the picture for hospital and civic authorities, and a lobby display of dolls, resulted in newspaper breaks.

Wins a Weekend In New York City

We know that Leon W. Korr, manager of the Earle theatre, Allentown, Pa., will be in New York on September 17th, for he won a Universal-International weekend in New York for the best exploitation of "Tap Roots," and we've seen evidence of his showmanship. First, he tied up six radio sponsors on local stations, and got himself a lot of good advertising, cost free. Then he rented some hoop-skirts from a costumer, and dressed two Allentown girls in pre-Civil War fashions, to literally stop traffic on Main Street through two days.

As a follow-up, he promoted a "Tap Roots" sundae that brought back memories of the deep South, and he landed plenty of cooperative newspaper ads with real estate dealers, local stores and shops. Contest was underwritten to find the person who had lived longest in any home in Lehigh County, winner to receive two sycamore trees. Tear sheets from Allentown *Evening Chronicle* prove that local papers liked it.

RKO Theatres Suggesting "Good Sam" Contest

RKO Theatres are planning contests throughout the country to find "Who Is The Good Sam of Your Town" with voting to take place in each community during the first week of the run of the new picture. Instructions sent out by Harry Mandel, from the home office in New York, give theatres a complete set-up for conducting the contest. Suggestion is made to explain "Good Sam" to local Chamber of Commerce and to cooperating merchants.



Alfred Lowenthal, manager of the Skouras Tivoli theatre, Jersey City, N. J., and a good friend of the Round Table, sends us this picture of "the little rodeo" that he held in front of his theatre as ballyhoo for "Sioux City Sue", which attracted 700 children to start off his "Youth Month" program.

a J.A.R.O. tribute to Martin Quigley

The J. Arthur Rank Organisation is proud to record its appreciation of a third of a century's service to the international film industry by the Editor and Publisher of "The Motion Picture Herald". In the further progress of world film-making it is pleased to announce that from Britain will come these films for release throughout the United States of America.

THE J. ARTHUR RANK ORGANISATION



UNIVERSAL—INTERNATIONAL

HAMLET

Laurence Olivier produces, directs, stars in first picture since "Henry V," with Jean Simmons, Eileen Herlie, Basil Sydney, Felix Aylmer, Esmond Knight, Harcourt Williams.
Production Supervisor: Phil C. Samuel
Assistant Producer: Anthony Bushell
Associate Producer: Reginald Beck

THE BLUE LAGOON *In Technicolor*

Jean Simmons, Donald Houston, Noel Purcell.
Co-producers: Frank Launder and Sidney Gilliat

Director: Frank Launder

DULGIMER STREET

Richard Attenborough, Fay Compton, Alastair Sim, Andrew Crawford, Susan Shaw.
Co-producers: Sidney Gilliat and Frank Launder

Director: Sidney Gilliat

THE PASSIONATE FRIENDS

Ann Todd, Trevor Howard, Claude Rains.
Director: David Lean

ONE NIGHT WITH YOU

Starring Nino Martini, Patricia Roc, Bonar Colleano.

Producer: Josef Somlo

Director: Terence Young

GOOD TIME GIRL

Jean Kent, Dennis Price, Flora Robson, Griffith Jones, Herbert Lom.

Director: David MacDonald

Screenplay by Muriel and Sydney Box and Ted Willis

WOMAN HATER

Stewart Granger, Edwige Feuillere, Ronald Squire, Jeanne de Casalis.

Producer: William Sistrom

Director: Terence Young

CHRISTOPHER COLUMBUS

In Technicolor

Fredric March, Florence Eldridge, Linden

Travers, Francis L. Sullivan.

Executive Producer: Sydney Box

Director: David MacDonald

Producer: Frank Bundy

EAGLE—LION

BLANCHE FURY *In Technicolor*

Starring Stewart Granger, Valerie Hobson.

Producer: Anthony Havelock-Allan

Director: Marc Allegret

OLIVER TWIST

Made by the same team who gave you "Great Expectations," "Brief Encounter," "This Happy Breed."

With Robert Newton, Kay Walsh, Alec Guinness, Francis L. Sullivan, Henry Stephenson, Josephine Stuart.

Introducing John Howard Davies.

THE RED SHOES *In Technicolor*

Written, directed and produced by Michael Powell and Emeric Pressburger, with Anton Walbrook, Moira Shearer, Leonide Massine, Marius Goring, Esmond Knight, Albert Basserman.

ESTHER WATERS

Kathleen Ryan, Dirk Bogarde, Fay Compton.

Produced and directed by Ian Dalrymple and Peter Proud.

THE OLYMPIC GAMES OF 1948

In Technicolor

Produced by Castleton Knight.

SARABAND *In Technicolor*

Stewart Granger, Francoise Rosay, Joan Greenwood, Flora Robson.

Producer: Michael Balcon

Associate Producer: Michael Relph

Director: Basil Dearden

SCOTT OF THE ANTARCTIC

In Technicolor

John Mills in title role, with Derek Bond.

Director: Charles Frend

Producer: Michael Balcon

Associate Producer: Sidney Cole

THE BAD LORD BYRON

Dennis Price, Mai Zetterling, Joan Greenwood, Sonia Holm.

Producer: Aubrey Baring

Executive Producer: Sydney Box

Director: David MacDonald

MR. PERRIN AND MR. TRAILL

David Farrar, Marius Goring, Greta Gynt.

Producer: Alexander Galperson

Director: Lawrence Huntington

MIRANDA

Googie Withers, Glynis Johns, Griffith Jones, John McCallum, Margaret Rutherford.

Producer: Betty Box

Executive Producer: Sydney Box

Director: Kenneth Annakin

Eliminate Crime Films, PCCITO Trustees Insist

A demand that the Motion Picture Association of America "take immediate steps" to eliminate pictures portraying crime and sex themes was issued last Thursday by the trustees of the Pacific Coast Conference of Independent Theatre Owners meeting in Los Angeles September 14-17.

The trustees cited such pictures as "Rope," "Canon City," "Sorry, Wrong Number," and "Lulu Belle" as cases in point and adopted the following resolution:

"In view of the great many protests being made by women's organizations and in view of the definite commitment having been made by MPAA—therefore, PCCITO, in the interests of its members and the public which they serve, not only strongly protest this practice, but demand that MPAA take immediate steps to fulfill their commitment to eliminate this class and type of picture."

In other actions, the trustees voted to set aside one day of each quarterly meeting for an "exhibitor clinic" at which exhibitor problems will be discussed before a panel of experts on such matters as insurance, taxation and business procedure.

The trustees reelected Hugh Bruen as treasurer and Robert H. Poole as executive secretary.

Leo Brecher New President Of Metropolitan Theatres

Leo Brecher, New York circuit operator, has been nominated for president of the Metropolitan Motion Picture Theatres Association, New York. His nomination and others are tantamount to election. Mr. Brecher will take over as president October 1, succeeding Fred J. Schwartz, who will become chairman of the board. Other nominations include: Edward Rugoff, first vice-president; Sol Strausberg, second vice-president; Russell Downing, treasurer. Named to the board are: Mr. Brecher, Mr. Schwartz, Mr. Rugoff, Mr. Strausberg, Mr. Downing, Malcolm Kingsberg, Oscar Doob, Sam Rinzler, Robert Weitman, Julius Joelsson, Sam Rosen, David Katz and Harry Goldberg.

"Olympic Games of '48" Opens on Broadway

"The Olympic Games of 1948," the Eagle Lion Technicolor release of the London Olympic Games, was to open Friday at the Gotham theatre, New York. The picture is a feature-length documentary produced by Castleon Knight for the J. Arthur Rank Organization. It includes shots of the winter games held at St. Moritz last January. The American version of the picture features a commentary by Ted Husing and Bill Stern.

Wisconsin Rules Checkers Need Detective Licenses

Theatre checkers operating in Wisconsin must be licensed as private detectives and must be under bond, according to an opinion handed down last week by state Attorney General Grover L. Broadfoot. The ruling pertains to blind checking, as well as conventional confidential checking. The opinion was an interpretation of Section 175.07 of the Wisconsin Statutes. The move to obtain this opinion was originated by Harold Berkholtz, an exhibitor from West Bend, Wis., with the backing of the Independent Theatre Owners of Wisconsin and Upper Michigan.

House Committee Hear Complaints

The House Small Business Committee heard protests from complaining independent exhibitors last week in Kansas City.

Among those testifying at the hearings conducted by Walter C. Ploeser, committee chairman, was Louis Sosno, Moberly, Mo., exhibitor, who asked the committee to find a way of stopping "uncontrolled competitive bidding" pending the outcome of the U. S. vs. Paramount anti-trust suit. Mr. Sosno felt that a ban on cross-licensing would be a "crucial remedy."

L. V. Larsen, exhibitor of Webb City, Mo., and president of the Kansas City Allied unit, offered examples, in general terms, of what he called "hardships" caused by the circuits' domination of the area. Fred D. Herbst, buyer and booker at the Kansas City Allied offices, outlined the Kansas City clearance arrangement in which, he said, there is only one first run independent.

Numerous film men, including representatives of the circuits and the distributors, sat in on the hearings as observers.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency has reviewed seven new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Jungle Goddess" and "Walk a Crooked Mile." In Class A-II, unobjectionable for adults, were: "Apartment for Peggy," "Hollow Triumph," "Lady at Midnight" and "Pagliacci" (Italian). "Miss Tatlocks Millions" was placed in Class B, objectionable in part, because of "suggestive sequences" and because it "tends to condone immoral actions."

Matthews to Speak

Glenn E. Matthews, technical editor, Eastman Kodak Laboratories, Rochester, will make the keynote address to a clinic on photography in industry, sponsored by the Technical Division of the Photographic Society of America at its national convention opening November 4 in Cincinnati. His subject is to be "Photography in Business and Industry." A lot of industry is business.

Practice Code Presented for NBC Affiliates

Provisions of a new and improved code of standards and practices to govern both the AM and television activities of the National Broadcasting Company were presented to NBC affiliates this week at the NBC annual convention at Sun Valley, Idaho.

In many sections the code resembles the standards proposed at the National Association of Broadcasters convention in Atlantic City last year. Worked out by Ken R. Dyke, vice-president in charge of programs and continuity acceptance, the code was presented to the NBC stations for voluntary acceptance and subject to modifications.

Prior to the convention, Mr. Dyke toured the country visiting stations and also received pledges of cooperation from talent and advertisers. NBC has had a broad code since its inception in 1926.

Among the important new points of the code are the following: NBC will broadcast no crime or mystery programs before 9:30 P.M. eastern time; 8:30 P.M. central time and 9 P.M. elsewhere; commercial copy in news programs is limited with no middle commercial permitted; simulated spot announcements must be avoided; NBC will accept no further "giveaway" programs until the Federal Communications Commission clarifies its stand on the subject; non-compliance with NBC policies will bring about a 30-second fade to explain the reason for the cut. Until television's position is solidified, the code will apply to that medium also.

NBC television will not carry films rejected by the Production Code Administration.

Name Committee Heads For Pioneers' Dinner

The dinner committee of the Motion Picture Pioneers met in New York last Thursday and named the following committee chairmen: Hal Hodes, general administration; Gilbert Josephson, hotel reservations and decorations; Jack Levin, dais and speakers; Marvin Kirsch, entertainment; Leon Leonidoff, stage director; Bert Sanford, induction of new members; Harry Takiff, finances, and Jack Goldstein, publicity.

Texas Allied Elects Isley To Succeed Colonel Cole

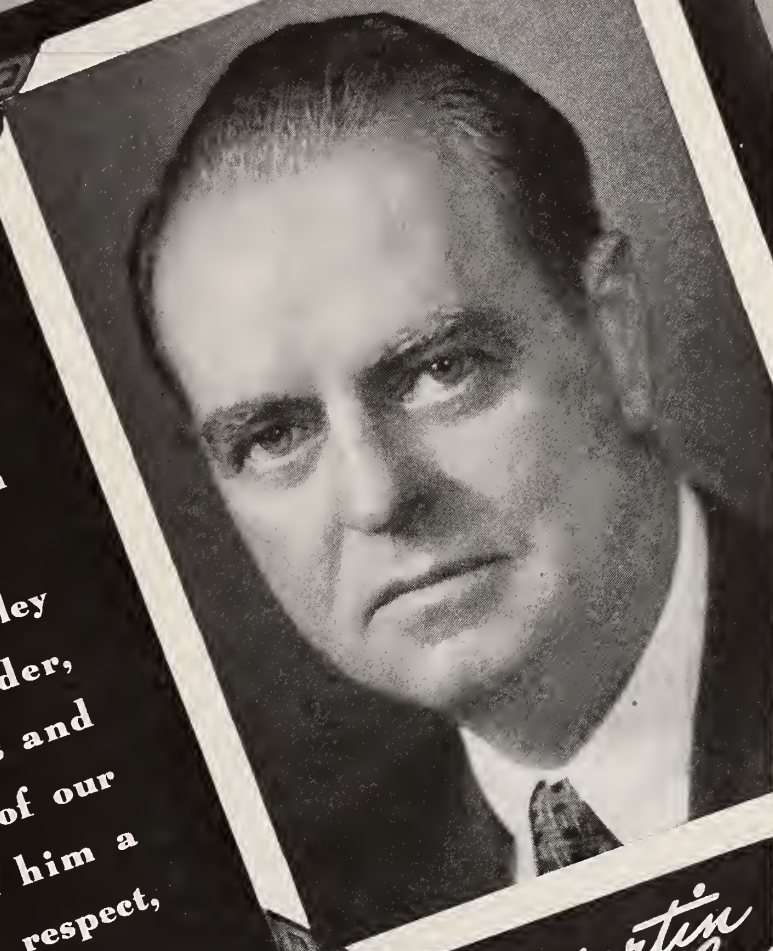
Phil Isley of Isley Theatres was elected president of Allied Theatre Owners of Texas at a special meeting of the directors held in Dallas September 19 to act on the resignation of Col. H. A. Cole, who had been in office since 1921. Board members also voted to defer the ATO autumn convention to spring because Allied's national convention and the Texas unit's meeting would otherwise be held too close together.

One third of a century...

In our Album of Friendship we find the name of a man whose lofty principles and steadfast courage, have, for 1/3 of a century, stood for the highest precepts of the motion picture industry.

That man is Martin Quigley... editor, publisher, leader, friend, whose fine deeds and honest labors in behalf of our industry, have earned him a salute of affection and respect, in which we, of National Screen Service, are privileged to join. ... May the coming years reciprocate, in abundance, the fulfillment of Martin Quigley's every dream.

The Prize Baby



Martin Quigley

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



Thru the years

with
Martin Quigley

In these trying times, when the whole world seems to be caught in a snare of deceit and selfishness, it is very gratifying to know that the great medium of motion pictures, still stands as the beacon to lead bewildered people in the right direction. This industry of ours has never pretended to have effected complete perfection because industries like people are governed by many influences, and therefore subject to changes. Stability of character, however, like principles, never change, even in man, much less in a business which usually reflects his leadership. The Brulatour organization is proud to be part of this great motion picture fraternity that joins hands in this issue of MOTION PICTURE HERALD to celebrate the first third of a century of progress of one of its esteemed leaders, MARTIN QUIGLEY, whose untiring efforts and faithful service as Editor-in-Chief and Publisher of the Quigley Publications, has established a common understanding among our people. His responsibilities and achievements are recognized even by his critics. Yes, to such a man we can indeed say truthfully, *"congratulations for doing such a grand job, and trust that your wisdom and guiding spirit will continue to be felt for another third of a century."*

J. E. BRULATOUR, INC.
FORT LEE • CHICAGO • HOLLYWOOD

William J. German

PRESIDENT

"Serving the Motion Picture Industry Since 1910"

EASTMAN FILM • BRULATOUR SERVICE

LEO LOVES ENTERPRISE

NO MINOR VICES

The gayest, slappiest, happiest comedy of the year. Starring DANA ANDREWS, LILLI PALMER and LOUIS JOURDAN, with Jane Wyatt and Norman Lloyd. Produced and directed by Lewis Milestone. Original screenplay by Arnold Manoff.

FORCE OF EVIL

The story of the
Numbers Racket

This year's "Body and Soul." Starring JOHN GARFIELD, with Thomas Gomez and Marie Windsor and introducing BEATRICE PEARSON. Produced by that "Body and Soul" man Bob Roberts and directed by Abraham Polonsky from Pulitzer prize-winning novelist Ira Wolfert's "Tucker's People."

CAUGHT

The American film debut of JAMES MASON, co-starring with BARBARA BEL GEDDES and ROBERT RYAN in a great drama of today. From Libby Block's best-selling "Wild Calendar." Produced by Wolfgang Reinhardt. Directed by Max Opuls.

...and **ENTERPRISE** just loves **MGM**,
with all our thanks to Bill Rodgers and
his great Metro sales crew... Howard
Dietz, Si Seadler, Herb Crooker, Howard
Strickling, Frank Whitbeck, Ernie Emerling
...and 27,000 more!



*Congratulations
and Best Wishes*

Eastman Kodak Company



"Technicolor" is a trade-mark

Congratulations to Martin Quigley

Dear Martin:

Few men in any line of endeavor have equalled your record of a Third of a Century of service to the motion picture industry as editor and publisher of Quigley Publications.

The entire industry is your debtor. May we have the benefit of your experience and counsel for many years to come.

Very sincerely,

Herbert Kalmus

TECHNICOLOR MOTION PICTURE CORPORATION

Martin Quigley

It is a privilege to join
with your many other friends
in extending to you
sincere best wishes on this
Third of A Century Anniversary
of your entry into the
motion picture publishing business

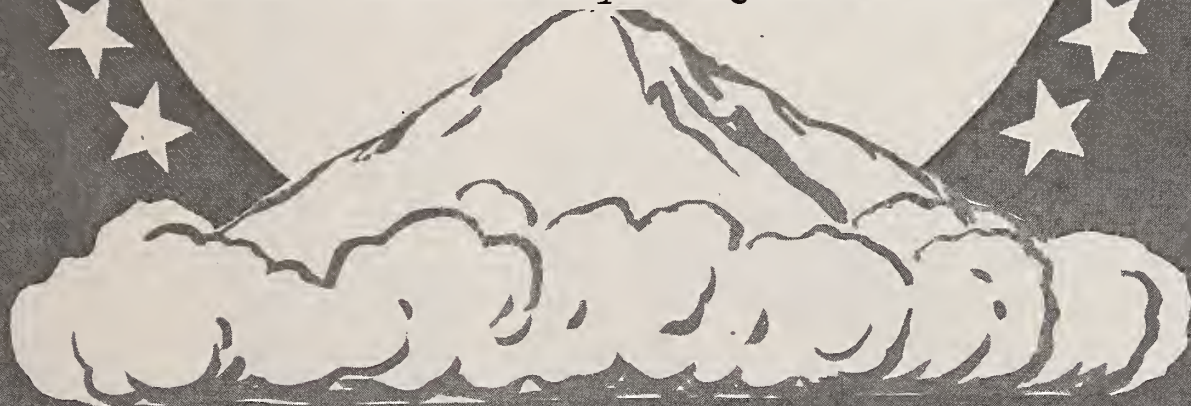
Bankers Trust Company
New York





Paramount Pictures
ARE HOLLYWOOD'S TOPS !

Paramount Film Service, Ltd. (Great Britain)
proudly greet and congratulate the Editor
and Publisher of Motion Picture Herald
on completion of a third of a century
of conspicuous and valuable service to the
Motion Picture Industry throughout the world.



GREAT PICTURES ARE COMING TO YOU
...from Paramount !

Realart

THE GREATEST

DOES IT AGAIN

JUNGLE SHOW

ON EARTH

its **UNTAMED THRILLS!** with its **SAVAGE FURY...** its **RAPTUROUS BEAUTY!**

☆☆☆☆

Available NOW
at these **REALART**
franchise holders

Albany, Buffalo, New York

Principal Film Exchange Inc.
630 Ninth Ave., N. Y. C.

Atlanta

United Film Distributors, Inc.,
164 Walton St., N.W., Atlanta Ga.

Boston, New Haven

Embassy Pictures Corp.,
16 Piedmont St., Boston, Mass.

Charlotte

Screen Guild Productions of the Carolinas, Inc.
300 West 3rd St., Charlotte, N. C.

Chicago

Henri Elman Enterprises, Inc.,
1327 So. Wabash Ave., Chicago, Ill.

Cincinnati, Indianapolis

Popular Pictures Corp.
1632 Central Pkwy., Cin., O.

Cleveland

Realart Pictures at Cleveland,
2108 Payne Ave., Cleveland, Ohio.

Dallas

Screen Guild Productions of Texas,
308 So. Harwood St., Dallas, Texas.

Denver, Des Moines

Kansas City, Omaha

Selected Pictures, Inc.,

1044 Broadway, Denver, Colo.

Detroit

Allied Film Exchange
2310 Cass Ave., Detroit, Mich.

Los Angeles

Realart Pictures Co. of So. Cal.
1928 S. Vermont Ave., Los Angeles, Cal.

Minneapolis, Milwaukee

Independent Film Distributors,
111 No. 11th St., Minneapolis, Minn.

New Orleans—Memphis

Screen Guild Productions of La.
218 So. Liberty St., New Orleans, La.

Oklahoma City

Screen Guild Productions Inc., of Okla.
708 West Grand, Oklahoma City, Okla.

Philadelphia

Bax Office Pictures, Inc.
1301 Vine Street, Philadelphia, Pa.

Pittsburgh

Screen Guild Productions of Pittsburgh, Inc.
415 Van Braam St., Pittsburgh, Pa.

Seattle, Portland

Favorite Films of California,
2231 Second Ave., Seattle, Wash.

St. Louis

Screen Guild Productions at St. Louis.,
3326 Olive St., St. Louis, Mo.

San Francisco

Favorite Films of California, Inc.,
261 Golden Gate Ave., San Francisco, Cal.

Washington, D. C.

Equity Film Exchanges, Inc.,
341 West 44th St., N. Y. C.

**CAPTIVE
WILD
WOMAN**

with
EVELYN ANKERS JOHN CARRADINE
MILBURN STONE LLOYD CORRIGAN
MARtha MacVICAR VINCE BARNETT

and shockingly savage
ACQUANETTA
AS THE GORILLA GIRL



**DRUMS OF THE
CONGO**

WITH A CAST OF THOUSANDS
Headed by
ONA MUNSON · STUART ERWIN
PEGGY MORAN · DON TERRY
RICHARD LANE · TURHAN BEY



REALART Pictures, Inc.

2 PARK AVENUE, NEW YORK (16) N. Y.
MURRAY HILL 5-7428

HEARTIEST CONGRATULATIONS

and

BEST WISHES

to

MARTIN QUIGLEY

from the Directors of

ASSOCIATED BRITISH PICTURE CORPORATION LTD.

SIR PHILIP WARTER, Chairman
C. J. LATTA (U.S.A.) Managing Director
ROBERT CLARK, M.A., LL.B.
ERIC G. M. FLETCHER, LL.D., M.P.,
Deputy Chairman
EDWARD MALONEY, F.C.A.

**30 GOLDEN SQUARE,
LONDON, W.1.**

Greetings

COMERFORD-PUBLIX
THEATRES CORP.

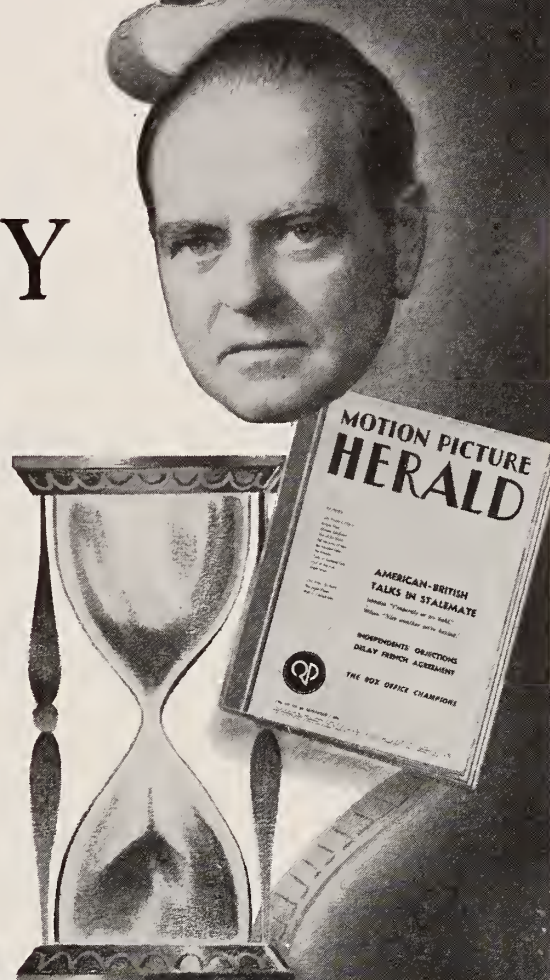
SCRANTON

PENNSYLVANIA

We Salute MARTIN QUIGLEY

for a third of
a century of
service to the
motion picture
industry...

1915-1948



CHARLES P. SKOURAS
President

FOX MIDWEST THEATRES

Elmer C. Rhoden, President

FOX INTERMOUNTAIN THEATRES

F. H. Ricketson, Jr., President

EVERGREEN THEATRES

Frank L. Newman, Sr., President

FOX WISCONSIN THEATRES

Harold J. Fitzgerald, President

FOX WEST COAST THEATRES

George Bowser, General Manager

FOX DETROIT THEATRE

David M. Idzal, Managing Director

FOX PHILADELPHIA THEATRE

Harold W. Seidenberg, Managing Director

SKOURAS THEATRES *Corporation*



1501 BROADWAY, NEW YORK CITY

**from Canada,
famous playersmen*
send cordial greetings
and join in congratulating
MARTIN QUIGLEY
in celebrating his
THIRD OF A CENTURY
as publisher of the
MOTION PICTURE HERALD**



**FAMOUS PLAYERS
CANADIAN CORPORATION, Ltd.**

**we're proud that one of our men,
Ivan Ackery, was the first Canadian
ever to win the Quigley Grand
Award for Showmanship*

A NEWCOMER

THE NEWEST OF CANADA'S
COAST-TO-COAST ODEONS

SHOWPLACE OF THE DOMINION

The **ODEON** *Toronto*
TWENTY CARLTON STREET



Salutes

AN OLD TIMER

THE MOTION PICTURE HERALD

WE, WHO ARE PRESENTLY BEING
WIDELY ACCLAIMED FOR THE
MAGNIFICENCE OF THIS NEWEST
ODEON, — CONGRATULATE

MARTIN QUIGLEY

AND HIS ASSOCIATES, ON THEIR
ACCOMPLISHMENTS AND CONTRIBUTIONS
TO THE INDUSTRY —

WE ARE PROUD TO PAY TRIBUTE
ON THEIR SIGNIFICANT ANNIVERSARY

THE ODEON THEATRES (CANADA) LTD.

J. EARL LAWSON
PRESIDENT

Best Wishes

From—

THE WORLD'S OLDEST
THEATRE ORGANIZATION!

**HARRIS
AMUSEMENT
CO.**

PITTSBURGH, PA.

The Late
SENATOR
JOHN P. HARRIS

Who Opened
The WORLD'S FIRST
ALL MOTION
PICTURE THEATRE



RADIO CITY MUSIC HALL

Showplace of the Nation

Rockefeller Center, N. Y.



*A*n institution known throughout the world for its presentation of outstanding motion pictures and stage shows notable for their good taste, beauty and perfection of execution.

•

FABIAN THEATRES CORPORATION

NEW YORK, N. Y.

S. H. FABIAN

SAMUEL ROSEN

THE FINEST IN MOTION PICTURE ENTERTAINMENT!

Paramount THEATRES

Hollywood's

Smartest

6838 Hollywood Blvd.

Los Angeles'

Largest

Sixth and Hill Streets

UNDER THE
DIRECTION OF

★ *Fanchon & Marco*
INC.

NEW YORK
SAINT LOUIS
LOS ANGELES



**Jones,
Linick
and
Schaefer**



TO Martin Quigley

*The Paramount,
Home of Broadway's
Original
2-for-1 Shows,
Extends Heartiest
Congratulations*

ROBERT M. WEITMAN
Managing Director

JACK MCINERNEY
Publicity Director

*Congratulations
Best Wishes—*

MARTIN QUIGLEY

After a Third of Century of
daring to speak out, your hearty
constructive criticism has
been a high contribution
to our Industry.

A. H. BLANK

PRESIDENT
TRI-STATES THEATRE CORP.
CENTRAL STATES THEATRE CORP.

Felicitations

to

Martin Quigley

Editor and Publisher
on the

THIRD OF A CENTURY ANNIVERSARY

of the

MOTION PICTURE HERALD



C. & F. THEATRE CO.

Providence, R. I.

J. J. O'LEARY, Pres.

E. M. FAY, Treas.

Congratulations

from the

SHEA CIRCUIT

Best wishes to

Martin Quigley

Vincent R. McFaul

ESSANESS

THEATRES

CORPORATION

Greetings

from your

Northern Neighbors

||
CONSOLIDATED
Theatres Ltd,
||

Montreal
Canada

CENTURY THEATRES

BROOKLYN

LONG ISLAND

CONGRATULATIONS

AND OUR VERY BEST WISHES—

Martin Quigley

ON YOUR THIRD OF A
CENTURY ANNIVERSARY.



HOME OFFICE
BEAUMONT, TEXAS

BEST WISHES

DURWOOD THEATRES

KANSAS CITY
MISSOURI



ED. D. DURWOOD
S. H. DURWOOD
B. M. GRANT
J. H. PRAETZ, JR.

Congratulations

AFFILATED THEATRE SERVICE



ROBERT L. LIPPERT

GEORGE MANN

CELEBRATIONS ARE IN ORDER!

—CALIFORNIA, THE CENTENNIAL STATE, TOASTS
MOTION PICTURE HERALD'S THIRD OF A
CENTURY . . .

MICHAEL A. NAIFY
United California Theatres, Inc.
T. & D. Jr. Enterprises, Inc.
Golden State Theatres



ASSOCIATED PRUDENTIAL
THEATRES, INC.



Compliments of

RANDFORCE AMUSEMENT CORP.



SAMUEL RINZLER

EMANUEL FRISCH

HAROLD RINZLER



THERE

WILL

BE

A

MOTION

PICTURE

FOUNDATION



Sam Switow

Harry Switow

Fred Switow

Louisville, Ky.

DIPSON THEATRES, INC.

AND

Affiliated Companies

BATAVIA, NEW YORK

Compliments

of

ALLIANCE THEATRE CORP.

S. J. GREGORY

General Manager

San Salvador Planning Theatre Development

Washington Bureau

San Salvador's governmentally controlled theatre monopoly, the National Theatre Circuit, is planning a theatre development program, according to Nathan D. Golden, chief of the film division for the Department of Commerce. Among the plans is one to move the Cine Popular, a barn-type theatre with plank seats, out of San Salvador to one of the suburbs and construct a modern theatre on the site. Plans are also at hand to build new theatres in San Salvador suburbs. As of July 1, according to the report, there were 26 theatres operating on the island.

Tropical Building Drive-In

Tropical Drive-In Theatres, Inc., will build a drive-in theatre on a 33-acre tract in the western section of Duval County, Fla., according to a building permit issued by the County Engineer's office in Jacksonville. The house will cost an estimated \$150,000. Richard E. Beck is president of Tropical.

City College Expanding Its Film Institute

City College, New York, will expand its Institute of Film Techniques to full daytime status this fall. For the first time since the Institute was formed, film courses will be

offered which may be credited towards a bachelor's degree. The specialized evening courses, which are open to the general public, will be continued. Daytime courses will be offered in the history of motion pictures, the documentary film as an educational tool, fundamentals of film production, motion picture photography, writing and editing, practice in film production and film workshop.

Opens Kentucky House

Ruffin Amusement Company opened its Ritz theatre at Hickman, Ky., on September 16 with a 30-minute broadcast originating from the stage and carried by radio station WENK.



Dean Spencer, recordist, operating the "300" System mounted on a light truck in the field in Alaska.

"HARPOON" A Danches Bros. Production
Produced and Directed by Ewing Scott
Released by Screen Guild Production, Inc.
Recordist..Dean Spencer **Sound..Western Electric**

Sound Problems Licked in Alaska's Arctic By Western Electric's "300" System

"Harpoon," a Danches Bros. Production made in Alaska and at sea off the Aleutians, presented the toughest sort of on-the-spot recording job.

The producers flew a compact Western Electric "300" System to Alaska, mounted it on the deck of a small whaler for sea-going sequences, in the back of a light truck for on-shore scenes. The sturdy equipment took in stride rough seas,

rigorous climate, rugged transportation facilities. From Anchorage to Nome to Cape Prince of Wales and the Bering Sea—it delivered high quality sound tracks.

Unqualified success on assignments like this makes the "300" Series an honored companion to Western Electric's "200" Series Newsreel System and the famous DeLuxe "400" System.

Write today for full information.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.
Hollywood office—6601 Romaine St.

Since 1898...

THE
AGENCY
OF
THE
SHOW
WORLD



WILLIAM MORRIS AGENCY, INC.

NEW YORK * BEVERLY HILLS * CHICAGO * LONDON

To Martin Quigley:

A third of a century is a very long time—But a third of a century in the motion picture business is much longer than a long time. To have reached the position that you have, Martin, my friend, and to have retained that position with the dignity and calm tolerance that you have shown through all these years—'tis a pleasure to tip one's hat to you in appreciation of what you have done for our industry. Those of us, who know how you have helped steer the "ole boat" through dangerous and shallow waters will always look upon your unselfish and untiring talents with a great deal of humble appreciation. 'Tis a long time, my good friend, since first our paths crossed and may they continue to cross for a long time to come.

Edward G. Solomon

Congratulations

MARTIN



Walter Wanger

Edward Small PRODUCTIONS

IN RELEASE

Red SKELTON as
THE FULLER BRUSH MAN
co-starring **Janet BLAIR**

with
DON MCGUIRE • HILLARY BROOKE • ADELE JERGENS • ROSS FORD
TRUDY MARSHALL • Screenplay by Frank Tashlin and Devery Freeman
Based upon a SATURDAY EVENING POST story by Roy Huggins
Produced and Directed by **S. SYLVAN SIMON**
Columbia Release

IN RELEASE

T-MEN
starring **Dennis O'KEEFE**

with **Mary Meade • Alfred Ryder • Wally Ford**
June Lockhart • Charles McGraw
Produced by **AUBREY SCHENCK** • Directed by **ANTHONY MANN**
Written by **John C. Higgins**
Suggested by a Story by **Virginia Kellogg**
Eagle Lion Release

IN RELEASE

WALK A CROOKED MILE
LOUIS starring DENNIS
HAYWARD • O'KEEFE

with **LOUISE ALLBRITTON** **CARL ESMOND**
Screenplay by **George Bruce**
Directed by **GORDON DOUGLAS**
Produced by **GRANT WHYTOCK**
Columbia Release

IN RELEASE

Robert Louis Stevenson's
THE BLACK ARROW
LOUIS starring JANET
HAYWARD • BLAIR

and featuring
George MACREADY • Edgar BUCHANAN
Screenplay by **Richard Schayer, David P. Sheppard**
and **Thomas Seller**
Directed by **GORDON DOUGLAS**
Produced by **GRANT WHYTOCK**
Columbia Release

IN RELEASE

RAW DEAL
starring
Dennis O'KEEFE
Claire TREVOR
Marsha HUNT

with **John Ireland • Raymond Burr**
Curt Conway • Chili Williams
Directed by **ANTHONY MANN**
Written by **Leopold Atlas and John C. Higgins**
Suggested by a Story by **Arnold B. Armstrong**
and **Audrey Ashley**
Eagle Lion Release

AWAITING RELEASE

Orson WELLES • Nancy GUILD
in
BLACK MAGIC

with
AKIM TAMIROFF • FRANK LATIMORE • MARGOT GRAHAME
STEPHEN BEKASSY • VALENTINA CORTESE
A **GREGORY RATOFF** Production

AWAITING RELEASE

WAR PATH
starring
George MONTGOMERY
Ellen DREW • Philip REED

Directed by **FORD BEEBE**
United Artists Release

VALENTINO
United Artists Release

IN PREPARATION

LORNA DOONE
Color by *Technicolor*

George MONTGOMERY
in *James Fenimore Cooper's*
LEATHER STOCKING TALES
United Artists Release

RELIANCE PICTURES, INC. Controlled by **Edward Small Productions, Inc.**
Releasing a program of six pictures thru 20th Century-Fox

*T*RIANGLE PRODUCTIONS
is happy to join with the inter-
national motion picture indus-
try in congratulating

MARTIN QUIGLEY

on his Third of a Century
anniversary.

MARY PICKFORD

CHARLES "BUDDY" ROGERS

RALPH COHN

Congratulations

Bing

ARTHUR HORNBLOW, Jr.

Congratulations!

JOE PASTERNAK

METRO-GOLDWYN-MAYER

George Sidney

Continued Success
MARTIN QUIGLEY



HENRY BLANKE



"THE TREASURE OF THE SIERRA MADRE"

"JUNE BRIDE"

"THE FOUNTAINHEAD"

Warner Bros.

DAVID BUTLER

In Release:

“Two Guys From Texas”

Completed:

“John Loves Mary”

“Look For the Silver Lining”

(The Life of Marilyn Miller)

Shooting:

“Two Guys and a Gal”



Jules Levey

Congratulations

MARTIN

BUD ABBOTT and LOU COSTELLO



NEXT PRODUCTION:

"AFRICA SCREAMS"

for

NASSOUR STUDIOS

JOSEPH L. MANKIEWICZ

CHESTER ERSKINE

"THE EGG AND I"

"ALL MY SONS"

UNIVERSAL-INTERNATIONAL



MARGARET O'BRIEN

Next Production
"LITTLE WOMEN"

METRO-GOLDWYN-MAYER

"By their works ye shall know them"

MARTIN QUIGLEY,

One Third of one Century!

Alma Maske
Helen Wilcox

Harry H. Thomas . . . Proudly Announces The Formation Of

EQUITY PICTURES, INC.

HARRY H. THOMAS, Pres.
JACK SCHWARZ, Vice Pres
JERRY THOMAS, Sec.
SAM WALLACE, Treas.

COMPRISING THESE PRODUCTION UNITS:

• **VINSON**

ARTHUR DRIEFUSS
Executive Producer & Director

• **ORBIT**

CONSTANTIN DAVID
Executive Producer

• **JERRY THOMAS**

JERRY THOMAS
Executive Producer

IN PRODUCTION

**"AN OLD
FASHIONED GIRL"**

Starring
Gloria Jean

COMPLETED

"PAROLE, INC."

Starring
*Turhan Bey
Michael O'Shea
Evelyn Ankers*

IN PRODUCTION

**RED RYDER
SERIES**

Starring
Jim Bannon
— in color —

PREPARING

**BRONCO
BUSTER
SERIES**

JUST COMPLETED:

• **Enchanted Valley**

STARRING:

*Alan Curtis
Anne Gwynne
Charles Grapewin*

• **Headin' For Heaven**

*Stuart Erwin
Glenda Farrell*

• **Shed No Tears**

*Wallace Ford
June Vincent*

TWELVE PICTURES SCHEDULED FOR NEXT TEN MONTHS

RELEASING THROUGH EAGLE LION FILMS

PRODUCTION CODE SET FOR BOMBAY

by V. DORAISWAMY
in Bombay

The Bombay Board of Film Censors, in close consultation with the Indian Motion Picture Producers Association, has formulated a production code similar in content and language to the American Production Code.

The Bombay code, titled "Fuller Suggestions in Regard to the Production of Films," was issued August 2. It has the approval of the Bombay State Government. The "Suggestions" are primarily intended to guide the Indian producers—those same producers who helped draw up the document.

Producer Responsible

An introduction to the code stresses the responsibility of the producer:

Although entertainment is the chief aim of a film, only a healthy type of entertainment, which deprecates what is harmful and promotes what is helpful, can be expected to recreate and rebuild a people. The producers, therefore, are expected to cater such entertainment as will lead the public to better thought and ultimately to a better life. The producer is requested to look upon the patronage of the public as a trust; a trust that implies responsibilities."

The code is concerned with religions and faiths, peoples, ideals and morals, history and mythology, law, crime, sex, and other matters.

It forbids profanity and asks respect for all religions and religious ceremonies; it does not permit the ridiculing of a whole nation, its race or people, its creeds or history; and it states, "no picture which will lower the moral standards of those who see it shall be presented."

The code forbids scenes showing illegal production of drugs or traffic in forbidden drugs. It states that "no crime shall be presented in a way which will create sympathy for it or inspire its imitation. It forbids the showing of third degree methods or "any form of brutality."

"Sanctity of the institution of marriage and respect of the home shall be maintained," according to the code.

Studied American Code

Special note is taken of kissing. That portion of the code reads: "Kissing or embracing by adults exhibiting passion repugnant to good taste, shall not be shown. Though common in Western countries, kissing and embracing by adults in public is alien to our country."

The Bombay board, comprised of 13 members, has studied the methods of operation of the U. S. Production Code. This code was formulated by Martin Quigley, in collaboration with Rev. Daniel A. Lord. The American code has served as a model for

the production code of Italy, the code recently adopted by the Provincial Government of Madras, India, and the codes being considered for Germany and several South American countries.

SWEDEN

by SVEN G. WINQUIST
in Stockholm

The higher amusement taxes ordered by the government in January of this year have brought new difficulties to the cinema owners. Higher taxes have meant higher admissions, and higher admissions have meant less patronage. Prior to the first of the year the taxes were 15 per cent on the first krona (27 cents) admission and 30 per cent on the remainder. Now the taxes are 30 per cent on the first krona and 45 per cent on the remainder.

▽

The present shortage of U. S. dollars is making it difficult for our distributors to import films from many countries. Svan Film, representing those German producers not in the Russian zone, cannot get licenses for any new films because the producers want payment in dollars. Terra Film has been refused licenses for the import of Austrian films for the same reason. Distributors of U. S. films have a special agreement with the Swedish Government and as long as this agreement exists there is no reason to suppose that the flow of U. S. films will be stopped. The trade, however, believes that it will be difficult for the Americans to renew their agreement next year.

▽

Swedish producers are very busy at present. Some 20 new films have either been completed, are in work, or have been planned for production soon. The Sandrew-Bauman Film Co. has recently completed "Havets Son" ("Son of the Sea") in Northern Norway. This is the first Swedish feature to be made in two versions—Swedish and English. Some of the 20 films will be produced in color—Technicolor as well as Cinecolor.

▽

Three new film companies were founded during the summer. Minerva Films, Stockholm, will engage in both production and distribution. The two others, Paris Film and Continentfilm, both in Stockholm, will engage in distribution only; the first handling French features, the second Italian product.

▽

Películas has been busy for the past several months building up its 16mm backlog of Mexican product.

Several Swedish films have used Norway as their location this summer. Europa Films Company, Stockholm, was on loca-

tion in the Vestlandet for some scenes for their new film, "The Girl from the Mountain Village." Svea Film Company used the only Norwegian studios at Jar for their new production, "Jorund, the Smith."

Most early awaited of the new productions is the English-Swedish "Havets Son" for this represents a definite play for the English-speaking markets. If this film succeeds abroad then similar productions are likely.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Although the Mexican Government's social insurance organization, Seguro Social, has denied reports published here that the bureau intends to buy two of Mexico's largest film studios, the Clasa and the Azteca, the trade still considers the purchase a possibility. Seguro Social, according to reports, would convert the studios into child welfare centers. If that isn't done, the trade believes that there is more than a possibility that the studios will be abandoned in some other fashion.

They believe this because of the depression in the industry—a reflection of the general economic depression—and because Mexico has far more studio space than the rather limited market for her pictures warrants.

Both studios have been outclassed in modern facilities by the Churubusco Studios, built and operated by RKO and its Mexican partner, Productores Mexicanos Asociados, and the Tepeyac studios.

The trade estimates that the maximum number of pictures Mexico should produce a year for her present markets should be no more than 80. At present there is studio space and facilities to produce four to five times that many feature.

▽

The exhibition of 16mm films is spreading widely here—portable theatres moved on trucks being taken to many communities where no film has ever been exhibited before. MGM and Películas Nacionales, which is the distributor for Mexico's five largest producers, are taking the lead.

▽

"La Perla" ("The Pearl") was declared the best Mexican picture of 1947 and Emilio Fernandez, the feature's director, was named the best director of the year by the Mexican Academy of Cinematographic Arts and Sciences. Holding a huge party September 3, the Academy also gave awards, among others, to: Blanca Estela Pavon, best actress, for her work in "When the Brave Weep"; Pedro Armendariz, best actor, for "La Perla," and Yolanda Vargas Dulche, best scenario, "Faces."

▽

Miguel Contreras Torres, noted for his long-running productions, is planning to produce "The Conquest of Mexico" . . . Julian Soler, prominent film and stage actor and secretary general of the National Actors' Union, has been signed by Alameda Films to direct "Negra Consentida."

Leo McCarey

JOHN M. STAHL

FRED KOHLMAR

Producer



20th Century-Fox

ROY DEL RUTH

With Best Wishes to Martin Quigley

HORIZON PICTURES, INC.

S. P. EAGLE

JOHN HUSTON

In Production:

"ROUGH SKETCH"

Starring

JENNIFER JONES

JOHN GARFIELD

PEDRO ARMENDARIZ

COLUMBIA RELEASE

SOL M. WURTZEL PRODUCTIONS, INC.

1417 N. WESTERN AVENUE
HOLLYWOOD 27, CALIF.

IN PREPARATION FOR 1949:

"TICKET TO NOWHERE"

"BIG JIM REARDON"

"BLUE STREAK"

DISTRIBUTED BY 20th CENTURY-FOX

Congratulations
MARTIN QUIGLEY
☆
ROBERT SISK

COMPLETED — 1948

"HILLS OF HOME"
"SUN IN THE MORNING"

METRO - GOLDWYN - MAYER

Dear Martin:

*Anybody who can go through a third
of a century in this business with nary an
ulcer MUST be a great man!*

Congratulations!

Sincerely,

Pete Smith

Congratulations, Martin, on Your Third of a Century Anniversary . .

This Is My 20th Anniversary

Delmer Daves (1928-1948)

<i>The Year</i>	<i>The Assignment</i>	<i>The Pictures</i>
1928	Property Boy	"ROAD TO RENO" (James Cruze Prod.)
	" "	"THE NIGHT FLYER" (James Cruze Prod.)
	" "	"THE RED MARK" (James Cruze Prod.)
	" "	"A MAN'S MAN" (MGM)
1929	Actor	"THE DUKE STEPS OUT" (MGM)
	Writer-Actor	"SO THIS IS COLLEGE" (MGM)
1930	Actor	"THE BISHOP MURDER CASE" (MGM)
	Actor	"GOOD NEWS" (MGM)
1931	Writer-Actor	"SHIPMATES" (MGM)
1932	Writer-Actor	"DIVORCE IN THE FAMILY" (MGM)
1933	Writer	"CLEAR ALL WIRES" (MGM) <i>Box-office Champion</i>
	" "	"NO MORE WOMEN" (Rogers-Para.)
1934	Writer	"DAMES" (WB) <i>Box-office Champion</i>
	" "	"FLIRTATION WALK" (WB) <i>Box-office Champion—Academy Nominee</i>
1935	Writer	"STRANDED" (WB)
	" "	"PAGE MISS GLORY" (WB)
	" "	"SHIPMATES FOREVER" (WB) <i>Box-office Champion</i>
1936	Writer	"THE PETRIFIED FOREST" (WB)
	" "	"THE GO-GETTER" (WB)
1937	Writer	"THE SINGING MARINE" (WB) <i>Box-office Champion</i>

<i>The Year</i>	<i>The Assignment</i>	<i>The Pictures</i>
1937	Writer	"SHE MARRIED AN ARTIST" (CoL)
1938	Writer	"PROFESSOR BEWARE" (Harold Lloyd-Para.)
1939	Writer	"\$1000 A TOUCHDOWN" (Para.)
	" "	"LOVE AFFAIR" (RKO) <i>Academy Nominee</i>
1940	Writer	"THE FARMER'S DAUGHTER" (Para.)
	" "	"SAFARI" (Para.)
	" "	"YOUNG AMERICA FLIES" (U. S. Govt.-CAA)
1941	Writer	"NIGHT OF JANUARY 16th" (Para.)
	" "	"UNEXPECTED UNCLE" (RKO)
1942	Writer	"YOU WERE NEVER LOVELIER" (Col.)
1943	Writer	"STAGE DOOR CANTEEN" (Lesser-UA) <i>Box-office Champion and Blue Ribbon Award</i>
1944	Writer-Director	"DESTINATION TOKYO" (WB) <i>Box-office Champion and Blue Ribbon Award</i>
	" "	"THE VERY THOUGHT OF YOU" (WB)
	" "	"HOLLYWOOD CANTEEN" (WB) <i>Box-office Champion</i>
1945	Director	"PRIDE OF THE MARINES" (WB) <i>Box-office Champion</i>
1947	Writer-Director	"THE RED HOUSE" (Lesser-UA)
	" "	"DARK PASSAGE" (WB) <i>Box-office Champion</i>
1948	Director	"TO THE VICTOR" (WB) <i>Current Release</i>
	" "	"A KISS IN THE DARK" (WB) <i>Completed</i>
1948	Writer-Director	"TASK FORCE" (WB) <i>In Preparation</i>

To the hundreds of friends who made these 41 pictures and my Anniversary possible,

THANKS !

Delmer Daves

ROBERT FELLOWS

PRODUCED:

WILD HARVEST
BLAZE OF NOON
BEYOND GLORY
SEALED VERDICT
CONNECTICUT YANKEE IN KING
ARTHUR'S COURT (Technicolor)
ONE WOMAN
STREETS OF LAREDO (Technicolor)

For
PARAMOUNT PICTURES

Congratulations!

AL JOLSON

Joel Talbot

FRED ASTAIRE

JAMES S. BURKETT

PRODUCER



CHARLIE CHAN SERIES

Starring

ROLAND WINTERS



Monogram

British Outline 6 Features a Year For Government

London Bureau

First of the planned six features a year to be produced by the British Government will be "A Yank Comes Back," starring Burgess Meredith and Paulette Goddard. This dramatized documentary will deal with Anglo-American relations.

This was announced September 2 by John Grierson, coordinator-in-chief of the Films Division of the Central Office of Information. His announcement of Government-sponsored feature production was the first public confirmation of the facts disclosed in the August 21 issue of the HERALD.

Speaking at the Edinburgh Arts Festival, Mr. Grierson stated:

For the first time I see possibilities of a real national film service. I hope we shall move to a position where we shall produce six feature films a year.

"We are now making about 150 pictures a year, costing £750,000 (\$3,000,000), under the sponsorship of Government departments. What we want are pictures that will go out commercially. We turned out about 30 this way last year."

"A Yank Comes Back," Mr. Grierson said, is to be distributed by MGM.

Seeking to refute those who see the threat of nationalization or political propaganda in his activities, Mr. Grierson stated that "as civil servants, those engaged on the Government film program will be working not for a political party, but for public service.

With the exception of *The Daily Mail*, the press, due probably to the late hour at which the speech was delivered, paid little attention to the declaration.

The Mail, however, played up the story with double-column, front page headings: "Paulette in First Long State Film."

"Bound up with this plan," *The Mail* commented, "is Mr. Harold Wilson's recent offer of a £5,000,000 (\$20,000,000) loan to British producers to assist in the new production drive towards a self-sufficient British film industry."

Producing Four Cinecolor Films; Seven Planned

Four Cinecolor pictures were scheduled to be before the cameras by midweek while contracts for seven other Cinecolor films now under consideration are scheduled to start production before December 1, Cinecolor Corporation has reported from Hollywood. Currently shooting are "Canadian Pacific," produced by Nat Holt for Twentieth Century-Fox, and "Daughter of Ramona," a Martin Mooney production for Film Classics. Also scheduled to start were Pine-Thomas's "El Paso," for Paramount release, and "File 649—State Department," a Sig Neufeld production for Film Classics.

Greek Decree Limits Prints

A new decree issued by the Greek Ministry of National Economy limits to four the number of prints of features and short subjects, with the exception of newsreels, which may be imported. No prints may be imported without approval of the Ministry. Approximately \$500,000 has been earmarked for the import of films from the U. S. The Bank of Greece will furnish the necessary exchange for the newsreels, but the exchange is not to exceed \$50 for black-and-white reels nor \$100 for color films. U. S. companies will receive for their features, a sum equal to the price of the copies, the distribution costs and the value of the advertising. The remainder must be deposited in the Bank of Greece.

"Carmen" Doll to Promote Film in 30,000 Stores

Columbia Pictures' doll promotion campaign for "The Loves of Carmen" has already passed the million dollar mark in orders received by W. I. Gould Enterprises, merchandising distributors, the company has announced. The doll, which will reach 30,000 store counters with the release of the Rita Hayworth, Glenn Ford Technicolor picture, will be backed by a nationwide advertising and promotion campaign tied in with Columbia's film.

Congratulations . . .

MAX OPULS

Director

"THE EXILE"

(Universal-International)

"LETTER FROM AN UNKNOWN WOMAN"

(Universal-International)

"CAUGHT"

(Enterprise)

PRODUCTION HAS BEGUN IN HOLLAND

by PHILIP DE SCHAAP
in Amsterdam

With the reopening of the Cinetone Studios at Duivendrecht, Amsterdam, Dutch local production is being revived. The new equipment and complete restoration have been fully paid for by the Bioscoop Bond. The studios belong among the best in Europe and their renovation was supported by the Government.

Plans call for the production of some French pictures here, since costs are much lower than elsewhere and strikes rarely occur. There is also the possibility of Americans coming here to produce, utilizing frozen guilder earnings. For the time being, a domestic production has gotten under way after an official studio opening attended by Dutch Government and trade personalities.

The film now in work is a Dutch-British production, made in two versions. Edmond T. Greville is the director of both versions. The title of the film is "But Not in Vain." Another film to be produced here in "Textiles and Love" which Jaap Speyer will direct.

On the occasion of the 50-year jubilee of the Dutch Queen Wilhelmina, the Dutch newsreel company Polygoon-Profliti in Haarlem produced an excellent two-reel short called "Mother of the Country." The subject reviews everything achieved in Holland during the reign of the Queen.

Nederlands Film Institute has been established here to provide several organizations, not belonging to the regular Dutch trade, with quality pictures. This takes in groups like unions, clubs, film circles, schools, etc. Several hundred first-rate historical, social and religious pictures have been bought up and will be copied only 16mm. The prints will not be available to regular theatres.

It now costs about \$1,120 to prepare a foreign film for release on the Dutch market. The cost of making a black-and-white print is about \$260. Cost of titling is about 40 cents a title. The Board of Censorship gets about 23 cents per 10 meter for censoring rights.

American pictures, not only by reason of their numbers, but also on the strength of public support, are leading the Dutch market. British pictures, which started out strong after the war, have dropped off considerably. French films find it tough sledding and Italian pictures are growing steadily in popularity.

The public complains, however, that the post-war quality of American productions does not reach pre-war quality. As a result, reissues are doing well. More intense

competition between the major companies is expected once MPEA is dissolved completely. Meanwhile the position of exhibitors and independent distributors is getting worse every day. The entertainment tax of 35 per cent is too high and does not enable exhibitors to make a reasonable profit. Some houses in smaller towns already have been closed on account of the tax.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The currency reform has called an abrupt halt to the boxoffice boom enjoyed by German motion picture theatres when there was plenty of money and nothing to buy with it. Now, with 95 per cent of this money wiped out, theatre attendance naturally has nose-dived correspondingly. Box office receipts are down by about 50 per cent. Theatre owners are campaigning for a reduction in the amusement tax which, in Bizonia, ranges from 10 per cent in the rural communities, to about 20 per cent in the cities. In some places in the British zone the tax amounts to 40 per cent of net receipts. Exhibitors also are seeking to regain freedom of negotiation in working out rental terms, now fixed between 30 to 43 per cent of net receipts.

Of the four big pre-war German firms producing celluloid, only one has remained to supply the needs of motion picture companies in the three Western zones. The Kodak shops have been destroyed, Zeiss-Ikon has been dismantled, and Wolfen is working for the Russians. The film producing department of Otto Perutz, Munich, is working full time to turn out stock. Prices for negative material are up 25 per cent, for positive material 100 per cent in comparison to pre-war levels.

Some 20,000 copies of old, pre-1945 German pictures, representing approximately 1,200 titles, have escaped destruction by the war, it is estimated.

The firm, Deutsches Film Kontor, has been founded in Hamburg to assist in financing production, distribution and theatre building. Additionally, the company intends to import foreign films and export German features.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

British equipment manufacturers have asked the Tariff Board for a cut in import duties. The application was opposed by lo-

cal cinematograph equipment manufacturers. At the same time the Tariff Board heard an application by local 16mm manufacturers for a duty on imported British 16mm equipment. At present this equipment comes in duty free because it is still classed as "home movie" equipment.

Entertainment tax collections for the year ended June 30 amounted to £5,198,336 (\$16,634,675). This represents an increase of £60,531 (193,699) on the previous year. It is not yet known how much of this total came from motion pictures, but the proportion is always high since there is a tax of 25 per cent on the cheapest theatre seats.

The British film, "Brighton Rock," has been banned by the South Australian Chief Secretary. It had previously been banned by the New South Wales Chief Secretary after being passed on appeal by the Commonwealth censors.

It was the South Australia Chief's first film banning in his nine years of office. He took action, he said, because "Brighton Rock" was "harmful to public morals and tended to glorify crime, brutality and vice." He added: "There was no good moral teaching in the film, but rather the reverse, with the idea that 'crime does pay', or at least could be committed with impunity. . . . The effect of the picture on adolescents of low mentality could not fail to be bad. These are the kind of people who would be attracted to the picture. Intelligently responsible people would not want to see it."

The Repatriation Commission, a Federal Government department, offered 808 35mm and 867 16mm screenings during the year ended June 20. Attendance at the 35mm shows totaled 314,999. A total of 44,902 attended the 16mm screenings.

Foreign Film Distributors Form New Haven Company

A new foreign film distributing company, Continental Films, Inc., has been organized, with main offices in New Haven, to distribute in Connecticut, Massachusetts and Rhode Island. Norton M. Levine, New Haven attorney, is president of the company. He was formerly associated with the New York law firm of Phillips, Nizer, Benjamin & Krim. Allan Stewart is Continental's sales manager, and David S. Korn, New Haven, is secretary-treasurer.

Fidelity, New Producers, Planning Six Features

Howard Welsh, Republic producer, and Robert Peters, president and vice-president, respectively, of a new producing company, Fidelity Pictures Corp., have announced in Hollywood a tentative schedule of six pictures to be produced in 18 months. The first will be "Montana Belle," to be produced in Truecolor with a \$1,000,000 budget and to be released through Republic. Others identified with the corporation are Greg Baetzer, Hollywood lawyer, and Woodrow Irwin.

Best Wishes
to
Martin Quigley

International Alliance of Theatrical Stage Employees
and Moving Picture Machine Operators
of the United States and Canada

Affiliated with the American Federation of Labor

RICHARD F. WALSH
International President

WILLIAM P. RAOUL
General Secretary - Treasurer

*Suite 803, International Building
630 Fifth Avenue
New York 20, N. Y.*



WEISS & GELLER

400 MADISON AVENUE, NEW YORK 17, N. Y.

MAX A. GELLER

President

JOSEPH H. CURTIS

Vice President in charge of motion picture advertising

COLUMBIA PICTURES

HOWARD HUGHES PRODUCTIONS

TRIANGLE PRODUCTIONS (*Mary Pickford*)

ARTISTS ALLIANCE (*Lester Cowan*)

BENEDICT BOGEAUS PRODUCTIONS

AMUSEMENT ENTERPRISES, INC.

NASSOUR PRODUCTIONS

*M. Peter Artzt, Copy Chief; Lester J. Mallets, Radio and Television Director; Max
Tendrich, Media Director; Arthur Gordon, Art Director; Sally Green, Production Chief.*

It's hard
to realize that
the "movies"
have been with us
for more than
half a century
but here's the
MOTION PICTURE HERALD
celebrating a
third of a century
of service
to the industry.
Our sincere
congratulations to
MARTIN QUIGLEY
and his great
publication
from another
institution that
has been identified
with the cinema
for a long, long time.

HOTEL ASTOR
Times Square
New York

R. K. Christenberry, Pres.

Max Fine

**DISPLAYS
HELP SELL
YOUR SHOW**

**MAX FINE
DISPLAYS**

311 WEST 66th STREET
NEW YORK 23.

TRafalgar 7-5890

SPECIALISTS IN THE DISTRIBUTION OF
FOREIGN LANGUAGE FILMS — ROAD SHOWS
SHORTS AND FEATURES FOR 16MM LIBRARIES AND TELEVISION

EST. 1914



620 NINTH AVENUE

NEW YORK 18



Servicing the Motion Picture Industry for 25 Years

FUTURA PRESS

37-45 West 20th Street, New York 11, N. Y.

WAtkins 9-5878

Printers to Quigley Publications

PRINTING SPECIALISTS OF
HOME OFFICE AND FILM EXCHANGES FORMS

**The Finest
International Motion Pictures**

are presented by

Siritzky International

1948-1949 Program

Marcel Pagnol's masterpieces
starring Raimu and Fernandel

BAKER'S WIFE

WELL DIGGER'S DAUGHTER
THE TRILOGY

MARIUS, FANNY and CESAR

Cannes' Festival International Prize Winner
ANTOINE AND ANTOINETTE

George Rouquier's Prizewinner

FARREBIQUE

Harry Baur and Louis Jouvet
in

VOLPONE

Pierre Blanchar in **NAKED FURY**

Sacha Guitry's first post-war film
PRIVATE LIFE OF AN ACTOR

Fernand Gravet and Micheline Presles
in **FOOLISH HUSBANDS**

Siritzky International is also the sole distributor of PARIS, technicolor in two reels and of the United Nations films, SEARCH-LIGHT ON THE NATIONS, LOOK AT GREECE and HIGHLIGHTS OF THE UNITED NATIONS YEAR.

"A1"
FRENCH FILMS:

NOT GUILTY

WITCHCRAFT

THE IDIOT

**The Honorable
Catherine**

with Edwige Feuillere

JERICHO

THE PURSUED MAN

**The Inevitable
Mr. Dubois**

FLORENCE IS CRAZY

Released by

André Lelarge

**EUROPEAN COPYRIGHTS
AND DISTRIBUTION**

151 East 51st St., N. Y. C. (PL. 3-0756)

July Dividends Under Last Year

Washington Bureau

Publicly reported cash dividend payments by motion picture firms in July, 1948, were below July, 1947, payments, the Commerce Department has reported.

Lower dividends by RKO and Warners dropped the July, 1948, figure to \$2,964,000, compared with \$4,571,000 last July. The Commerce Department usually figures publicly reported cash dividends as about 60 to 65 per cent of all cash dividends.

Dividends reported in the first seven months of 1948 totaled \$26,313,000, compared with \$30,968,000 for the like 1947 period. The Commerce Department reported dividends of \$10,386,000 for the three months May through July, 1948.

Picture Associates Name Nominating Committee

The membership of the Motion Picture Associates appointed Ben Abner chairman of the nominating committee at a meeting in New York last Wednesday. Other committee members are David Levy, Maury Miller, Seymour Florin and Leon J. Bamberger. MPA has reserved the main ballroom of the Waldorf Astoria Hotel, New York, for its annual dinner and dance, to be held May 6. President Arthur Mayer presided at Wednesday's meeting.

Handle Powers Estate

David A. O'Malley and Glen Behymer, Los Angeles attorney, have been made co-executors under the will of Patrick A. Powers. The estate has been left to relatives, friends, employees and charities.

National Carbon Screens Projection Documentary

National Carbon Company screened for trade, news and technical writers on Wednesday, September 15, its new, 15 minute, color short subject, "Carbon Arc Projection." The screening was in the Johnny Victor projection room of the RCA showrooms, in Rockefeller Center, New York. Company representatives explained details of production and the picture's intended use. Cocktails were served.

The picture will be shown at the coming TESMA convention in St. Louis, September 28-30. It is directed primarily at theatre owners and projectionists who will attend, and who are interested in the problems inherent in making a high-intensity carbon arc for superior, white-light theatre projection.

The company hopes that IATSE locals will use the picture in their educational programs. It will make it available, from Cleveland headquarters, E. R. Geib supervising, in 35mm and 16mm form, and hopes varied educational forums also may find the picture entertainingly educational. Mr. Geib is manager of the company's arc department, and may be addressed at Box 608, Cleveland.

*Continued Success
to*

MARTIN QUIGLEY

SCHINE CIRCUIT, INC.

Gloversville, N. Y.

PICTORIAL FILMS, Inc.

16mm DISTRIBUTION SUBSIDIARY

of

EAGLE LION FILMS, INC.

*Creative Printers
Offset Lithographers*



**THE MARTIN L. ROMAN CO.
STERLING OFFSET CO.**

146 West 25th Street
New York 1, N. Y.
WAtkins 9-7656

Congratulations to

MARTIN QUIGLEY

ON HIS THIRD OF A CENTURY ANNIVERSARY AND
BEST WISHES FOR HIS CONTINUING SUCCESS

BARROW, WADE, GUTHRIE & CO.

120 BROADWAY
NEW YORK

*Century Letter
Company, Inc.*

48 EAST 21st STREET
NEW YORK 10, N. Y.

ALgonquin 4-8302



*Service for
Mail Advertisers*

MULTIGRAPHING	MIMEOGRAPHING
ADDRESSING	MAILING
PHOTO OFFSET	VARITYPING

B. STRONGIN Inc.

Established 1919

*Stationers
and
Printers*

746 BROADWAY
NEW YORK 3, N. Y.
SPring 7-8610 - 1-3858

B. STRONGIN

Felicitations to
MARTIN QUIGLEY

From

PAUL TERRY

Producer of



COLOR BY TECHNICOLOR

Distributed by
20TH CENTURY - FOX

Compliments
of
Monroe Greenthal



**FOR SPEED
DASH
AND ACCURACY
KITAB
ENGRAVINGS**



KITAB ENGRAVING CO. INC.
409 Pearl Street, New York 7, N. Y.

Review Board Named

Dan J. Conley, mayor of Sioux City, Iowa, has named a committee of nine men and nine women to review motion pictures or publications. The committee will function only when complaints are received. The mayor's action followed the recent banning of three books by the city's chief of police.

Lippert Adds "Branding Iron" To Screen Guild Releases

Robert L. Lippert, president of Screen Guild, has announced that he will add "Branding Iron," an original story concerning a cattle ranch, to his Lippert Productions program for Screen Guild release.

Completed on his schedule are "Return of Wilfire," "Jungle Goddess" and "Last of the Wild Horses." Scheduled to begin production this month are "Thunder in the Pines," "Shep Comes Home" and "I Shot Jesse James." Others which Mr. Lippert will produce are "Grand Canyon," "Gringo," "Emergency Ward," "Rimfire," "Trail's End," "Police Woman," "Return of the Saint," "Banana Fleet," "The Black-mailers" and "Three Alarm Fire."

"Henry V" at Little Carnegie

"Henry V," the British production starring Sir Laurence Olivier, opened a limited engagement at the Little Carnegie theatre, New York last Saturday.

WITH BEST WISHES
TO
Martin Quigley
FOR CONTINUED SUCCESS

MOE KERMAN
FAVORITE FILMS

VARIETY FILM DISTRIBUTORS, Inc.

Telephone: LOnacre 5-0790

Cable Address: "CONFILM" New York
152 West 42nd Street

Code Used: A B C 6th edition and Bentley
Newsweek Building New York 18, N. Y.

Outstanding Musical Features Formerly Distributed by RKO

IT HAPPENED IN NEW ORLEANS
FROLICS ON ICE
LET'S SING AGAIN

MAKE A WISH
HAWAII CALLS
BREAKING THE ICE

FISHERMAN'S WHARF
WAY DOWN SOUTH
ESCAPE TO PARADISE

JAMES CAGNEY in

SOMETHING TO SING ABOUT

GREAT GUY

Box Office Hits Formerly Distributed by United Artists

HISTORY IS MADE AT NIGHT
SUNDOWN
STAGECOACH
THE LONG VOYAGE HOME

FOREIGN CORRESPONDENT
I MARRIED A WITCH
CRYSTAL BALL
HOUSE ACROSS THE BAY

TRADE WINDS
ETERNALLY YOURS
TO BE OR NOT TO BE
WOMAN OF THE TOWN

FOUR OUTSTANDING THRILLERS

REVOLT OF THE ZOMBIES LEGONG I CONQUER THE SEA KLIQU THE KILLER

Nelson Eddy
KNICKERBOCKER HOLIDAY

Kay Francis
THE MAN WHO LOST HIMSELF

also

GRAND NATIONAL FEATURES

Attractive Selection of 300 SHORTS Featuring Outstanding Stars such as:

BOB HOPE
DANNY KAYE

SHIRLEY TEMPLE
BING CROSBY

RITZ BROTHERS
BUSTER KEATON

WESTERNS AND ACTIONS

featuring

WM. BOYD, GEORGE O'BRIEN, KEN MAYNARD, TEX RITTER, BOB STEELE

**Ringside Sells European
Rights to Zale Bout**

Ringside Pictures has sold the European rights to its films of the Tony Zale-Marcel Cerdan championship bout held Tuesday. Mannie Baum, Ringside's general manager, announced in New York last week that the sale was made to Joe Logman, a French boxing promoter. The deal includes rights to the Gus Lesnevich-Jersey Joe Walcott heavyweight elimination bout held the same day. The cameramen recorded the fights which were held at Roosevelt Stadium, Jersey City. Ringside will handle its own distribution in New York, according to Mr. Baum. Illinois distribution has been contracted for by Henri Elman, Chicago, and

Pacific coast distribution will be handled by Herbert Rosener, San Francisco, Mr. Baum said.

**Purchases, Reorganizes 16mm
Distributing Company**

A group headed by Edward Doherty, Chicago, has purchased the 16mm distribution company, United International, Inc., and has reorganized the company. Mr. Doherty, who is president of the Apex Railway Supply Co., will be chairman of the board of directors. As the first order of business, United will release 15 pictures, including six Westerns featuring Rex Bell and four Westerns with Ken Maynard.

**Argentine-Italy
Film Based on
Aid Agreement**

A unique production built about the mutual aid agreement between Italy and Argentina has been completed in Buenos Aires. Written and directed by the noted Italian actor, Aldo Fabrizi, the picture, "Emigrants," deals with the emigration of Italians to the Argentine, as provided under the pact. Mr. Fabrizi is starred. His appearance in "To Live in Peace" received international acclaim.

Producer of the feature is Jaime Cabouli, owner of the Buenos Aires distributing agency, Guaranteed Pictures. He made a trip to Rome to sign Mr. Fabrizi, who was then persuaded to make a flying visit to Buenos Aires to gather material for his script.

Signed Players in Rome

Mr. Fabrizi visited Buenos Aires, then returned to Rome to sign his principals, including Ave Ninchi, Nando Burno, Michel Malaspina and the young actress, Loredana.

The initial reels of the feature were filmed in Rome and in the office of the Argentine Immigration Office in Genoa.

More footage was added as the cast traveled to the Argentine aboard the steamship *Tucuman*. On board were numerous emigrants, all of whom were used as extras. Fabrizi's original script called for a scene of childbirth aboard ship. That scene was provided him in the course of the journey.

Arriving in Buenos Aires, the cast experienced considerable difficulty in completing the picture. The Argentine studios did not particularly want a foreign production unit around, so they refused to make their sets available to Fabrizi. Further production was carried on in a small barn.

An Exacting Director

Fabrizi was an exacting director, reshooting scenes often and insisting upon employing as actors such non-professionals as the director of Guarantee's literary department and the Argentine poet and writer, Nicolas Olivari.

A number of reporters, who watched the filming and saw the finished product, wrote that the feature was the best possible propaganda for Argentine's standard of living. They pointed out that the early scenes of the picture—those shot in Rome—showed the actors with lean faces and figures. The later scenes—shot in Buenos Aires—showed them all well fed.

"Duel" Wins Venice Award

David O. Selznick's "Duel in the Sun" has been awarded the Cinecitta prize at the recently concluded Venice Film Festival. Mr. Selznick won honors at Venice last year when his production of Alfred Hitchcock's "Spellbound" was cited.

FOREIGN REVIEWS

MURDERERS AMONG US

(*Die Moerderer Sind Unter Uns*)

Artkino—German with English subtitles

Made under the most primitive conditions, this film stands a good chance to rate among the masterpieces of the German screen. It is a gripping, magnificently acted and photographed indictment of the German "superman," now reduced to a civilian existence and once again free of the consequences of his murderous acts. It is a picture art-theatres should not pass up, for in its course it unfolds the drab hopelessness of the Germans of today and its types are frighteningly true to life. Made in the Russian zone of Germany, "Murderer Among Us" is the only German film to play all four sectors of Berlin. It is rare in that it speaks out frankly on the question of war guilt and war atrocities. And it sensitively treats the horrible dilemma of the German anti-Nazi who fought in the Wehrmacht and whose conscience is awake to the realization that he too is guilty. Hildegard Knef, Ernest Borchert and all others give top-notch performances. Direction and dialogue by Wolfgang Staudte is beyond reproach. Running time, 84 minutes. General audience classification. *Excellent*.—F.H.

SYMPHONIE PASTORALE

(*Symphonie Pastorale*)

Films International—French with English subtitles

This is undoubtedly one of the finest French imports to reach these shores and it represents top-grade film making that should find the widest appeal. In a sense, this picture has everything one can—and generally does—ask from an intelligent French film. Its story, about a blind girl who ruins the lives of the two people she loves most, comes from the pen of Andre Gide and has all the drama and emotion an audience could expect. Its actors, Michele Morgan and Pierre Blanchar, give outstanding performances and the film itself was honored with several prizes at the Cannes Festival. Jean Dellanoy was the director. The picture was photographed partly in the Alps and its scenery contributes materially to the over-all effect. Blanchar is a pastor in the Swiss Alps. He finds Michele, a little blind girl, and brings her up. She grows to be a beautiful woman and Blanchar is in love with her without admitting it. Complications arise when his son, Jean Desailly, comes home. Finally, the girl's sight is restored by an operation; but this is her undoing. Loving Jean and loved by Pierre, she commits suicide. Running time, 105 minutes. General audience classification. *Excellent*.—F. H.

A FRIEND WILL COME TONIGHT

(*Un Ami Viendra Ce Soir*)

Lobert Films—French with English Subtitles

Despite a talented cast headed by one of France's great actors, Michel Simon, this picture represents one of the poorest examples of French post-war cinematic art to be seen here for quite a while. It runs very long and is so full of glaring mistakes and illogical story developments that the considerable promise inherent in its basic plot is immediately lost. It is a strange tale of a group of maquis—French fighters of the underground—who have sought refuge in a lunatic asylum. Among them is the leader for the district. A young doctor turns out to be a German spy. The girl he is in love with and who does not suspect his identity revenges herself by revealing herself to be Jewish. Through it all, the underground fighters do their best to confuse the audience by acting most convincingly as lunatics. Simon is the only bright spot in the picture and even he is given dialogue that would stump the best actor. An A. C. G. C. (Paris) Production, it was directed by Raymond Bernard. Running time, 83 minutes. Adult audience classification. *Poor*.—F. H.

A MODERN AND COMPLETE
LABORATORY FOR DEVELOPING
AND PRINTING SOUND OR
SILENT FILM

35 MM 16 MM

MERCURY

FILM LABORATORIES INC.

723 Seventh Ave
NEW YORK N Y

NAT SALAND
President

GUS HARRIS
Treasurer

SPEED AND SERVICE



Best Wishes to
Martin Quigley
on his
Third of a Century Anniversary

Engravers to
Quigley Publications
Since 1914

TRIANGLE ENGRAVING CO.

Congratulations!

☆

KAYTON-SPIERO CO.

Inc.

Advertising

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

FTC Order Hits Ticket Makers

Washington Bureau

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO GUYS FROM TEXAS (WB)

Intermediate Report:

Total Gross Tabulated	\$455,700
Comparative Average Gross	477,200
Over-all Performance	95.4%

BALTIMORE—Stanley, 1st week	113.6%
BALTIMORE—Stanley, 2nd week	56.8%
CHICAGO—Roosevelt, 1st week	111.1%
CHICAGO—Roosevelt, 2nd week	98.7%
CINCINNATI—RKO Palace	118.5%
CINCINNATI—RKO Lyric, MO 1st week	100.0%
CLEVELAND—Hippodrome, 1st week	143.2%
CLEVELAND—Hippodrome, 2nd week	88.8%
INDIANAPOLIS—Circle	123.8%
(DB) The Big Punch (WB)	
INDIANAPOLIS—Lyric, MO 1st week	86.2%
(DB) The Big Punch (WB)	
LOS ANGELES—Warner Downt'n, 1st week	141.9%
(DB) Embraceable You (WB)	
LOS ANGELES—Warner Downt'n, 2nd week	81.4%
(DB) Embraceable You (WB)	
LOS ANGELES—Warner Hollyw'd, 1st week	148.1%
(DB) Embraceable You (WB)	
LOS ANGELES—Warner Hollyw'd, 2nd week	101.4%
(DB) Embraceable You (WB)	
LOS ANGELES—Warner Wiltern, 1st week	138.4%
(DB) Embraceable You (WB)	
LOS ANGELES—Warner Wiltern, 2nd week	93.8%
(DB) Embraceable You (WB)	
NEW YORK—Strand, 1st week	83.8%
(SA) Winner Take All	
NEW YORK—Strand, 2nd week	85.8%
(SA) Winner Take All	
NEW YORK—Strand, 3rd week	61.3%
(SA) Winner Take All	
PHILADELPHIA—Mastbaum, 1st week	113.8%
PHILADELPHIA—Mastbaum, 2nd week	67.0%
PITTSBURGH—Stanley	107.1%
SAN FRANCISCO—Fox, 1st week	107.6%
(DB) The Gay Intruders (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	69.3%
(DB) The Gay Intruders (20th-Fox)	
TORONTO—Victoria, 1st week	100.0%
TORONTO—Victoria, 2nd week	89.0%

ABBOTT AND COSTELLO MEET FRANKENSTEIN (U-I)

Final Report:

Total Gross Tabulated	\$592,500
Comparative Average Gross	536,800
Over-all Performance	110.3%

BALTIMORE—Keith's, 1st week	102.8%
BALTIMORE—Keith's, 2nd week	93.2%
BUFFALO—Lafayette, 1st week	102.1%
(DB) Blondie's Reward (Col.)	
BUFFALO—Lafayette, 2nd week	73.0%
(DB) Blondie's Reward (Col.)	
CHICAGO—Palace, 1st week	173.9%
CHICAGO—Palace, 2nd week	152.1%
CINCINNATI—Keith's, 1st week	165.0%
CINCINNATI—Keith's, 2nd week	116.5%
CINCINNATI—Keith's, 3rd week	82.5%
CLEVELAND—Loew's State	103.5%
CLEVELAND—Loew's Stillman, MO 1st week	113.3%
DENVER—Denver	129.6%
(DB) Checkered Coat (20th-Fox)	
DENVER—Webber	75.0%
(DB) Checkered Coat (20th-Fox)	
DENVER—Aladdin, MO 1st week	100.0%
(DB) Checkered Coat (20th-Fox)	
DENVER—Rialto, MO 2nd week	100.0%
(DB) Checkered Coat (20th-Fox)	
INDIANAPOLIS—Indiana	150.0%
(DB) Daredevils of the Clouds (Rep.)	

KANSAS CITY—Tower	102.9%
KANSAS CITY—Uptown	92.3%
KANSAS CITY—Esquire, MO 1st week	88.8%
LOS ANGELES—Guild, 1st week	115.9%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Guild, 2nd week	72.4%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Iris, 1st week	115.9%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Iris, 2nd week	72.4%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Ritz, 1st week	112.2%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Ritz, 2nd week	81.6%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Studio, 1st week	123.2%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—Studio, 2nd week	72.4%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—United Artists, 1st week	160.9%
(DB) Kings of the Olympics (UA)	
LOS ANGELES—United Artists, 2nd week	106.8%
(DB) Kings of the Olympics (UA)	
NEW YORK—Criterion, 1st week	160.3%
NEW YORK—Criterion, 2nd week	114.5%
NEW YORK—Criterion, 3rd week	87.7%
NEW YORK—Criterion, 4th week	64.8%
OMAHA—Paramount	126.3%
OMAHA—Omaha, MO 1st week	101.2%
PHILADELPHIA—Karlton, 1st week	196.4%
PHILADELPHIA—Karlton, 2nd week	120.5%
PHILADELPHIA—Karlton, 3rd week	80.3%
PHILADELPHIA—Karlton, 4th week	53.5%
PITTSBURGH—Fulton, 1st week	115.7%
PITTSBURGH—Fulton, 2nd week	94.7%
SAN FRANCISCO—Orpheum	95.3%
(DB) Take My Life (EL)	
TORONTO—Uptown, 1st week	91.2%
TORONTO—Uptown, 2nd week	78.4%
TORONTO—Uptown, 3rd week	74.1%

THE PITFALL (UA)

First Report:

Total Gross Tabulated	\$526,200
Comparative Average Gross	506,900
Over-all Performance	104.7%

BOSTON—Orpheum	95.0%
(DB) I Surrender Dear (Col.)	
BOSTON—State	96.6%
(DB) I Surrender Dear (Col.)	
CHICAGO—Oriental	91.3%
(SA) Vaudeville	
CLEVELAND—Loew's State	110.5%
LOS ANGELES—M. Hall Beverly Hills, 1st week	216.2%
LOS ANGELES—M. Hall Beverly Hills, 2nd week	162.1%
LOS ANGELES—M. Hall Beverly Hills, 3rd week	108.1%
LOS ANGELES—M. Hall Downtown, 1st week	182.8%
LOS ANGELES—M. Hall Downtown, 2nd week	139.7%
LOS ANGELES—M. Hall Downtown, 3rd week	75.2%
LOS ANGELES—M. Hall Hawaii, 1st week	190.4%
LOS ANGELES—M. Hall Hawaii, 2nd week	142.8%
LOS ANGELES—M. Hall Hawaii, 3rd week	71.4%
LOS ANGELES—M. Hall Hollywood, 1st week	189.1%
LOS ANGELES—M. Hall Hollywood, 2nd week	135.1%
LOS ANGELES—M. Hall Hollywood, 3rd week	67.5%
NEW YORK—Capitol, 1st week	127.5%
(SA) Dick Powell and others	
NEW YORK—Capitol, 2nd week	91.8%
(SA) Dick Powell and others	
NEW YORK—Capitol, 3rd week	85.4%
(SA) Dick Powell and others	
PHILADELPHIA—Earle, 1st week	108.6%
PHILADELPHIA—Earle, 2nd week	76.9%
PHILADELPHIA—Earle, 3rd week	71.4%
SAN FRANCISCO—United Artists, 1st week	166.6%
SAN FRANCISCO—United Artists, 2nd week	102.9%
SAN FRANCISCO—United Artists, 3rd week	82.3%

The Federal Trade Commission has ordered six trade associations and 33 manufacturers of theatre tickets and other type tickets and coupons to cease and desist from an unlawful combination to fix prices and eliminate competition in their industry.

The order also includes Gooch and Co., a co-partnership which acted as secretary and industry counsel for each association.

The Commission's findings said that the manufacturers agreed upon identical and uniform prices, discounts, surcharges and extra surcharges, and established various methods for detecting deviations from the established prices. They also designated charges made for each item of variation in "tailor-made" special tickets, the FTC said. Other Commission findings showed that the firms standardized products as to size, style, color, weight and quality. The FTC declared that the six trade associations were organized as "clearing houses or central agencies to effectuate the conspiracy."

Trade associations named in the order include the Amusement Ticket Manufacturers Association and the Association of Coupon Book Manufacturers.

The following manufacturers were named in the order:

Globe Ticket Co. and Allen-Lane & Scott, both of Philadelphia; International Ticket Co., Newark; Keller Printing Co., Arcus-Simplex Ticket Co., Inc., El-Liott Ticket Co., Whitney Duplicating Check Co., all of New York; Poole Brothers, Inc., Ansell-Simplex Ticket Co., Inc., Arcus Ticket Co., Inc., Rand McNally and Co., Stromberg Allen and Co., and Hedstrom-Barry Co., all of Chicago; the Toledo Ticket Co., Toledo; McGill-Warner Co. and National Checking Co., St. Paul; Hancock Brothers, San Francisco; Dillingham Printing Co., Inc., Los Angeles; Specialty Printing Co., Rochester, N. Y.; National Ticket Co., Shamokin, Pa.; Southwest Tablet Manufacturing Co., Dallas; Premier Southern Ticket Co., Inc., and A. H. Pugh Printing Co., both of Cincinnati; Universal Checking System, Inc., West New York, N. J.; Gibbs-Inman Co., Louisville; Rand Avery-Gordon Taylor, Inc., Boston; Southern Coupon Co., Birmingham; The Baltimore Ticket Printing and Envelope Co., Baltimore; Frank McCaffrey, Seattle; Buxton & Skinner Printing and Stationery Co. and Con P. Curran Printing Co., St. Louis; Allison Coupon Co., Indianapolis; and Weldon, Williams and Lick, Inc., Fort Smith, Ark.

SMPE Will Meet in Washington Next Month

The sixty-fourth semi-annual convention of the Society of Motion Picture Engineers will be held at the Hotel Statler, Washington, D. C., October 25-29. A highlight of the convention will be a review of the past year's achievements in theatre television and high speed photography. Committee chairman for the convention, as announced last week by Loren L. Ryder, president, and William C. Kunzmann, convention vice-president, include: local arrangements, Nathan D. Golden; registration, Mr. Kunzmann; papers, G. A. Chambers; luncheon and banquet, J. C. Bradley; hotel and information, J. C. Greenfield; publicity, Harold Desfor; ladies' reception, Mrs. Nathan Golden; membership and subscription, Lee Jones; public address equipment, W. P. Dutton; projection, 16mm, R. B. Dame, and projection, 35mm, H. F. Heidegger.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, rebuilt like new, \$279.50; DeVry XD projectors, rebuilt, pair \$745; RCA rotary stabilizer soundheads, rebuilt, pair, \$395; 2 unit ticket machine \$69.50; Century mechanisms, like new, \$750 pair; Powers mechanisms, rebuilt, \$114.50; complete booth equipment with Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in excellent condition, a steal at only \$975. What do you need? We'll save you money. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

VISIT NEW YORK SOON AND SEE S.O.S.—your 22 years patronage built our building—typical values complete 35mm sound & picture equipment; Dual DeVry ESP 2000 with amplifier, speaker, \$595; Holmes, \$695; DeVry XDC with low intensity lamps, \$1995; with 1 KW arcs, \$2495; closing out some good Simplex heads, \$69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FROM STUDIO LOT TO FINAL SHOT—2000W Fresnel Studio Spots, \$57.50; MR make 2000W on rolling stand, \$99.50; used Auricon recording outfit, \$495; Neumade 35mm Filmmacks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; Western Electric preview magazines, \$395; Bodde Process Screens, \$2.40 sq. ft.; W.E. 35mm Sound Moviola, \$795; Mitchell Plywood Blimp, \$149.50; Neumade Automatic Film Cleaners, \$159.50. Send for latest Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5 \$245; 71K, 2" F2.8 \$295; 71Q, 3 lenses, motor, 400 foot magazine \$1.195; Arriflex, 3 lenses, 2 magazines, \$725; 2—35mm Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1.095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." World-wide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

HELP WANTED

WANTED: PROJECTIONISTS, AT ONCE, THAT know booth operation, located in Norfolk and Portsmouth, Virginia. Wire Air Mail Special Delivery qualifications and salary expected, c/o BOX 2269, MOTION PICTURE HERALD.

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

Music Tie-In for "Mickey"

Lois Butler, Eagle Lion's singing star, and "Mickey," her first starring feature, will be sold throughout the country in a tie-in with Fashion Music Corp., publishers of

NEW EQUIPMENT

MORE POWER TO YOU OUTDOOR SHOWMEN—Complete sound projection outfits, \$1995 up; new 500-watt Western Electric Booster Amplifiers, \$650; new Dual in-car speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½ ft.; Special 4 conductor neoprene cable, 6c ft.; Super Snaplite 4.9 lenses increase light 25%, from \$150; 40" Weatherproof reflex horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

RESERVE YOUR NEW SOS CATALOG NOW—Replacement parts for Simplex 40% off; Simplex BB Movements, \$61.20; Universal splicers, \$4.25; stereopticons, \$27.50; pump type extinguishers, \$6.95; carbon savers, 77c; Jensen 12" PM speakers, \$18.95; 1,000-watt T-20 Mog Pref. C-13D lamps, \$3.95; 1,500-watt, \$5.95; film cabinets, \$3.95 section; Soundfilm amplifiers including record player, \$124.75; exhaust fans 10", \$10.79; 12", \$13.75; 16", \$18.15; 24" 3-speed pedestal fans, \$69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

15-AMPERE RECTIFIER BULBS \$5.55; RCA photo-cells, \$3.25; reel end alarms, \$4.45; 30-ampere rectifiers, \$120 pair; exciter lamps, 39c; beaded sound-screens, 49c; Superlite, 44c. Write us and save. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

FOR PERFECT SOUND AND PROJECTION Equipment: All Supplies, Popcorn Machines, for Modern Theatres, everywhere. Write, AMERICAN THEATRE SUPPLY, INC., Seattle 22. Big money savings. Satisfaction guaranteed.

SEATING

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445, JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

OUR CHAIR FACTORY CAN MAKE 'EM NEW—Here's quality and price—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York.

THEATRE CHAIRS: AT PREWAR PRICES, large stock with metal bottoms and metal backs; write for photos, BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now, Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

POSITIONS WANTED

FREDERICK J. STUDD, A BRITISH MANAGER with lifetime experience in cinemas, will arrive New York October 16 and would like to contact members of the trade with view to progressive engagement in USA. Hard worker. Smart exploiter. Excellent references. Write care ROUND TABLE, MOTION PICTURE HERALD.

LICENSED OPERATOR, 2 YEARS' EXPERIENCE, veteran, married. Available immediately. BOX 2279, MOTION PICTURE HERALD.

WELL KNOWN MANAGER AND PUBLICITY man presently employed seeks a change. 25 years' experience all phases of theatre operation. Interested primarily in permanence and security. Will go anywhere. BOX 2278, MOTION PICTURE HERALD.

PROJECTIONIST—NEW YORK CITY LICENSE. New York City or Long Island. State salary. BOX 2280, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm, \$76; 7,500 cfm, \$90; 10,000 cfm, \$140; 20,000 cfm, \$175; 30,000 cfm, \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

THEATRES

SALE—TOLEDO, OHIO, NEIGHBORHOOD THEATRE: 600 cushioned seats recently installed; Western Electric Sound; new booth equipment. No good for chain or absentee operation, but excellent opportunity for energetic couple or partners. BOX 2271, MOTION PICTURE HERALD.

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

FOR QUICK SALE—DRIVE-IN THEATRE NOW in operation. Two miles from Hampton, South Carolina. Completely equipped and operating at a profit. Population 3,000, a factory town. DRIVE-IN THEATRE, Hampton, S. C.

WILL BUY THEATRE. PARTNERSHIP OR OUTRIGHT. Invest \$5,000. BOX 2288, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.


INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Leon Brandt Promoted

Leon Brandt, field exploiter in the Chicago territory for Eagle Lion, has been appointed exploitation manager, effective October 1.

Congratulations, Martin Quigley

C. J. O'Brien, Inc.

400 LAFAYETTE STREET  NEW YORK CITY

**PRINTERS OF THE QUIGLEY PUBLICATIONS FOR
MORE THAN HALF OF "A THIRD OF A CENTURY"**

18
*years of
printing the
Quigley
Publications:*

925
*issues of
Motion Picture
Herald*

4885
*issues of
Motion Picture
Daily*

280
*issues of
Better
Theatres*

17
*issues of
Motion Picture
Almanac*

14
*issues of
Fame*

170,000
pages

10,800
forms

280,000,000
*press
impressions*

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



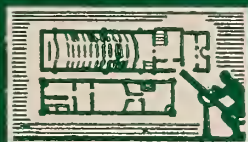
**Theatre versus Home
for Motion Pictures**

PAGE 23



**Quonset Construction
with Radiant Heating**

PAGE 25



**The Tacna, Seating
2000 on Three Levels**

PAGE 28



**The Price of Good
Screen Illumination**

PAGE 32

PHYSICAL OPERATION • MAINTENANCE

SEPTEMBER 25, 1948



Simplex

*In-A-Car Speakers
are Everywhere*

International Projector Corporation

Bloomfield, N. J.

AIRFOAM lifts you up! Press down on **Airfoam** and you'll feel it buoy back. Lift your hand and **Airfoam** instantly rounds back into shape — you can't crush it. Its millions of tiny elastic air cells "breathe in" to meet every point of body pressure, conform to every change of posture — to give you perfect comfort!

it's Back!

Super Comfort

**in seating
that doesn't
wear out!**



COMFORT for patrons is always good "box office," but figuring the high cost of maintenance — how does it pay off on the profit sheet?

Here's the right answer to that one. Install **Airfoam** cushioning on your seating and you not only get super-comfort that wins patrons praise — you get comfort that doesn't wear out! Thin or fat, light weights or heavy weights, **Airfoam** keeps them all "seat happy." **Airfoam's** latex construction automatically adjusts itself to any weight or posture — builds good will for your house!

To top this wonderful comfort, **Airfoam** offers long, durable service. Public and transportation seating built of **Airfoam** installed 10 years ago is still in good condition. That's proof that you can cut down on seat replacements and maintenance and count on upholstery to last much longer.

For full information and ideas, write your seating manufacturer or Goodyear, **Airfoam** Dept., Akron, 16, Ohio.

**AIRFOAM,
Goodyear's
latex
cushioning
with the
"smash-hit"
record
available
again for
theatres**



Airfoam—T.M. The Goodyear Tire & Rubber Company

Airfoam

**SUPER-CUSHIONING BY
GOOD YEAR**

THE GREATEST NAME IN RUBBER



THE SCREEN THEATRE

CONTINUED FROM PAGE 28 OF
MOTION PICTURE HERALD THIRD-OF-A-CENTURY SECTION

should not be limited, for practical reasons, to 5,000!

It was a period of accelerated circuit formation, and the competition between major groups for position and affluence was furious. But the circuits did not build all of the big ones. They acquired many of them only later.

Q Such limitations to size as there were had but an ultimate relation to function. They were immediately commercial ones. What of it if a third of the audience could not see an undistorted picture? "We sell those side seats," was the answer from one celebrated showman of the time. The physical character of the performance was not the controlling factor in these grandest of the new theatres which set the style of the period. The architectural pattern was taken from the stage theatre, with the most essential adjustments. Indeed, a stage for vaudeville was typical of all but the smaller theatres erected for motion pictures.

Then came sound. It had been on the way as long as radio (curiously, Edison had thought of his moving pictures as only an adjunct to his phonograph, anyway); but sound and picture integrated from conception through the mechanics of the medium broke upon the business suddenly. It was the revolutionary culmination of a consistent story of progress that had been written, patiently and obscurely, through all of these later years, by fellows in projector and arc lamp factories, in film, carbon and optical laboratories, by modest mechanical geniuses and persistent tinkers in cluttered little machine shops, working quite oblivious of any intimations of the revolution, intent upon putting a better picture on the screen.

Projector mechanisms had been enclosed for a number of years and were accordingly safer and quieter; parts were more precisely engineered and performed more consistently; film gates had been redesigned to maintain necessary tension with less chance of film breakage, while the film itself was of standard perforation, all but eliminating the embarrassing out-of-frame.

Q The "flickers" were now "the movies" for more than reason of popular fancy, for relatively efficient direct-current arc lamps of reflector type had pretty generally supplanted alternating-current and the early condenser d. c. light sources, with the shutter two-bladed, making more light available to the screen. Before these dozen adolescent years were over the rear shutter would reappear in much improved design (the early Pathe projector had had a rear shutter), reducing heat at the aperture by 50%, some said more.

For picture reproduction the art thus possessed by then its essentials; it could be improved, and it would be—high-

intensity light sources within the budgets of all regular theatres was a target already in the sights and its attainment was not far off. But before sound came, the screen often had memorable beauty, realizing in the technics of the theatre a competence in cinematography that is not greatly exceeded today.

Elsewhere also the business of motion picture exhibition had accessible to it the essential tools. It was making a fetish of comfort. The great theatres started it; by 1928 comfort was staple merchandise. There were still "shooting galleries" and village theatres necessarily humble. There are now. But a pattern of comfort had been set; it remained only for more and more theatres to adopt it.

The principles of air-conditioning, or more precisely comfort-cooling, were established in the early twenties. If not many theatres could employ them, that was because of the cost; and at any rate, most of them had improved fan and evaporative cooling equipment at their disposal. Auditorium seating had been thoroughly redesigned in response to the standards of comfort set up by the advancing motion picture business. One can experience today the best seating of the teens in Broadway's vestigial stage theatres. The leading seating companies, with the incentive of a greater market than that previously offered by the amusement industries, based new designs on studies of posture and audience habit. The standard of comfort that they expressed became general when sound made the veneer chair impracticable.

Q With sound, the screen offered some criticism of its own about the fine theatres that had been built for it. At least it was obvious that they were bad for sound. Acoustics had seldom troubled an exhibitor; once in awhile an architect of a picture house might regard it in designing also for vaudeville acts and a pit orchestra. It was sound, however, that put this word acoustics into the parlance of this business, and because Egyptians, Mayans and Europe of 1500 had not anticipated the sound picture, a lot of expensive decoration had to be removed or covered over. Most smaller, simpler theatres were not much better off; their trouble was principally shape and cubage.

Naturally, theatres had not been designed for pictures to be **heard**; however, with the direction of thought that sound compelled—toward **function** as a controlling factor in theatre design—it became clearer that they hadn't been designed especially for pictures to be **seen**, either. Or for the conditions of traffic peculiar to the motion picture theatre. Sometimes great chandeliers hung from distant vaulted ceilings—the publicity said each weighed a ton, and to be cleaned they

were lowered on a windlass; but there were no data at all as to how much illumination an auditorium should have; that the performance itself was physically only light, with all depth purely vertical, seemed to have suggested neither forms nor finishes different from those of stage theatres.

Unobstructed vision of the picture had endured as something to be attained in the majority of theatres, but it has become accepted as a paramount consideration; in 1928 it was typically subordinated to the claims of capacity and decoration. Codes required row spacing of 30 inches back-to-back; it was seldom more, though the policy were one of continuous performances. Staggered seating was known, but scarcely ever used. Auditorium floor slopes were regularly drawn (except occasionally for lateral "bowling" in extremely wide houses) according to a variety of rules-of-thumb derived from stage theatre practice.

Q These and others similar appeared to be basic things important to any theatre, large or small, metropolitan or provincial. Through imperative consideration of them, as of equipment, a high standard of exhibition could be attained for the entire motion picture public, at almost any time and place. Gorgeous appointments were for a few opulent theatres. **Functionally**, one theatre could be about as good as another. Would not striving for that ideal advance the inherent purposes of the art and therefore of its industry? For it seemed that convenience, geographically and financially, might well prove to be, as the years rolled by, a more dependable handmaiden of the business than ballyhoo.

The screen had acquired completeness as a means of theatrical entertainment, whether drama, concert, operetta or vaudeville—with color, too, so far as its technology was concerned. It merited now a theatre conceived precisely for its unique method of bringing such entertainment to the many, satisfyingly and, of course, profitably.

Mr. Root's quarrel was not with style so much as with the expenditure of money and talent upon it to the neglect of function. The modernism of some theatres that went up in the late twenties did nothing really except give the motion picture an environment less out of key with its own times. **Modernistic** was merely traded for **period**.

The objective of "Better Theatres" inquiry, however, lay in quite another direction. What determined, for example, the proper size of the picture for a specific theatre? Should patrons see over or between the heads of people in front? How ought the projection room be planned for efficiency and safety? It was an effort to encourage and broaden such investigations as had lately been started by the Society

Here's SHOWMANSHIP

THAT PUTS MONEY

IN YOUR POCKET!

THE ORIGINAL
KROEHLER



Push-Back^{*} Seats

Prompt Delivery • Choice of World's Finest Fabrics • Complete Engineering Service • All-Steel Construction • Deep Full-Spring Comfort • Requires Only Ordinary Spacing • Remarkably Low Maintenance Cost • Complete Export Facility

Meet us at the Annual National Trade Show of Theatre Equipment Manufacturers, St. Louis, September 28, 29, 30

From hundreds of leading theatres comes the overwhelming evidence: the original Kroehler PUSH-BACKS offer you real showmanship because they are

... attracting patrons through extra comfort and convenience features

... creating word-of-mouth advertising

... building good will

... providing economical and dependable service, month in and month out.

Make certain you have all these profitable advantages in your theatre by installing durable, all-steel Kroehler PUSH-BACK Seats. They're the only theatre seat combining push-back conveniences with Kroehler Lounge-Chair comfort and style!

WRITE OR WIRE ONE OF THE KROEHLER PUBLIC SEATING OFFICES LISTED BELOW. DO IT TODAY!

KROEHLER MFG. CO. THEATRE SEATING DIVISION

666 Lake Shore Drive.....Chicago 11, Illinois
2028 South Vermont Avenue.....Los Angeles 7, California
206 Lexington Avenue.....New York 16, New York
2023 Jackson Street.....Dallas, Texas

Canadian Theatre Chair Co., Ltd., 40 St. Patrick Street
Toronto 2B, Canada



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

NOW AVAILABLE: KROEHLER CUSHIONIZED** FURNITURE TO MODERNIZE YOUR LOBBY

**Reg. U. S. Pat. Off.

*Fully protected by patents

KROEHLER

Push-Back

THEATRE SEATS

The World's Finest Theatre Seat



BE PROTECTED AGAINST POWER FAILURE! FAIRBANKS-MORSE GENERATING PLANTS

When so much depends upon continuous power and light service, why chance failure? Install a Fairbanks-Morse generating plant! These performance-proved units will provide dependable service even under maximum power demand over a long period. A.C. and D.C. types; remote and automatic starting. Capacities from 350 to 35,000 watts. Send today for complete information. Fairbanks, Morse & Co., Chicago 5, Illinois.

FAIRBANKS-MORSE



A name worth remembering

DIESEL LOCOMOTIVES • DIESEL ENGINES • STOKERS • SCALES • MOTORS • GENERATORS
PUMPS • RAILROAD MOTOR CARS and STANDPIPES • FARM EQUIPMENT • MAGNETOS



with STUB ROD CONTROL BOX

Records what happens between
box office and door— every minute,
every hour, every day!

Pays for itself in very short order!

AUTOMATIC *Control* SYSTEMS

Covered by U. S. Pats. and Pats. Pend.

For complete information write to:

GENERAL REGISTER CORPORATION
36-20 Thirty-third Street, Long Island City 1, N.Y.
OR THE AUTHORIZED SUPPLY DEALER IN YOUR AREA.

of Motion Picture Engineers, with its Projection Practice Committee, which was to bring forth in the thirties complete specifications for a standard projection room.

Q The soil was open, of course, for new plantings. Sound had plowed under so much tradition. The seed of the business, the art itself, was in ferment. Stereoscopic motion pictures, long an inventor's dream (and likely to make a nightmare of the screen if ever practicably achieved) got talked about again. George K. Spoor presented his "Grandeur" film to the public; its 50mm width did not go unconsidered as further revolution of the art.

Radio had arrived as competition of sorts, while its aborning offspring had displayed by 1930 enough life for Better Theatres to ask: "Television—Competitor or Partner?"

But the industry was preoccupied with sound. The acquisition meant expenditures in scores of millions, immediately, from studio to theatre. First millions for disc devices. Then as the nation's first Depression with a capital "D" began, millions more for sound on the film. There was neither money nor need for new theatres. Remodeling was devoted to making room for sound equipment, to replacement of veneer seating, to doing what one could about the new fangled function of acoustics.

Had sound been delivered prematurely? It seemed to get most of its growth after birth! Equipment became obsolete in a year. "Wide Range" . . . "High Fidelity" . . . Hollywood was fighting decibels continuously, decibels of noise. Half a decibel down was a triumph. Meant nothing, however, unless the equipment in the theatre was more sensitive. More equipment to be replaced, sooner or later. The child was fully ten years old before it seemed to get its anatomy straightened out.

It still threatened sudden spurts of strange growths: "push-pull" . . . "binaural" . . . "control track" (Walt Disney's "Fantasound" in particular, demonstrated with speakers all over the theatre). But the business had had enough for awhile. Sound would have to do its growing normally.

Q And what of the picture in the meantime? Well, a very important thing had happened, a merely evolutionary change, but one of great significance to the inherent mission of the art. High-intensity projection light became available in the middle thirties to medium and small theatres. The centralized "temples" had long had high-amperage condenser lamps. Now the "Suprex" carbon and reflector lamps designed for it had brought white light within the budgets of theatres in neighborhoods and small towns. One theatre, indeed, might be about as good as another, functionally!

For function was now an acknowledged criterion of good theatre design. Discouraging new theatre construction, the Depression years had supplied a gap in time for old values to fall into. It had also driven home a lesson or two in economy. The idea

that people could be consistently lured to a distant super-duper-deluxe job downtown as easily as to the community theatre around the corner, also seemed to have got lost in the shuffle. When building resumed, sites were predominantly in neighborhoods and in small towns, more often than for many years where homes were around the corner. As for plaster Renaissance, it was as dead as its original authors.

Within the Society of Motion Picture Engineers, which had been formed so long ago as 1916, a Theatre Engineering Committee was created. Previously, its chairman, Ben Schlanger, a young New York architect ardently interested in the motion picture theatre as an architectural problem, had been invited by the Society to read a paper at one of its conventions. Mr. Schlanger's ideas were being regularly presented in "Better Theatres" (an association that has not lapsed in all the years since). Mr. Schlanger asked the editor what he should talk about before the SMPE. I suggested his "reverse floor" scheme which we had been discussing.

Q Now an auditorium floor that went upward toward the screen was not entirely a new thing; it had been used in Paris, in Australia, perhaps elsewhere. Those applications were far from what Mr. Schlanger had in mind, but there was the basic idea. Why hadn't it been pursued? Obliterated by emphasis on decor? Today auditorium floors of dual incline are so common in theatres as to command no special notice, the solution of many a problem of screen-vision and balcony level.

Something else happened in the thirties, just what, nobody really knew. In July of 1933, "Better Theatres" published a description and plan drawings of an outdoor theatre near Camden, N. J., where patrons witnessed a motion picture performance while sitting in their automobiles. When World War II intervened there were not much more than a hundred drive-in "theatres." Today they are estimated to number over 400, and some people say there will be a thousand of them in a year or so. Not many, but enough to merit notice, for their patronage is attributed largely to convenience. Convenience is an asset of home television, too.

But the industry's regular exhibition establishment is not without it—17,000 theatres in America, two-thirds of them seating less than a thousand, one-third less than 500. And only in a theatre can be achieved the conditions which give a theatrical medium full scope and impact. So even more than some of us may have thought back in 1928, a place of great decision for the art is its exhibition plant.

Some ways in which the Theatre may meet the challenge of home television—perhaps even be helped by it—are submitted by Ben Schlanger beginning on page 23 this issue of BETTER THEATRES.

VISIT BOOTHS 70 AND 71 AT THE TESMA NATIONAL TRADE SHOW AND SEE—

NEW

SOUND AND PROJECTION EQUIPMENT *

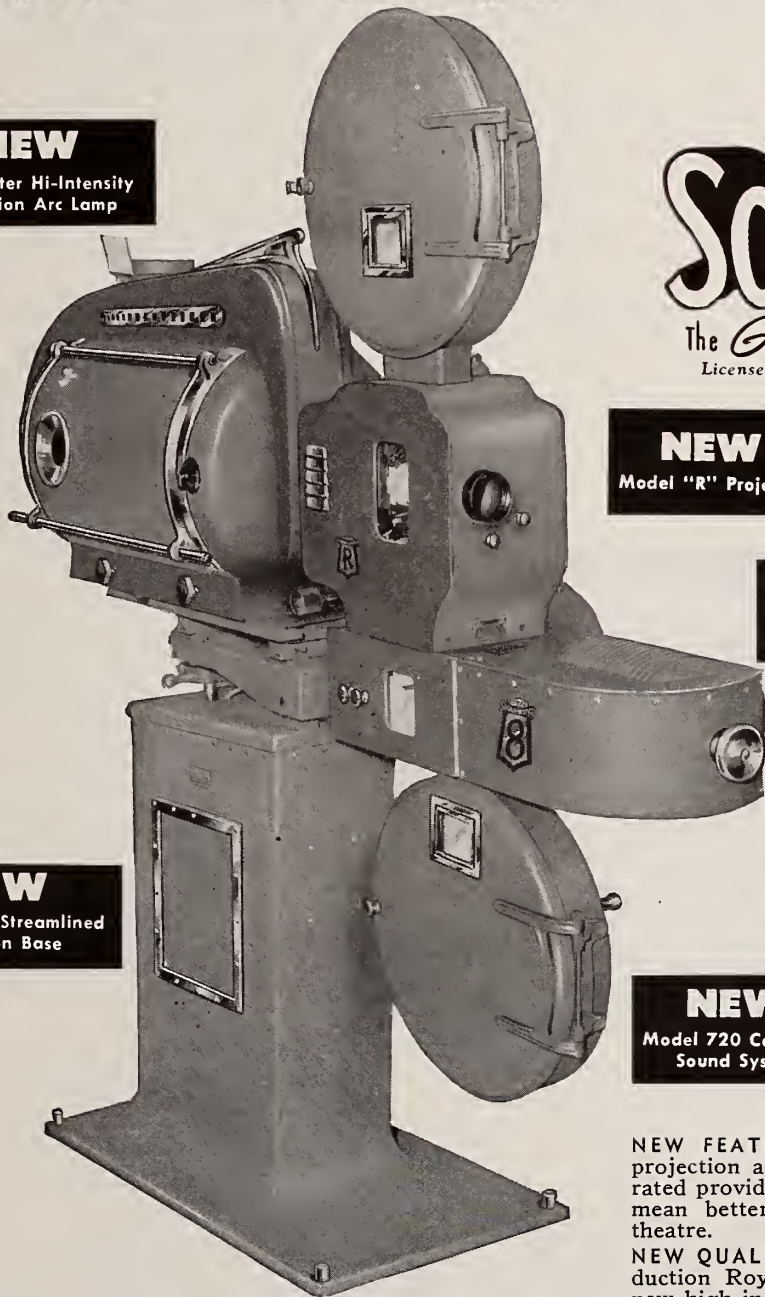
by

ROYAL SOUNDMASTER

The Golden Voice of the SILVER SCREEN
Licensed under U. S. Patents of Western Electric Co., Inc.

NEW

Lightmaster Hi-Intensity
Projection Arc Lamp



NEW

Model 1800 Streamlined
Projection Base

NEW

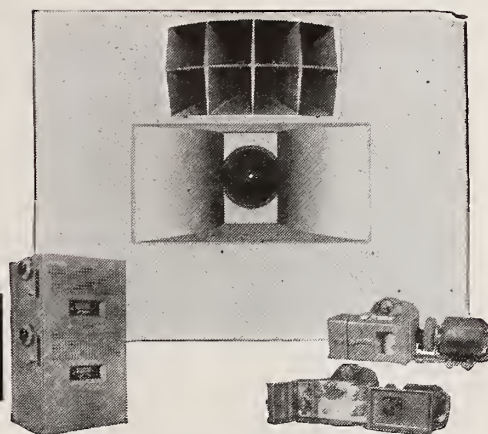
Model "R" Projector

NEW

Model 8 Deluxe
Soundhead

NEW

Model 720 Complete
Sound System



Again . . . Ballantyne engineering, research, and experience leads in the development of new, improved theatre sound and projection equipment. Among the additions to the famous Royal Soundmaster line are the new Lightmaster High Intensity Arc Lamps, Model 8 streamlined Soundheads, Model "R" Projectors, Model 1800 streamlined Projection Bases, "Hi-Tilt" Bases for drive-in theatres, and all-new Two-Way Horn Systems and Complete Sound Systems. Royal Soundmaster now offers equipment to meet *every* need of good sound and projection . . . yet costs *less* than any comparable equipment.

NEW FEATURES—The most advanced principles of projection and sound reproduction have been incorporated providing new features . . . exclusive features that mean better sound and better projection for every theatre.

NEW QUALITY—Both in workmanship and in reproduction Royal Soundmaster equipment has reached a new high in quality. Modern machinery in modern factories, and the use of advanced engineering techniques have combined to give Royal Soundmaster an enviable reputation for outstanding quality.

NEW DESIGN—Modern designing provides unrivaled beauty, simplicity, and convenience in operation. In beauty, quality, workmanship, and performance Royal Soundmaster is outstanding. Before you buy, see and compare Royal Soundmaster.

. . . AND STILL LOW IN COST!

**THE BALLANTYNE
COMPANY**

1707-11 Davenport St.
Omaha, Nebraska, U. S. A.
Cable Address "Balco"

*On display simultaneously with
the TESMA convention on the
showroom floors of all Ballan-
tyne Dealers in the United
States and Canada.

Export Office
K. STREUBER & LOCHICOTTE
1819 Broadway, New York, U.S.A.
Cable Address "KASTREUBER"

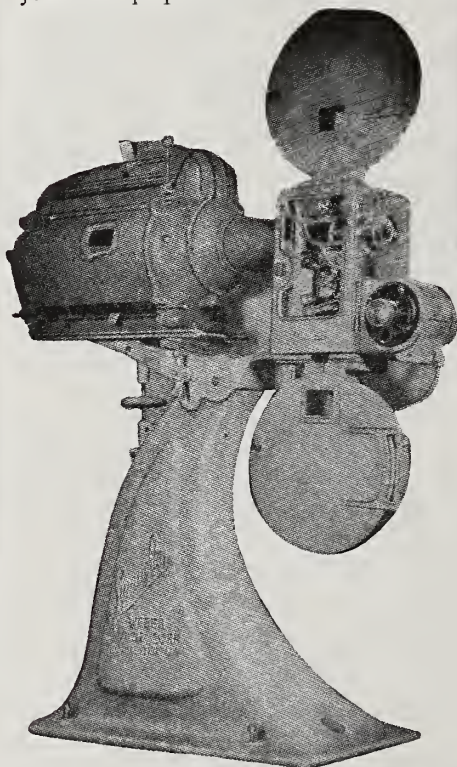
MEET ME IN ST. LOOIE LOOIE!

SEE US AT TESMA SHOW—BOOTHS 51-52

The **IMPERIAL THEATRE CHAIR** with the rocking feature is the newest development of John L. Cable Company, Inc. Installed in Tele-Pix newsreel theatre in Boston, Mass., for nearly ten years without any maintenance problem. A deluxe opera chair for loges. We have a complete line of standard theatre chairs for balconies and orchestras as well as the Imperial replaceable seat cushions. Finished in any upholstery material desired.



The **SYNCHRO-DYNAMIC** theatre sound projector engineered and manufactured by the Weber Machine Corp., one of the country's leading independent manufacturers of theatre sound projection equipment.



J. E. ROBIN, Inc.

330 W. 42nd Street

The **ROBIN-IMPERIAL-TARRY-TOWN** speaker, a product of the Tarrytown Metalcraft Corp. This is the newest development in drive-in theatre in-a-car 4-inch speaker units. Several thousands in use all over the country.



ROBIN-IMPERIAL STEDY-POWER motor generators and selenium rectifiers. A complete line of rectifier bulbs and photo-electric cells.

The above product is exclusively distributed throughout the world by our organization, and may be seen on display at the TESMA convention during September 27-28-29-30 at the Jefferson Hotel in St. Louis, Mo. The Robin-Imperial trademark appears on all of our product which is obtainable only through our authorized agents and dealers throughout the world.

EMIL A. KERN
President

New York, N. Y.

about People of the Theatre

AND OF BUSINESSES SERVING THEM

MITCHELL WOLFSON, co-owner of Wometco Theatres, has announced letting of the contract for completion of the Boulevard Drive-In theatre, Miami, by November 1st.

Construction of a 1,000-seat theatre at Meriden, Conn., has been started. **NICK KOUNARIS** and **PAUL TOLIS**, partners in the Newington theatre, Newington, Conn., and **GEORGE ULYSSIS**, New Britain businessman, are partners in the project. Plans include parking space adjoining the theatre to accommodate 500 cars.

WALTER GRATKOWSKI and **FRANK GERYK** have filed an application with the Easthampton, Mass., Board of Selectmen to build an outdoor theatre in that town.

G. L. CARRINGTON, JR., son of the president of Altec Service, was married recently. The wedding took place in Lincoln, Ill., home of the bride, **MISS HARRIETT CLARE PERRY**. The groom's brother, **ROBERT J.**, was best man. The couple will reside in Encino, Calif.

ARCH HOSIER, of the Cine Supply Company, St. Louis, has announced that Cine Supply and Exhibitors Supply Company have merged. The name of the new firm is the St. Louis Theatre Supply Company and it is located at 3310 Olive Street. The owners of the new firm are Mr. Hosier and **J. ELTON PEEK**.

The Commonwealth Theatre Corporation, Kansas City, operator of two theatres in Columbia, Mo., has started construction of a drive-in theatre near Columbia, according to **REX P. BARRETT** of Commonwealth.

CHRIST ZOTOS, operator of the Roosevelt theatre, St. Louis, was robbed recently of \$150, the evening receipts, as he left the theatre.

The Melody Drive-In theatre at DeQuin, Ill., built at a reported cost of \$500,000 by **FRANK J. GLENN**, has been opened. It accommodates 500 cars.

The Plaza theatre in Houston, Tex., has been acquired by **R. Z. GLASS**, owner of the State and Stude theatres there. Mr. Glass has been in the theatre business for 15 years, having owned three theatres in Dallas, and two in Beaumont, before go-

Firestone

FOAMEX* *Seating*

...loge luxury at balcony prices!

Now you can give your customers the most luxurious type of seating comfort imaginable at far less cost to you than ordinary, old-fashioned seats.

You can do it with Firestone *Foamex*, buoyant, cradling upholstery cushioning that will last for years and years. Once you've installed *Foamex* you can forget about reupholstering maintenance and upkeep. *Foamex* takes a pounding from heavy-weights, squirming youngsters and careless attendants—yet it won't lose its resilient comfort.

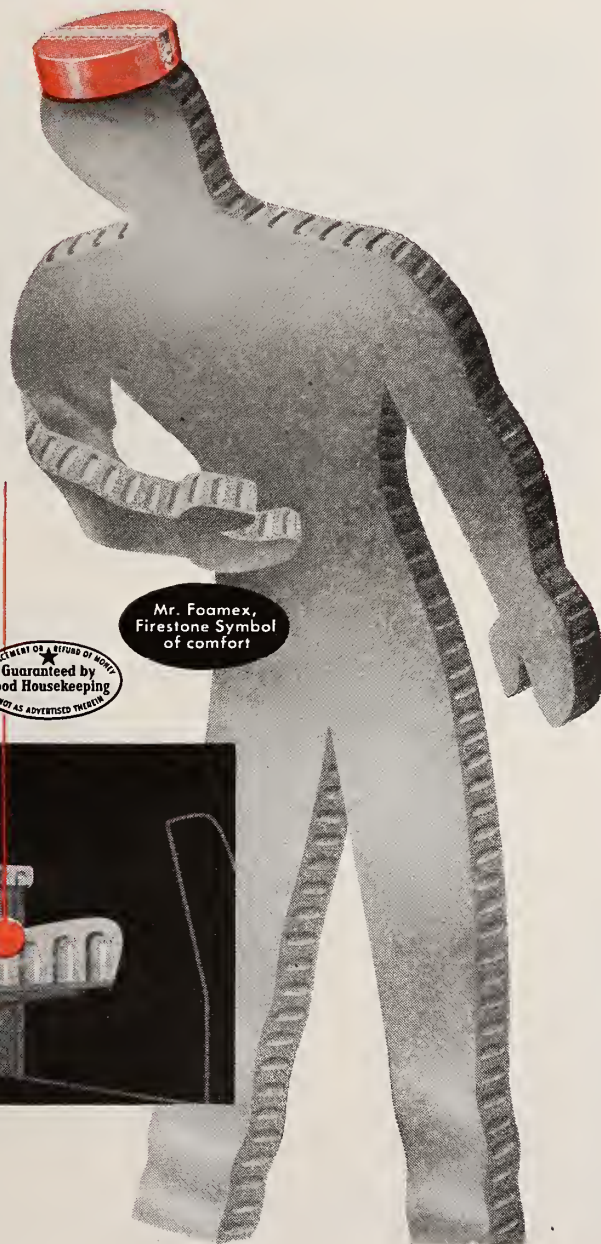
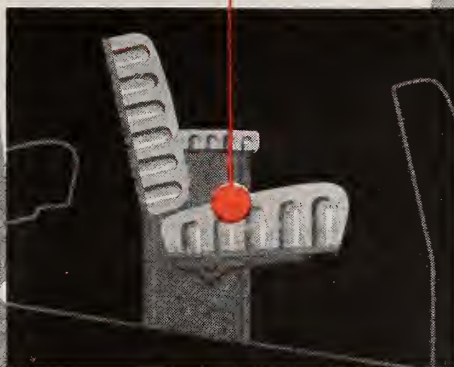
Investigate *Foamex* now—for a few seats that need repairing—or throughout the house.



Specify
Foamex
by
Firestone

ATTACHMENT OR RETURN OF MONEY
★
Guaranteed by
Good Housekeeping
IF NOT AS ADVERTISED THEREIN

Mr. Foamex,
Firestone Symbol
of comfort



*Trade Mark

ing to Houston in 1938 to build the Stude and State. The Plaza is being redecorated, he announced, and will be air conditioned.

The Community Amusement Corp., Hartford, Conn., has signed ten-year leases for the 1,200-seat Daly theatre in Hartford, and for the 700-seat Plainfield theatre at Plainfield, Conn. DEMITRIS PETROU, BERNIE MENSCHALL and JOHN CALVORESSCI are the officers of the corporation.

H. L. PHILLIPS, secretary of the Motion Picture Projectionists Local 500, IATSE & MPMO, at Charleston, W. Va., has been granted a patent for a carbon saver to be used in photo-engraving, lithographic and motion picture projection lighting.

CHARLES FRANCK, chairman of the board of the Holophane Company, Inc.,

New York, illumination device manufacturers, has announced the election of HENRY L. LOGAN as director, to take over the position vacated by the retiring president, THOMAS W. ROLPH. Mr. Logan has been with the company 29 years and is manager of the department of applied research. Earlier this year he reported to the Society of Motion Picture Engineers important data that he had developed on motion picture auditorium illumination.

The construction of a modern amusement center in East St. Louis, Ill., that will feature a 750-car drive-in theatre, and entertainment for children, has been announced by the Bloomer Amusement Company, operator of the Ritz and Rex theatres in Belleville, Mo. The cost of the project is estimated at from \$200,000 to \$250,000 and will include pony rides, auto and airplane rides, swings, slides and other

features for children. The entire area will be illuminated with "moonlight" flood-lighting.

The Majestic theatre, East St. Louis, Mo., recently celebrated its 20th anniversary. VINCENT F. O'LEARY is managing the theatre.

GLEN W. DICKINSON of the Dickinson Operating Company, Inc., Mission, Kans., has started construction of the Shawnee Drive-In theatre at Shawnee, Kans. The drive-in will be the third one in the Dickinson operation and will accommodate 800 cars. Work is expected to be completed by October 15.

The State theatre, Hartford, Conn., a 4,000-seat vaudeville and motion picture house, operated by Harris Brothers, has resumed its stage and screen shows after

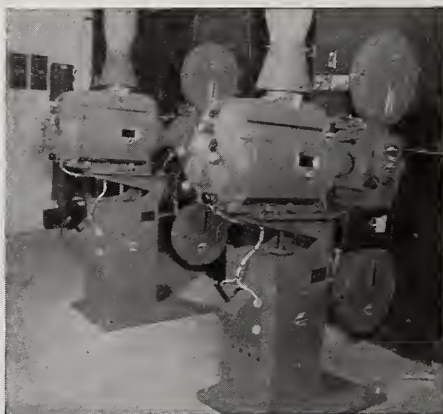
INDIANA'S TELL CITY WELCOMES ITS SECOND THEATRE



Front, auditorium and projection room of Tell City's new Swiss theatre. In a prominent embellishment of the marquee, the theatre recalls the town's patronym, with an apple pierced by a neon arrow.

WITH FANFARE quite approximating big city occasions of the kind, including the benefits of radio, the Swiss theatre was opened July 27th in Tell City, Ind., population 5,000. It is the town's second theatre, the other being the Ohio, which has just 51 seats more than the newcomer's 449. The Swiss is owned and operated by Albert Schaefer, Sylvester Ralley and Victor Weisenberger. Mr. Ralley is the manager.

The opening program was broadcast over the radio station of which Tell City is very proud. There was a speech by the mayor, and a message from the state fire marshall certifying the safety of the construction. There was also music from the stage, and up and down the aisles patrons were asked, for the radio, their opinion of the new playhouse. They liked it, and well they might, for the Swiss has such features as:



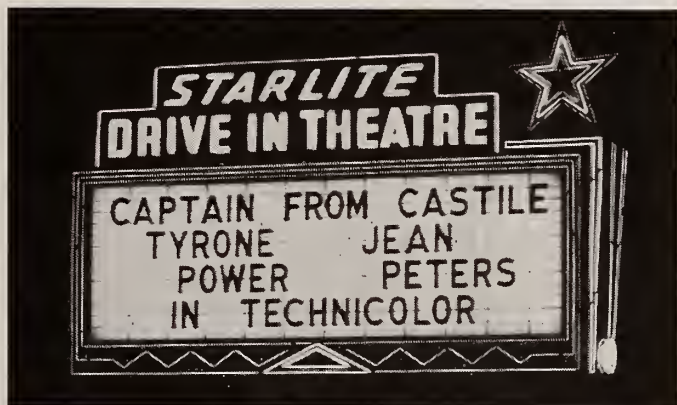
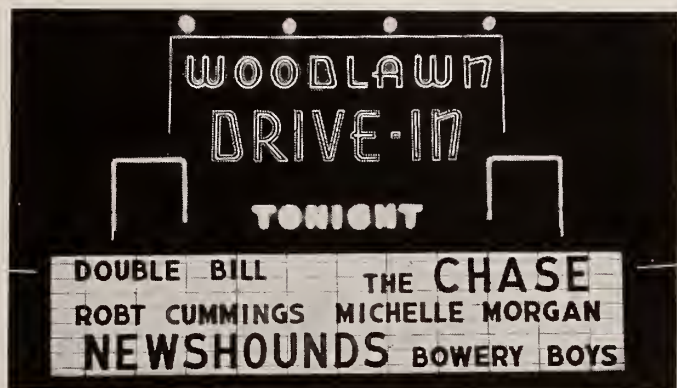
Front facing of peach architectural glass with blue trim, glass block box-office and standee rail, auditorium lighting on three color circuits, a complete public address system, stage wiring for

radio broadcasts, stage curtain of Fiberglas, four evaporative cooling units, push-back seating, and a cry room at one side of the projection room.

The projection room is spacious, and the Falls City Theatre Equipment Company of Louisville has equipped it with Motiograph Model AA projectors, Strong "Intermediate" high-intensity lamps, Robins-Imperial motor-generator, Superlite lenses, and Essanay "Zipper" changeovers, while the sound system is RCA.

The lobby leads into a carpeted foyer off of which are a men's toilet and a women's lounge and toilet room. The auditorium walls are finished in Nuwood, the ceiling in acoustic plaster, and is illuminated by McFadden luminaires spaced along the walls. The Swiss was designed by the architectural firm of Warweg & Hagel of Evansville.

WHY WAGNER LETTERS and FRAMES ARE PREFERRED ABOVE ALL OTHERS



WAGNER TRANSLUCENT PLASTIC LETTERS

Exclusive patented slotted method of mounting prevents freezing to sign, assures complete safety.
Shock-Proof. 60% stronger.
Wide range of sizes, 4", 8", 10", 17", permits doubling effectiveness of display.
Gorgeous, deep, jewel-like colors . . . red, green, blue, amber, black . . . go all the way through.
No maintenance.

WAGNER WINDOW-TYPE FRAMES

Permit openings of any dimensions in ONE panel, make it unnecessary to join together a series of small signs.
Most economical maintenance. Lamps, neon and glass replaced in any section without disturbing other portions and without removing frames.

WAGNER SLOTTED ALUMINUM LETTERS

More sizes than offered by any other line, 4", 6", 8", 10", 12", 16", 24", 30". Many styles and colors.

WAGNER LOBBY DISPLAY UNITS

24", 36", and 48" sections combine to make any length.

WAGNER LETTER MOUNTING STRIP

Stainless steel. No wiring required.

WAGNER TRANSPARENCIES & FRAMES

Full colored photos of all stars, in any size, for marquee or lobby.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

Use Coupon
for Big
Catalog on
Effective
Show Selling

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE, CHICAGO 12, ILLINOIS

Please send big free catalog on Wagner Theatre display equipment, the largest line in the world.

Name
Theatre
Street
City and State

SEE OUR EXHIBIT
at the
TESMA SHOW
Jefferson Hotel
St. Louis, Mo.
Sept. 28-29-30
Booth Nos. 47 and 48

**Destined to Out-value, Out-perform and
Out-save any other lamp on the market**

FOREST *Electronic* ARC LAMP

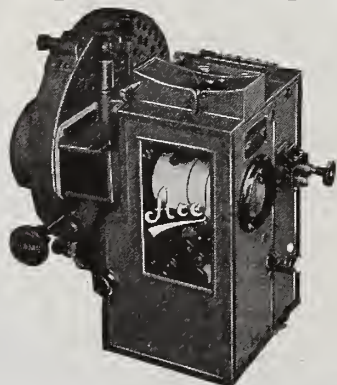
➔ SEE DEMONSTRATION AT TESMA SHOW, FOREST BOOTH #8

The Forest *Electronic* Arc Lamp introduces a new era in the industry, establishing a higher standard of quality in screen illumination and projection efficiency than has ever been achieved heretofore. Not just another lamp, but basically superior in every way—offering many newly developed advantages found in no other lamp. We invite comparison.

➔ See FOREST RECTIFIERS for all size theatres at Tesma Show

FOREST ELECTRONIC COMPANY, Inc.
744 BROAD STREET, NEWARK 2, N. J.

YOUR ASSURANCE OF THE BEST!



WENZEL "SMOOTH-RUNNING" PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. See Wenzel for precision replacement parts . . . your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 projector mechanism.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST. CHICAGO 16, ILL.

being closed for extensive remodeling and redecorating. TED HARRIS is managing director of the theatre.

The Twin City Drive-In theatre at Champaign, Ill., has been opened for business, JOHN BARR, has announced. The capacity is 750 cars.

Selected Theatres Company, Cleveland, Ohio, has purchased the Ohio theatre in Marion from Huebner Theatres, Inc. N. M. MARCUS, president of Selected, said his company will start a \$75,000 improvement program, increasing the capacity from 850 to 1,050 seats. Selected Theatres now operates ten theatres.

JAMES J. FERRETTI, Eastern divisional manager for U. S. Air Conditioning Corporation for many years, announces his resignation from the Company. Mr. Ferretti, who has designed air-conditioning systems for many theatres, reports that he is now developing an air-conditioning system especially for small theatres.

E. D. MARTIN, president of Martin Theatres corporations in Georgia, Alabama and Florida, has announced that his companies will undertake a \$2,000,000 theatre construction program to be completed within the next two years. The projects include the construction of thirteen theatres and five drive-ins and the remodeling of three theatre buildings. Heading the program will be a 2000-seat theatre in Columbus, Ga.; a 1500-seat house at Sylacauga, Ala.; and a 1250-seat theatre at Bainbridge, Ga. Four of the five drive-ins will be located in Georgia, and one will be at Sylacauga.



In the Poblocki family of Milwaukee, the motion picture theatre community has one of the most sports-minded families of a sports-minded nation. It knows of Poblocki & Sons as a firm manufacturing many products of the theatre, particularly the front. Some months ago these pages showed Dad Ben with the sons as a Knights of Columbus bowling team. Above they are again, with Mrs. Poblocki added, all of them adepts at golf. In the lower row, with their father, are Ray, Jimmy and Billy; sanding are Eddie, Jerry, Barney and their mother.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Reflector Arc Spotlamps For Wide Range of Shows

HIGH-INTENSITY arc spotlamps for the amusement field in general, have been developed by the Strong Electric Corporation, Toledo. They range from a small portable model known as the "Trouper," designed for nightclubs and

variable focus projection lens systems designed for uniform illumination from a head-spot to a full flood.

Lightweight construction and delicate balance permit one-hand control in following fast action. The lamp can be swung through full 360° horizontally, and be compressed to singles of 45° or more.

The lamps are equipped with a color boomerang, fading iris, ultra-violet filters, and simplified automatic carbon feed. The masking control has both vertical and horizontal adjustment blades, which can be angled at 45° planes from normal. Only a small rectifier is required for the direct current arc power.

Seating and Drive-in Equipment Added to Line

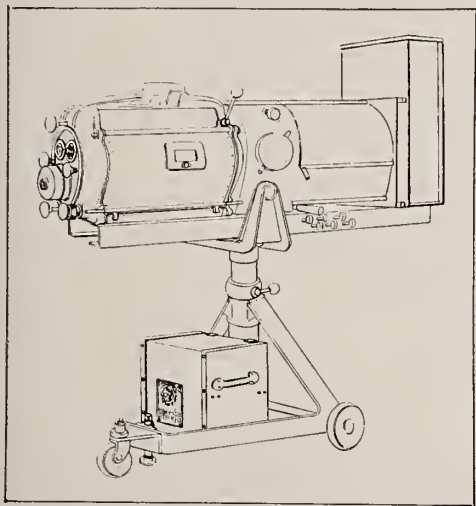
EMIL A. KERN, president of J. E. Robin, Inc., New York, international distributors of motion picture theatre equipment and supplies, has announced that his organization has rounded out the firm's line of theatre products with two new acquisitions—an auditorium chair and replaceable seat, and an in-car speaker. These follow the recent acquisition of the projectors and sound equipment manufactured by the Weber Machine Corporation, Rochester, N. Y., which extended a line that already included Imperial motor-generators

and rectifiers of both tube and selenium types, and other items.

The auditorium chair, and a seat cushion designed for easy replacement of worn-out seats of existing installations, are manufactured by the John L. Cable Company, Jamaica Plains, Mass. The chair models include one, called "Flexo," which features what the manufacturer describes as a "swing-back" motion.

The replaceable seat cushion can be had with cotton or foamed rubber padding, and with any type of fabric; it is also available in steel wired casings for easy installation.

For the drive-in field, the Robin organization has acquired the in-car speaker manufactured by the Tarrytown Metalcraft Corporation, Tarrytown, N. Y. This equipment has a 4-inch Utah speaker unit with Clarostat volume control as described in the August 28th issue.



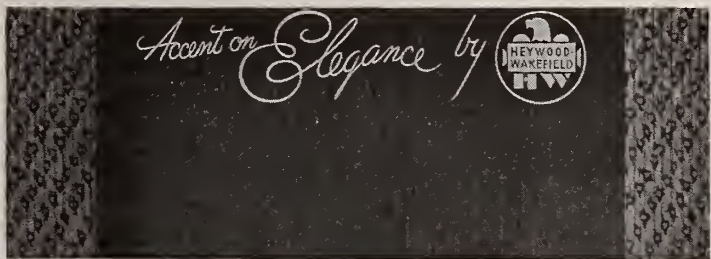
theatres, to a large versatile lamp called "Big Top," for ice shows, stadiums, spectacles, arenas, etc. With arc mechanisms based on Strong motion picture projection lamps, the spotlamps have two-element

TICKET BOX DEALERS ADDED

The General Register Corporation, Long Island City, N. Y., has extended its roster of exclusive distributors for its stub rod control box. The dealers added to those published in the July 31st issue, are:

National Theatre Supply in Des Moines, Minneapolis, Buffalo and Milwaukee; Southeastern Theatre Equipment Company, Jacksonville, Fla.; Wil-kin Theatre Supply Company and Southeastern Theatre Equipment in Atlanta; Hodges Theatre Supply Company, New Orleans; and Cine Supply Company, St. Louis.

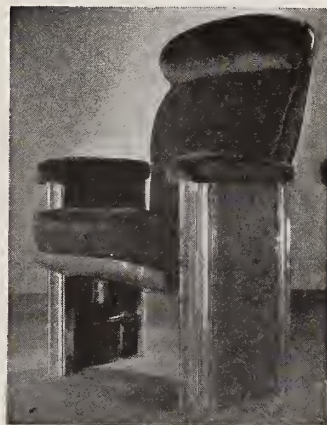
HEYWOOD-WAKEFIELD EXHIBITS TWO GROUPS OF AUDITORIUM CHAIRS AT TESMA TRADE SHOW



An exhibitor at a Tesma National Equipment Trade Show for the first time, the Heywood-Wakefield Company arranged for the 1948 exposition in St. Louis a two-booth display of the various models in both its popular and deluxe groups of auditorium seating, with a backdrop (pictured above) exploiting the idea of comfort with beauty. Each of the groups is exemplified in the models pictured at right—the "Encore" line, for general application, with all-steel construction, either padded or spring backs, and armrests either wood or fabric over foamed rubber; and the "Airflo" group, all of which have backs free of the standards so as to be adjustable to various body positions.



ONE OF THE "ENCORE" GROUP

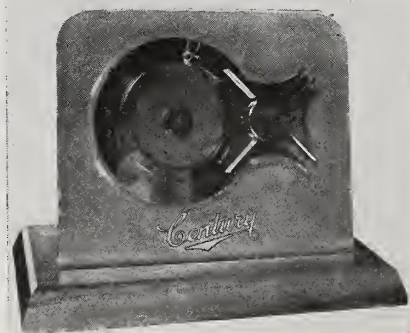


HEADREST TYPE OF THE "AIRFLO" LINE

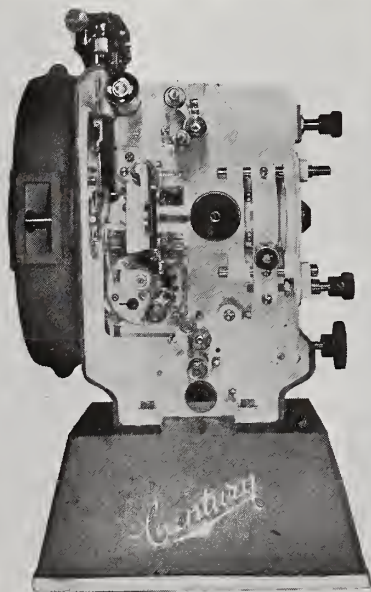
Project Equipment Extended and Revised

A SOUNDHEAD, a 45-70 ampere high-intensity lamp, a complete line of high-intensity rectifiers, a projector base, a projector, and a two-way horn system comprise new equipment brought out by The Ballantyne Company, Omaha, in time for the Tesma Trade Show in St. Louis. According to J. R. Hoff, sales manager, all of these items will soon be on view also at the more than 40 Ballantyne dealers' show rooms in the United States and Can-

MODELS IN MOTION AT TESMA TRADE SHOW



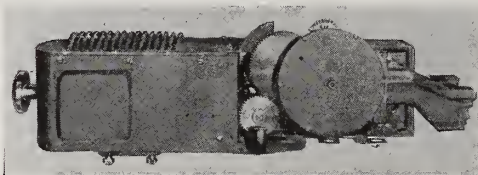
Projector mechanisms, rather than sound equipment, which was featured at the 1947 Tesma Trade Show, were chosen by the Century Projector Corporation, New York, for emphasis in the 1947 exhibit at St. Louis. With the theme, "Seeing Is Believing," actual mechanisms were mounted on display standards, including one exhibiting the cam and star wheel, for operation not only at normal speed, but also at slow speed to allow the view to see clearly how the intermittent movement and shutters co-ordinate their action, how film gate and intermittent shoes hold the film within close tolerances during the projection cycle, action of the starwheel and cam in moving the film and locking the starwheel, and so on.



ada. A new .36-page catalog has been prepared on the complete Ballantyne line.

THE NEW SOUNDHEAD

In the Model 8, the company has added an improved design of the "Royal Soundmaster" soundhead, while production on the more modest priced Model 6 will be continued. The Model 8 has a gyro-filter



Rear view of Model 8 soundhead with gear guard removed to show gyro-filter.

developed by F. C. Largen, Sr., design engineer at the Ballantyne Creighton, Nebr., plant. The filter is composed of all steel units, ball bearing-mounted and permanently sealed for smooth film travel over the rotary scanning drum.

The motor is enclosed in a well-ventilated, streamlined housing that is attached to the main frame casting of the soundhead. A large handwheel is located at the front of the motor housing for convenience in threading soundhead and projector.

MODEL R PROJECTOR

The projector of L. J. Gardiner of Columbus, Ohio, recently purchased by The Ballantyne Company, is now being manufactured under the "Royal Sound Master" name as Model R. Some features of the Gardiner projector have been retained, such as the direct drive, and the barrel-type rear shutter driven directly from the intermittent flywheel shaft, designed to eliminate the possibility of backlash developing between the intermittent and the shutter.

Other features retained are the film gate, the framing knob on both working and non-working side, the double bearing intermittent, cast iron main frame, and all gears alternate by steel and fibre.

Among the changes are a completely new streamlined external design, overall enlarging of projector to provide spacious internal working room, shock proof spiral gears, micrometer lens focusing, full-width doors, and heavy non-warping aluminum doors and housing.

The new base, available for immediate distribution, is decorated in chrome, and is streamlined with a forward slant that adds to an attractive appearance. It can be had in a "hi-tilt" type especially suited to drive-ins, since it needs no shoring up.

THE NEW ARC LAMP

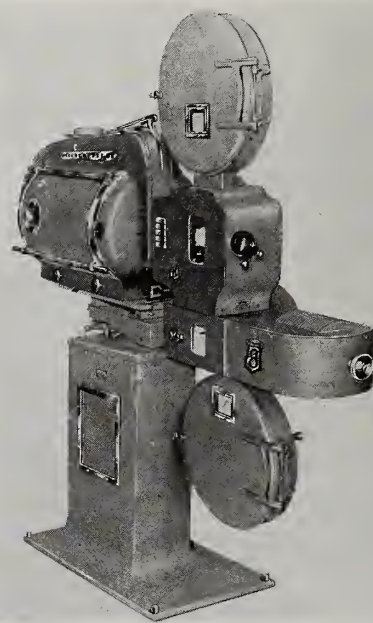
Called the "LIGHTMASTER" Model 4570, the new Ballantyne general purpose reflector lamp has a 14-inch reflector at a 32-inch working distance, designed for per-

NEW PUSH-BACK CHAIR AT TESMA TRADE SHOW



Pictured above is the model of push-back auditorium chair featured by the Kroehler Manufacturing Company, Naperville, Ill., in its exhibit at the 1948 Tesma Trade Show in St. Louis. With the retracting seat now providing for 5¾ inches of extra passing space, this model has a box-spring seat cushion and spring filled back, while the armrests are foamed rubber. The basic design of the simple roller retracting mechanism has been retained.

formance with an f/2 lens, at from 45 to 70 amperes. The projectionist may select the amperage needed for any given picture by setting the rheostat for the proper positive carbon feed, and by simple adjustment



The Model 1800 base mounting the Model R projector, Model 8 soundhead, and the Model 4570 lamp.

of the micrometer drive on the negative carbon, if needed. A steel loop is mounted on the carbon guide, which is magnetized only when the arc is burning.

The positive carbon holder is designed to

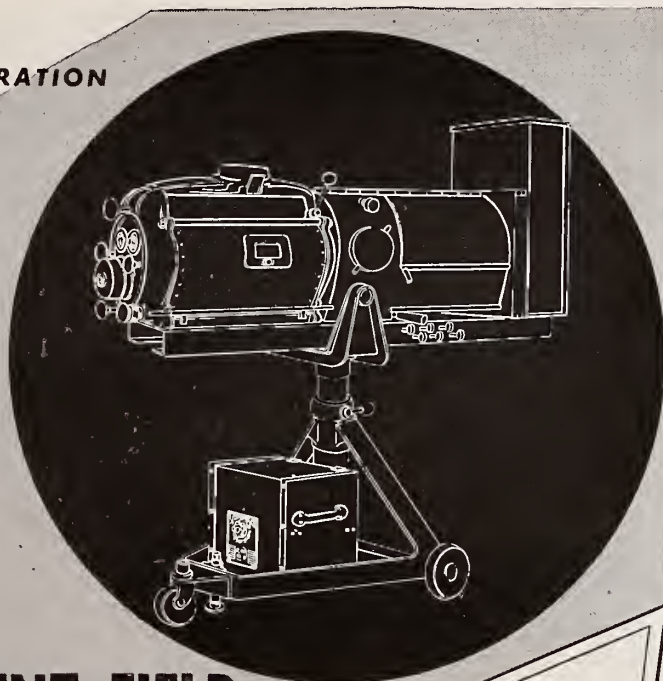
THE STRONG ELECTRIC CORPORATION

ANNOUNCES

A NEW, COMPLETE LINE OF High Intensity Reflector Type Arc SPOTLAMPS

FOR THE ENTIRE AMUSEMENT FIELD

A variety of sizes and capacities for every requirement from the small, low priced portable "Trouper" model for night clubs to the large, versatile "Big Top" lamp for stadiums.



SPOTLAMPS

FOR

THEATRES
NIGHT CLUBS
ICE SHOWS
ARENAS
CONVENTION HALLS
CIRCUSES
SPECTACLES
STADIUMS

These new spotlamps employ as a light source the proven high intensity reflector-type lamp used universally for motion picture projection. This high intensity reflector principle results in a snow-white light in such tremendous volume as to make the presentation fairly sparkle.

The use of this highly efficient light source and an ingenious two-element variable focus projection lens system results in uniform lighting efficiency and clean sharp edges from a head spot continuously through to a full flood. Light weight construction and delicate balance permit one hand control and make for easy following of the fastest action. The spotlamp can be swung through a full 360-degree horizontal and compressed to angles of 45 degrees or more.

These spotlamps are equipped with a color boomerang, fading iris, ultra violet filters, and automatic carbon feed. The masking control has both vertical and horizontal adjustment blades which can be angled at 45-degree planes from normal.

The low power requirements reduce projection room temperatures and make the use of large motor generators unnecessary, since only a small rectifier is required for the arc power.

For complete details and prices, and name of your nearest dealer, write

THE STRONG ELECTRIC CORPORATION
44 CITY PARK AVENUE • TOLEDO 2, OHIO

*The World's Largest Manufacturer of
Projection Arc Lamps*

*See our exhibit at the TESMA Show
Jefferson Hotel, St. Louis, Mo.
Sept. 28-29-30, Booth No. 54.*

THE STRONG ELECTRIC CORPORATION

44 City Park Avenue, Toledo 2, Ohio

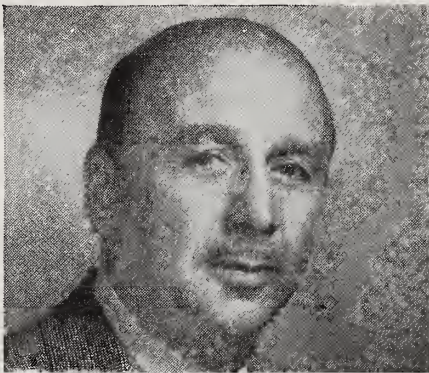
Please send free literature on Strong spotlamps

NAME

FIRM

STREET

CITY & STATE



J. M. SUTTON—Partner, Galston and Sutton Theatres, Hollywood, Calif.—says:

"Of vital importance to every theatre owner is the maintenance of sound equipment. RCA Sound and Service is the heart-beat of our business."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

COLD-CATHODE or INCANDESCENT Lighting Effects ARE ACHIEVED EASILY WITH

POWERSTAT

LIGHTING CONTROL EQUIPMENT

For further information on POWER-STAT Lighting Control, watch future issues of this publication. Write for Bulletin 347.

The SUPERIOR ELECTRIC Co.
2098 DEMERS AVE.
BRISTOL, CONN.



A Big HIT!
Sold thru THEATRE SUPPLY DEALERS Exclusively

Ask your Dealer

GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

Management Record and Annual Tax Register

A complete Theatre Accounting System \$2.00 postpaid

QUIGLEY BOOKSHOP
Rockefeller Center, New York

hold either 7mm or 8mm carbons; the negative holder accommodates either 6mm or 7mm. Both vertical and horizontal negative alignment means are provided, and negative and positive carbons are fed independently by separate feed screws, with full 10-inch travel on positive carbons. The reflector is held in a cast aluminum frame and is adjustable on its optical axis. Shafts have ball-roller and self-oiling bearings throughout.

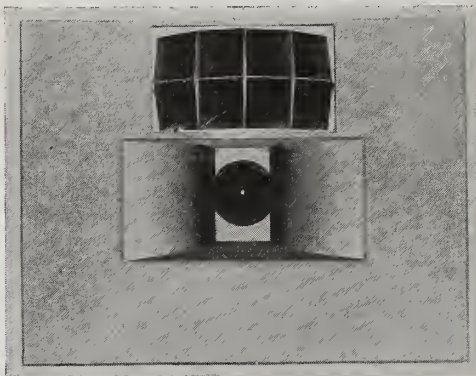
External features ammeter, rheostat, arc imager through optically corrected lens and arc vision windows; mirror flame shield and light cut-off dowsers operated by dowsers handles on both sides of lamp; manual controls for arc positioning outside lamphouses on operating side.

THE RECTIFIER LINE

The rectifiers are all tube types, enclosed in 16-gauge steel cases finished in gray, baked-on wrinkle paint. The line covers a 40-80-ampere range, 4-tube, 40-ampere for one-kilowatt lamps; 4-tube, 60-ampere single-phase, and 4-tube, 60-ampere three-phase for 45-60 ampere lamps; and 6-tube 80-ampere single-phase, and 6-tube, 80-ampere three-phase for 45-80 ampere lamps. Natural draft is provided in slotted sides and top. These rectifiers are available in either 50 or 60 cycles.

TWO-WAY HORN SYSTEMS

One new two-way horn system has been added, and all baffles have been replaced in the horn systems with acoustically reinforced low-frequency baffles. The high-frequency driver unit, which uses an Alnico 5

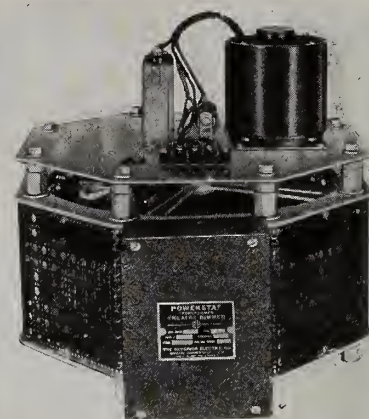


Model 20, one of three new types of Bal-lantyne two-way horn systems with acoustically reinforced low-frequency baffle.

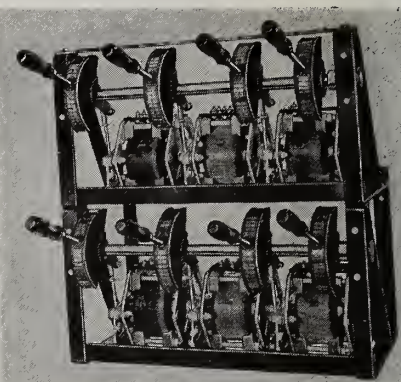
permanent magnet, is connected to an all-metal multi-cellular horn to provide necessary high-frequency coverage.

Each model of the three horn systems also has "XL" Alnico 5 PM 15-inch low-frequency speaker units. The dividing network with each system has the crossover at 500 cycles, and provision is made for five steps of high-frequency attenuation to adapt the horn system to the acoustical characteristics of the auditorium. Standard input impedance of this dividing network is 500 ohms.

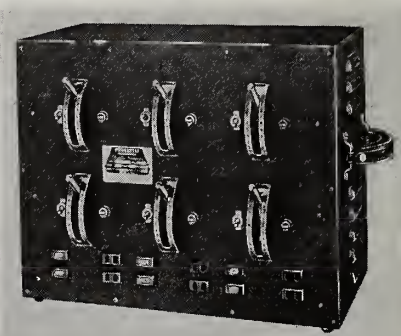
DIMMER DEMONSTRATION AT TESMA TRADE SHOW



The first dimmer manufacturer to exhibit at a national theatre equipment trade show, the Superior Electric Company, Bristol, Conn., arranged for demonstration of its push-button remote control non-interlocking Powerstat dimmer shown above; interlocking frame-mounted switchboard dimmer units pictured immediately below, which come complete with gear, gear segment, linkage, drum and handle; and the "packaged" Powerstat shown at bottom.



The "packaged" unit shown below is especially designed to provide very small theatres with authentic dimmer control, consisting of six 850-watt auto-transformer type dimmers mounted in a portable case.



In-Car Speaker with Adjustable Parking Light

EXHIBITED to the theatre business for the first time at the Tesma Trade Show in St. Louis, the "Mobiltone" in-car speaker manufactured by the Theatrecraft Manufacturing Corporation,

National Carbon Company, Inc.
presents:

World Premiere
**"CARBON ARC
PROJECTION"**
in Technicolor

**At Meeting of Theatre Equipment
and Supply Manufacturers... and
Theatre Equipment Supply Dealers**

SEE "CARBON ARC PROJECTION"—15 minutes of vivid fast-moving Technicolor—the first movie ever produced to show the *what... why... and how* of the High Intensity Carbon Arc. World premiere at 2 P.M., September 30, in the Hotel Jefferson, St. Louis, Missouri.

Or write for our colorful folder, "Carbon Arc Projection," which spotlights the high points of the picture and explains how to obtain 35mm and 16mm prints for special showings! See address at right.

**NATIONAL
CARBON COMPANY, INC.**

Room 1328, 30 East 42nd Street
New York 17, N. Y.

*Unit of Union Carbide
and Carbon Corporation*





**SOLVE YOUR FLOOR
MAINTENANCE PROBLEM**

with

Vorlac
BRAND

THEATRE FLOOR ENAMEL

UNPARALLELED CONCRETE FINISH!

- FIRE RETARDANT • LONG WEARING
- WASHABLE ABRASION RESISTANT SURFACE

MANUFACTURED BY
THE VORAC COMPANY
Rutherford, N. J.

Distributed by

NATIONAL

THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.



**from the Jani-
tor Supply
House Dis-
playing this
emblem!**

Not only is The NATIONAL SANITARY SUPPLY ASSOCIATION Member able to supply everything you may need in sanitary supplies, cleaning equipment, sanitary chemicals, etc., but his knowledge, acquired through years of specialized Sanitation and Main-

tenance experience, is at your command and may prove helpful to you in speeding up your cleaning and sanitation program; may help you save time and money. . . . We are sure you will find it both PLEASANT and PROFITABLE to consult a NATIONAL SANITARY SUPPLY ASSOCIATION MEMBER about any of your cleaning, maintenance and sanitation problems.

NATIONAL SANITARY SUPPLY ASSOCIATION

(INCORPORATED NOT-FOR-PROFIT)

National Headquarters: 139 North Clark Street, Chicago 2, Ill.
Leo J. Kelly, Executive Vice-President

**OUTDOOR
REFRESHMENT
CONCESSIONAIRES
from Coast to Coast
over 1/4 Century**

**Now Specializing
in Refreshment
Concessions for
DRIVE-IN THEATRES**

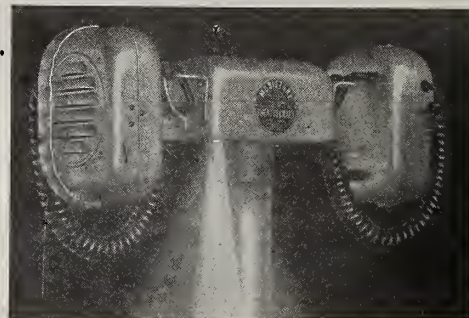
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

World's finest
theatre chairs

**AMERICAN
Bodiform**
RESTFUL CHAIRS

American Seating Company • Grand Rapids 2, Michigan

Cleveland, is now available with an adjustable parking light. It is built into the junction box, throwing a beam downward which can be varied from a small spot on the island to a flood covering considerable area of the ground around it.



The new "Mobiltone" speaker is equipped with a 5 1/4-inch General Electric speaker having aluminum voice coils. Speaker and junction box housing is of heavy-gauge aluminum with frosted iridescent finish, and speaker units have 11 feet of Kellogg self-coiling cables.

New Wall and Easel Aluminum Display Frames

ALUMINUM display frames for both recess and surface mounting on walls, in easel models, and photo-case and insert frame types, have been added to the line of advertising equipment manufactured by Theatre Specialties, Inc., Los Angeles,



with distribution through National Theatre Supply. Included in the company's exhibit at the Tesma Trade Show in St. Louis, the new display frames, augmenting the "Bevelite" line of changeable letter equipment, are of alumilited aluminum with the glass set in Neoprene rubber. Extruded aluminum poster holders mask poster edges on four sides.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	40
Changeable letter sign equipment. Unaffiliated dealers.	
2—American Seating Co.	18
Auditorium chairs. NTS and direct.	
3—Automatic Devices Co.	36
Curtain tracks. Unaffiliated dealers.	
4—Ballantyne Co., The.	7
Projectors (4A), soundheads (4B), arc lamps (4C), bases (4D), horn systems (4E). Unaffiliated dealers.	
5—Cable Co., Inc., John L.	51
Seat cushion replacement for auditorium chairs. Direct and unaffiliated dealers.	
6—Century Projector Corp.	37
Projectors (6A), sound systems (6B). Unaffiliated dealers.	
7—Chicago Hardware Foundry Co.	43
Electric hand driers. Direct.	
8—Chicopee Mfg. Corp. of Ga., Lumite Div.	39
Plastic upholstering materials. Direct.	
9—Essannay Electric Mfg. Co.	34
Reel-end signals (9A), rewind mules (9B). All dealers and direct.	
10—F & Y Building Service, The.	48
Architectural design and building service.	
11—Fairbanks, Morse & Co.	6
Emergency power plants. Direct and franchise dealers.	
12—Firestone Industrial Products Co., Foamex Div.	9
Foam rubber cushions. Direct.	
13—Forest Electronic Co., Inc.	12
Arc lamps (13A), rectifiers (13B). Unaffiliated dealers.	
14—Formcia Insulation Co.	22
Architectural materials. Direct.	
15—Garver Electric Co.	49
Rectifiers. Unaffiliated dealers.	
16—General Electric Co., Appliance & Merchandise Dept.	45
Vacuum cleaners. Direct and NTS.	
17—General Electric Co., Lamp Dept.	27
Filament and fluorescent lamps. All dealers.	
18—General Register Corp.	6
Stud rod ticket control box. Dealers NTS and 36, 43, 54, 70, 74, 76, 77, 78, 79, 83, 91, 94, 100, 107, 111, 112, 113.	
19—Goldberg Bros.	16, 46, 48
Reels (19A), rewinders (19B), speaking tubes (19C). All dealers.	
20—GoldE Mfg. Co.	49
Ticket dispensers. All dealers.	
21—Goodyear Tire & Rubber Co., Inc., Air-foam Div.	3
Foam rubber cushions. Direct.	
22—Hertner Electric Co., The.	51
Motor-generators. NTS.	
23—Heyer-Shultz, Inc.	34
Metal reflectors. NTS.	
24—Heywood-Wakefield Co.	31
Auditorium chairs. Direct.	
25—Ideal Seating Co.	41
Auditorium chairs. Unaffiliated dealers.	
26—International Projector Corp.	2
In-car speakers. NTS.	

Reference Number	Adv. Page
27—Kollmorgen Optical Corp.	35
Projection lenses. NTS and all dealers.	
28—Kroehler Manufacturing Co.	5
Auditorium chairs. Direct and unaffiliated dealers.	
29—LaVezzi Machine Works.	36
Projector parts. Unaffiliated dealers.	
30—Mechanical Re-Nu Screen Refinishing Co.	35
Screen resurfacing service. Direct.	
31—Motiograph, Inc.	34
Sound equipment. Unaffiliated dealers.	
32—National Carbon Co., Inc.	17
Projection carbons. All dealers.	
33—National Sanitary Supply Association.	18
Sanitary supplies and equipment. Direct.	
34—National Super Service Co., Inc.	40
Vacuum cleaners. All dealers.	
35—National Theatre Supply	40
Screens.	
36—Novelty Scenic Studios, Inc.	37
Interior decoration. All dealers and direct.	
37—RCA Service Co., Inc.	16, 36, 46, 50
Projection and sound maintenance service.	
38—Robin, Inc., J. E.	8, 37
Auditorium chairs (38A), motor-generators (38B), rectifiers (38C), in-car speakers (38D), soundheads (38E), projectors (38F).	
39—S. O. S. Cinema Supply Corp.	48
Distributors.	
40—Smith & Sons Carpet Co., Alexander.	46
Carpeting. NTS and direct.	
41—Sportservice, Inc.	18
Complete concession service.	
42—Strong Electric Corp., The.	15, 33
Spotlamps (42A), projection lamps (42B), rectifiers (42C). Unaffiliated dealers.	
43—Superior Electric Co.	16
Dimmers. Direct.	
44—Switzer Bros., Inc.	50
Blacklight murals. Direct and unaffiliated dealers.	

Reference Number	Adv. Page
45—Telesonic Theatrephone Co.	45
Hearing aids. Direct.	
46—Theatre Managers Institute.	40
Correspondence course in management.	
47—Theatrecraft Mfg. Corp.	47
In-car speakers. Direct.	
48—Vallen, Inc.	37
Curtain controls and tracks. Franchise dealers.	
49—Vorac Co., The	18
Concrete and cement floor enamel. Direct.	
50—Wagner Sign Service, Inc.	11
Changeable letter sign equipment. All dealers except NTS.	
51—Wenzel Proector Co., The.	12
Projectors. Unaffiliated dealers.	
52—Westrex Corp.	32
Foreign distributors.	

EDITORIALLY . . .

REFLECTOR ARC SPOTLAMPS, page 13.

Light projection equipment with reflector carbon arcs for spotlighting theatrical productions, outdoor spectacles, etc., manufactured by Strong Electric Corporation. See Advertisers listing.

PROJECTION AND SOUND LINE, page 14.

New models of soundhead, projector, pedestal, projection lamp, rectifiers and two-way horns systems, manufactured by The Ballantyne Company. See Advertisers listing.

IN-CAR SPEAKER WITH LIGHT, page 16.

New model drive-in speaker equipment with parking light in junction box adjustable for spot or flood, manufactured by Theatrecraft Manufacturing Corporation. See Advertisers listing.

ALUMINUM DISPLAY FRAMES, page 18.

Wall and easel cases of alumiliated aluminum, manufactured by Theatre Specialties, Inc. Postcard reference number E53.



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of September 25—

.....

.....

.....

.....

.....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA

1—Quosa Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Los Angeles

3—Break Photoplay Supply, Inc., 1909 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
5—National Theatre Supply, 1961 S. Vermont Ave.
6—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
8—B. F. Shearer, 1864 S. Vermont Ave.

San Diego:

7—Riddle Theatre Supply, 1548 Fifth Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
8—Frederick Theatre Supplies, 187 Golden Gate Ave.
9—D. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

11—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Briant & Sons, 12 "H" St., N. W.
16—Ben Lust, 1901 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—Academy Theatre Supply, 1235 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Indianapolis:

28—Ger-Bar, Inc., 442 N. Illinois St.
126—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY

Louisville:

31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 208 S. Third St.

LOUISIANA

New Orleans:

33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cliffe, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

54—St. Louis Supply Co., 3310 Olive St.*
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA

Omaha:

57—Ballantyne Co., 222 N. 18th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

61—Albany Theatre Supply, 1048 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

63—Auburn Theatre Equipment, 5 Court St.

Buffalo:

64—Becker Theatre Equipment, 482 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:

67—Amusement Supply, 341 W. 44th St.
68—Capitol Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.

70—Joe Hornstein, 630 Ninth Ave.

National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:

73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

83—Mid-West Theatre Supply, 1638 Central Pkwy.
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:

87—American Theatre Equipment, 185 N. High St.

Dayton:

88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

91—American Theatre Supply, 519 E. Broadway.
92—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

105—Rhode Island Supply, 357 Westminster St., Providence

SOUTH DAKOTA

106—American Theatre Supply, 816 S. Main St., Sioux Falls

TENNESSEE

Memphis:

107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH

Salt Lake City:

114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 258 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA

117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON

Seattle:

118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 641 N. Seventh St.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
PERMIT No. 8894
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

EXHIBIT DIRECTORY OF THE 1948 TESMA TRADE SHOW

... and Program of the Tesma-Tedpa dual convention at the Jefferson Hotel in St. Louis

Sunday, September 26

- 9:00 A. M.—Registration opens: Mezzanine floor.
1:00 P. M.—Radio Corporation of America meeting: Room I.

Monday, September 27

- 9:00 A. M.—Registration continued: Mezzanine floor.
MPTOA meeting: Gold Room.
RCA Dealers meeting: Room No. 1.
12:30 P. M.—MPTOA luncheon: Gold Room,
TESMA Board of Directors luncheon and meet-
ing: Room 6.
2:00 P. M.—TEDPA Board of Directors meeting: Room 4.
7:00 P. M.—MPTOA Banquet: Gold Room.

Tuesday, September 28

- 9:00 A. M.—Registration continued: Mezzanine floor.
10:00 A. M.—Exhibits open: Mezzanine floor and Ivory Room.
12:30 P. M.—Luncheon and Opening Session: Gold Room.
2:00 P. M.—Exhibits reopen.
6:00 P. M.—Ballantyne Company Reception and Dinner for
Dealers: Rooms 8 and 9.
6:30 P. M.—Ideal Seating Dinner for Dealers: Room I.
11:00 P. M.—Exhibits close.

Wednesday, September 29

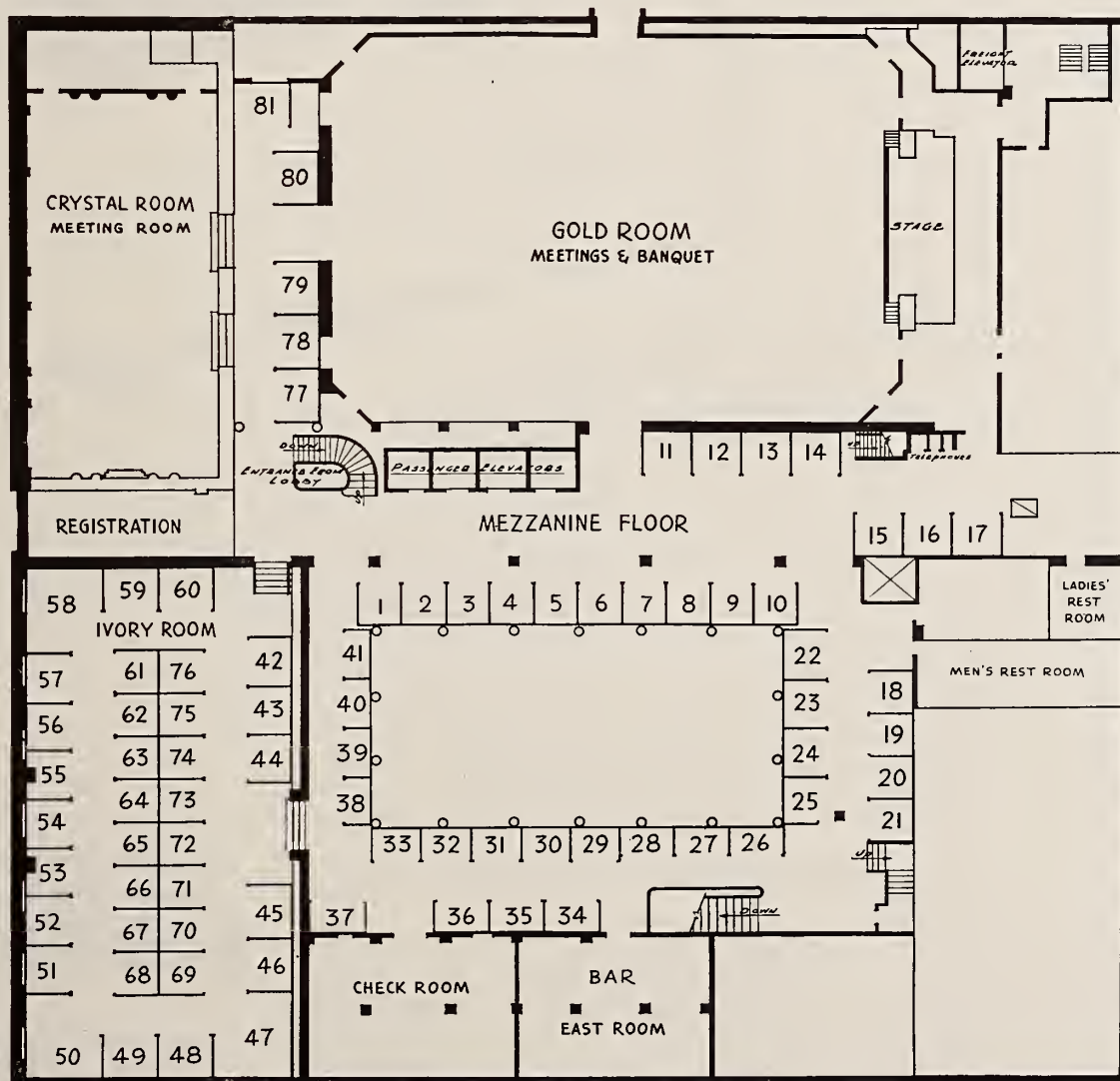
- 10:00 A. M.—Registration continued: Mezzanine floor.
10:30 A. M.—TESMA Annual business meeting: Gold Room.
TEDPA Annual business meeting: Crystal Room.
11:15 A. M.—Sightseeing tour and luncheon for ladies, buses
leaving from Jefferson Hotel.
6:30 P. M.—Cocktail party; host, National Carbon Com-
pany: Crystal Room.
7:30 P. M.—Annual Banquet: Gold Room.

Thursday, September 30

- 10:00 A. M.—Registration continued: Mezzanine floor.
2:00 P. M.—TESMA Board of Directors meeting:
Room No. 6.
TEDPA Board of Directors meeting:
Room No. 4.
Premiere screening of Technicolor picture,
"Carbon Arc Projection"; C. G. Ollinger,
assistant advertising manager, National Carbon
Company, lecturer.
Address by Barton Kreuzer, RCA, on "Te-le-
vision in the Theatre."
11:00 P. M.—Exhibit closes.

EXHIBITORS AND BOOTH NUMBERS AS SHOWN ON DIAGRAM

Ace Electric Man. Co., N. Y.—51
Adler Silhouette Letter Co.—75-76
Ashcraft Manufacturing Co.—69
Autocrat, Inc.—2
Automatic Devices, Inc.—38
Auto-Vend, Inc.—11
Baldor Electric Co.—66
Ballantyne Co.—70-71
Bausch & Lomb Optical Co.—3
Brenkert Light Projection Co.—49
Century Projector Corp.—45
Champion Moulding Mfg. Co.—44
Coinometer Corp.—53
C. Cretors & Co.—79
Da-Lite Screen Co.—29
Dazians, Inc.—35
Devry Corp.—58
Drive-In Theatre Mfg. Co.—7
Elizabeth Iron Works—24
Jay Emanuel Publications—25
Essannay Electric Mfg. Co.—41
Forest Electronic Corp.—8
Forest Manufacturing Corp.—8
General Register Corp.—36
Globe Ticket Co.—68
Golde Mfg. Co.—27
Gordos Corp.—12
Griggs Equipment Co.—14
Heywood-Wakefield Co.—61-62
Ideal Industries, Inc.—26
Ideal Seating Co.—72-73
International Seat Corp.—65
Irwin Seating Co.—30-31
Kneisley Electric Co.—10
Knoxville Scenic Studios—39
Kollmorgen Optical Corp.—74
Krispy Kist Korn Machine Co.—4-5
Kroehler Mfg. Co.—34
LaVezi Machine Works—64
Lawrence Metal Products, Inc.—28
Thomas L. Leedom Co.—37
Manley, Inc.—33
Mohawk Carpet Mills—50
Motiograph, Inc.—42-43
Motion Picture Machine Co.—40
Murch Electric Corp.—18
National Super Service Co.—13
Neumade Products Corp.—59-60
Poblocki & Sons—6
Pronto Pop Corn Sales, Inc.—67
Radiant Lamp Corp.—63
Radiant Mfg. Co.—46
Radio Corp. of America—49-50
Raytone Screen Co.—9
Robin, J. E., Inc.—52



Star Mfg. Co.—23
Strong Electric Corp.—54
Superior Electric Co.—19-20-21
Theater Specialties, Inc.—55-56

Theatrecraft Mfg. Corp.—80
Tol-Pak Co.—22
Typhoon Air-Cond. Corp.—77-78
Universal Corp.—81

Vallen, Inc.—57
Wagner Sign Service, Inc.—47-48
Wenzel Projector Co.—1
Edward H. Wolk Co.—32

Primavera and Red Co.
Formica Building, Havana
Traveler, Havana, Cuba
Honesty, Havana, Cuba
Cuba Bu Tone, Inc. (Havana)
Trade Mark Reg. U. S. Pat. Off.

Beauty Bonded
FORMICA
at Home with People
at Work in Industry

When a show place is a "go place"

Neither "Bingo," "Dish Nite," nor a double feature can stimulate box office traffic like the Architect who designs or redesigns the theater.

Beauty Bonded Formica is at home with people in theaters the world over—extending a warm invitation to the movie goer to relax amid the colorful luxury of friendly Formica surroundings.

No other material can duplicate Formica's wide range of colors and designs—nor better absorb the punishment of careless crowds.

In public buildings, institutions, and in the home, Formica has long been a dependable favorite of the Architect. It removes the limitations of his imagination—lends itself to progressive design.

Check Formica's Catalog in "Sweet's." Write for a supply of "You and Beauty Bonded Formica," a new folder you'll want for your clients. Formica, 4515 Spring Grove Ave., Cincinnati 32, O. Copyright 1948, Formica, Cincinnati, O.

Do You Know...

What 129,700 Architectural Readers Know About Formica for Theaters?

In beautiful full color this Formica Theater story is being told in current issues of architectural magazines.* You'll want the latest information on how Formica can make your "show-place a go-place".

Write for color reprints of this advertisement together with pictorial story of Beauty Bonded Formica—"At Home With People". Formica, 4515 Spring Grove Ave., Cincinnati 32, Ohio.

* ARCHITECTURAL FORUM
ARCHITECTURAL RECORD
PROGRESSIVE ARCHITECTURE
ARTS AND ARCHITECTURE
INTERIORS



Beauty Bonded
FORMICA
Reg. U. S. Pat. Off.

at Home with People
at Work in Industry

Making Motion Pictures Better In the Theatre Than at Home

Television may well enlarge the audience of screen entertainment — and, for drama on the screen, the theatre has natural advantages. The need is to develop them fully — and it is now more urgent than ever to keep the theatre the place for a show.

By **BEN SCHLANGER**
Theatre Architect and Consultant



The world of the motion picture is in a period of transition. Production and exhibition are equally undergoing basic changes. The tempo of these changes has not as yet become rapid enough to enable us to discern the

pattern of things to come. We are already aware of many factors that have brought about a transition, but we are not sure of the proportionate weight that each of the factors carry.

Let us not lose sight of the modern meaning of the term *motion picture*. It now means a picture that has action and sound. At the receiving end it does not matter whether it is projected indoors, viewed from an automobile or televised. It is a powerful entertainment and educational medium in all of its forms.

The means of bringing motion pictures to the people has been increased tremendously by television, drive-in theatres and 16mm. film. These offsprings of the mother art have created more or less new, heretofore unexploited sectors of the public. The entertainment-seeking public does not

move in droves from one form of the basic art to another. This public will swell in numbers, and it may very well make constant use of all motion picture media, forming an audience far larger than the original art ever had.

The entertainment-seeking public is not all of the same kind. It includes small children, invalids, people who have been habitual stay-at-homes, and parents of infants, as well as persons who like "to go out" for much of the recreation.

Then there is a marked stratification in tastes of the entertainment-seeking public. First we have the differences between what ordinary men, women and children like. Then there are the various degrees of "sophistication," and also *lack* of sophistication, to be reckoned with. It would require all of the arms of the mother art to feed this tremendous potential public, if all of it could be effectively cultivated. Because the public and its tastes are so varied, a varied means of delivering the motion picture appears to be reasonably suggested.

Imagine the potential *number of hours per person per week* that might be given to looking at one form or another of the motion picture art! The social statisticians may have to add to their nomenclature a term like "pics" to denote hours-per-person-per-week that people spend witnessing motion picture performances! In the families having television sets, the "pics" are al-

ready zooming, even with the lack of program quality.

Improvement in television program quality is apt to hold interest which many otherwise wane if the novelty of what now seems to be free and very convenient entertainment wears off. In any case, the motion picture theatre audience should increase as television reception increases, for television is sure to bring new talent to the public, and just as radio has given the screen new stars, while reviving a number of waning ones, television can be expected to stimulate interest in theatrical entertainment. Television can build the popularity of personalities, and prove to be a testing ground for new talent. The full exploitation of these performers, particularly in vehicles necessarily of considerable length, will always require, it seems likely, the conditions of a theatre.

Television is also better adapted to experimentation than the regular motion picture. It requires great variety of program, and by use of film recordings it can readily promote experiments in the cinematic arts. Successful developments are sure to find their way, doubtless in improved form, into the motion picture delivered to the public through the theatre.

THE THEATRE'S ROLE

Good product *alone* has not been the answer to successful motion picture theatre operation. The theatre itself has long been an important factor also. Now television gives it even more significance. The atmosphere of the theatre supplies a change from that of the home. Among other things, it can offer more comfort, more contact with physical luxuries than home. To this

the theatre must add the best of conditions for enjoying a screen performance—easy vision, good acoustics, naturalness of setting for the projected image, comfortable seats, pleasant air.

People have learned that they can see the television image better in an illuminated room. They have found it a strain to use a darkened room. Now it has been difficult to light the motion picture auditorium without washing out image contrasts. This problem does not exist with the fluorescent iconoscope tube screen for television.

With an illuminated room for home television, however, comes the disadvantage of seeing all of the living room decorations and furnishings along with the picture. This makes the viewer conscious of the smallness of the picture. Few persons may be able to afford the luxury of a room especially set aside for television, where theatrical atmosphere may be attempted.

New data on lighting the motion picture theatre auditorium during the projection period have recently been published. With methods based upon them, there is no extra cost for secondary illumination, or any washing out of image detail. The idea is based on the control of interior surfaces of the auditorium so that they function in the illumination.

More than ever the common faults in theatre design have to be eliminated, and the participation of the theatre in the art of the screen must be more urgently explored. Acoustics of the average living room is favorable, and rarely is there any ob-

struction of view. These characteristics of home television are easily achieved in the theatre auditorium if sufficient care is given to floor pitches and staggered seating, and if the principles of large room acoustics are applied.

The marked difference in relative viewing distances between the television and the theatre screen is worthy of note with respect to the problem of picture size in the theatre auditorium. Viewing distances for television in the home now varies from four to about twelve times the width of the television picture, whereas in the theatre auditorium this variation is from one to six times the picture width. You have to get away from the television screen to avoid seeing the horizontal line texture which forms the picture. In regular motion picture projection, the grain structure of the film has been so well controlled that it is not discernible until you sit as close to the screen as about one and a quarter times the picture width.

A MORE "DRAMATIC" IMAGE

One well may wonder why people sit as much as twelve times the picture width away from the home television picture, in contrast to six times for the theatre picture. However, visual acuity is still satisfactory at twelve times the picture width. In the theatre auditorium, practice has shown that to get away from a picture much farther than six times the picture width would make the image seem puny; but one actual-

PICTURE SIZE AND LIGHT

Mr. Schlanger points out the potential significance, in competition with television, of larger pictures. Bearing on this point is Mr. Gagliardi's discussion in "The Needle's Eye" department, which began in the previous issue of *Better Theatres* with a consideration of illumination requirements for various sizes of picture, and ends in this issue with data on screen lighting costs.

ly can enjoy as much visual acuity at twelve times the picture width in the auditorium as in the home. As a matter of fact, the real basis for the tendency to limit the theatre viewing distance to less than five times the picture width is to get away from the sense of artificiality produced by a picture relatively small.

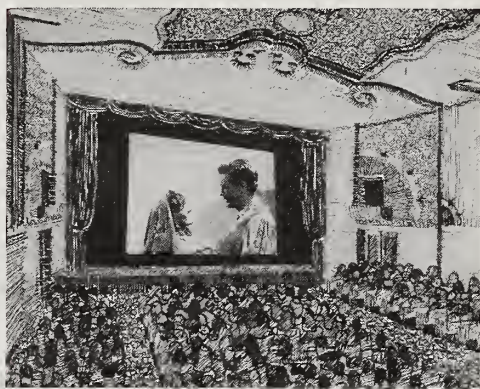
The television audience will accept the disadvantage of a tiny picture just as it accepts inferior program material for so long, of course, as the art is a novelty. This matter of relative picture size is therefore of immediate significance to the theatre as a superior means of enjoying motion pictures, of getting full dramatic impact from screen plays, in comparison to home television. If this encourages the use of still larger pictures in our theatres, it is possible that improved cinematographic techniques will issue from the practice, techniques which would not apply to home television.

With larger pictures, which would make the maximum viewing distance in the auditorium about four and a half times the picture width, outer marginal areas of the picture could be treated so as to simulate the optical pattern of real life. Any such attempt with the small home television picture would only further diminish its dimensions.

Television, indeed, may supply the final argument in the effort to convince theatre operators that motion picture theatre auditoriums should be designed to create a setting for the picture which will make it as realistic as possible, help to realize the full power of the art. The influence of the interior decorator must be removed from the auditorium. Here we have a problem that is as scientifically pertinent to the art of the motion picture as its mechanisms and chemistry.

Decoration in other parts of the theatre, and elements of comfort for the patron, should become more important than ever before. Going out for an evening's entertainment will always be attractive—home television is not going to do much about that. But the theatre business is vitally interested in the *number of times* that the going-out will be repeated. Our theatres can be greatly strengthened in their appeal as a place to go.

FOR A LARGER, MORE DRAMATIC FIELD OF ACTION



■ Mr. Schlanger's remarks in his adjoining article concerning a more dramatic motion picture image, recall the idea he presented before the Society of Motion Picture Engineers, at its Theatre Engineering Conference in New York in the fall of 1947. In the sketches above, republished by courtesy of the society, he contrasts the present conventional image, having a rigidly bound field of action which is further emphasized by masking, with a picture that would have irregular and variable edges in a setting which, relieved of all elements of framing effect, would allow the image to blend into it. This speculation as to a possible way in which the motion picture performance might achieve greater illusion, calls also for a larger picture—specifically, a larger screen which director and cinematographer would use (for Mr. Schlanger envisaged the studios and processors in on this scheme) in full scale or contracted area as they saw fit for dramatic impact. The surfaces around the screen would have a certain texture calculated to reflect the projection light recessively from the screen to the relative dimness of the auditorium.

Quonset Construction with Radiant Heating



With concrete footings in, construction of the Quonset steel framing was begun.



The Quonset framing ready for covering with steel sheeting (above) and the enclosure completed (below.)



With the Quonset portion erected, construction of the haydite block front section started (below).



With prefabricated steel, haydite blocks and concrete for main construction, Albert Hefferan, operator for many years of a leased theatre, built his own house in tiny Marne Mich., choosing radiant heating also for economy.



JUST OFF U. S. Highway 16, a few miles north of Grand Rapids, is the tiny village of Marne. Only a few more miles beyond is Coopersville. Although itself close enough to western Michigan's metropolis to be within easy motoring distance of that city's fine theatres, Coopersville has had a theatre of its own for years, operated until last year by Albert Hefferan. Unwilling to pay higher rental, Mr. Hefferan set out to build a theatre of his own. He selected Marne for its site. Using Quonset prefabricated steel construction for frame and main enclosure, he has set a 408-seat theatre down among the homes of Marne, along a street of old maples, at the edge of a suburban area on the one side and of a farming community on the other, within sight of travelers on Highway 16.

Besides offering an interesting plan for the adaptation of Quonset construction to the purposes of a low-budget theatre, Mr. Hefferan's Crown theatre is one of the very few theatres with the radiant heating. In the Crown, the concrete floors of both the ground level and the second level above the front traffic and toilet area, are the immediate sources of heat, containing within the concrete mixture a gridiron of hot water pipes. The heating systems is sized to provide 70° inside temperature at 10° below zero outside.

Designed by Emil G. Zillmer, Grand Rapids architect, the Crown has a straight axial plan with a 42-foot frontage. Excavation was required only for the auditorium floor grade, which amounts to 41 inches in 52 feet. The building is set back from the street, reached by sidewalk through frontage that will be planted in grass and shrubbery. Parking is provided for at the rear.

The entrance area and auxiliary space, including the projection room, are housed in a structure of haydite block masonry. This and the Quonset portion rest, and concrete floor slab, rest on concrete footings, and all joists are concrete. At the rear of the Quonset section, which houses the auditorium, including shallow standee space and screen platform, is a smaller building of haydite blocks for the boiler room. The Quonset portion is 80 feet deep, the front structure 12 feet deep. Both interior and exterior surfaces of the haydite blocks are covered with waterproof paint.

The ticket office is entirely inside the



Mr. Hefferan pauses for identification on the job.



The auditorium following the contour of the Quonset frame, is finished in Celotex board left in its three natural tones. Along each side, in a shelf-cove, are fluorescent lamps in white and color. The Crown has two cry-rooms, one on each side of projection room.



The ticket-booth (below) has its counter just inside the entrance doors, on the left of the lobby, with a knotty pine base. The lobby is plastered over cinder block used for partitioning.



lobby, located immediately to the left of the entrance doors, which are of flush slab pine with round windows. The ticket office has a counter flush with the lobby wall, and extends into a passageway off the standee, a passageway which also gives access to the men's and women's toilet rooms, which adjoin each other on the outer side, each having a window of obscuring glass. From this passageway, and a similar one on the other side of the lobby, where storage space is provided, stairs lead to the second level.

Over half the width of the second level is devoted to the projection room, which is approximately 20 x 12 feet. On either side of it is a cry-room. Projection equipment includes Motiograph projectors and sound system, and Strong S.H.I. lamps.

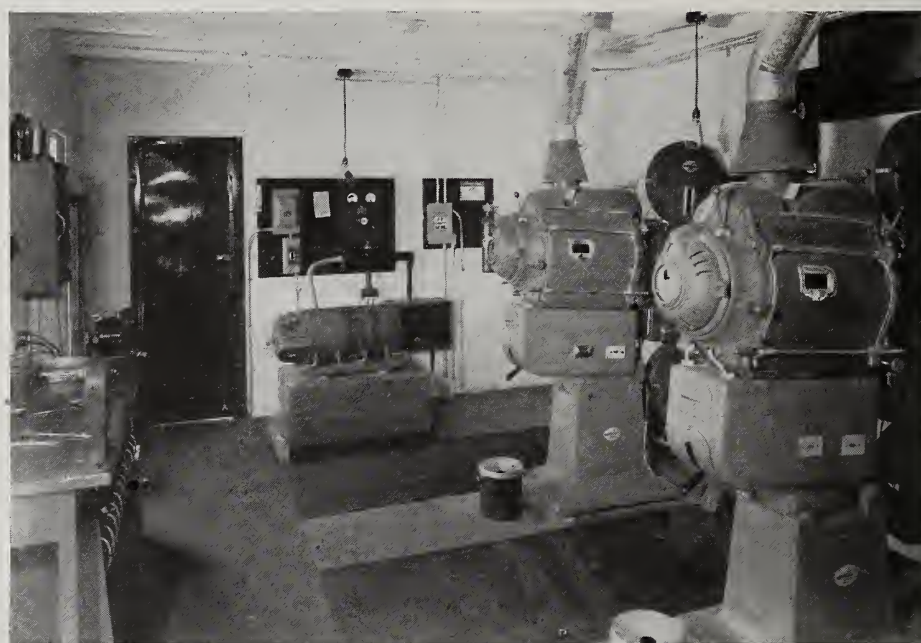
The auditorium is finished in furred-out sections of Celotex board, applied in three tones. Between this inner wall and the Quonset sheeting, rock wool insulation has been inserted, while Celotex insulation is part of the roof decks of the haydite structures.

Illumination of the Crown is largely by fluorescent fixtures, but cove lighting, on white and color circuits, is provided along the auditorium sides at 8-foot height.

Seating, by the Ideal Seating Company, is arranged in three banks with row spacing 32 inches back-to-back. Chairs are upholstered in blue simulated leather, while carpeting in the standee space and adjoining passageways, and in aisles, is figured in beige and shades of tan.

Floors of the lobby and toilet rooms are tile, and the latter also have tile wainscots. The men's room is equipped with one urinal, one water closet and a lavatory;

The projection room has the liberal dimensions of 20x12 feet.



the women's with a water closet, a lavatory and a cosmetic shelf.

COOLING AND HEATING

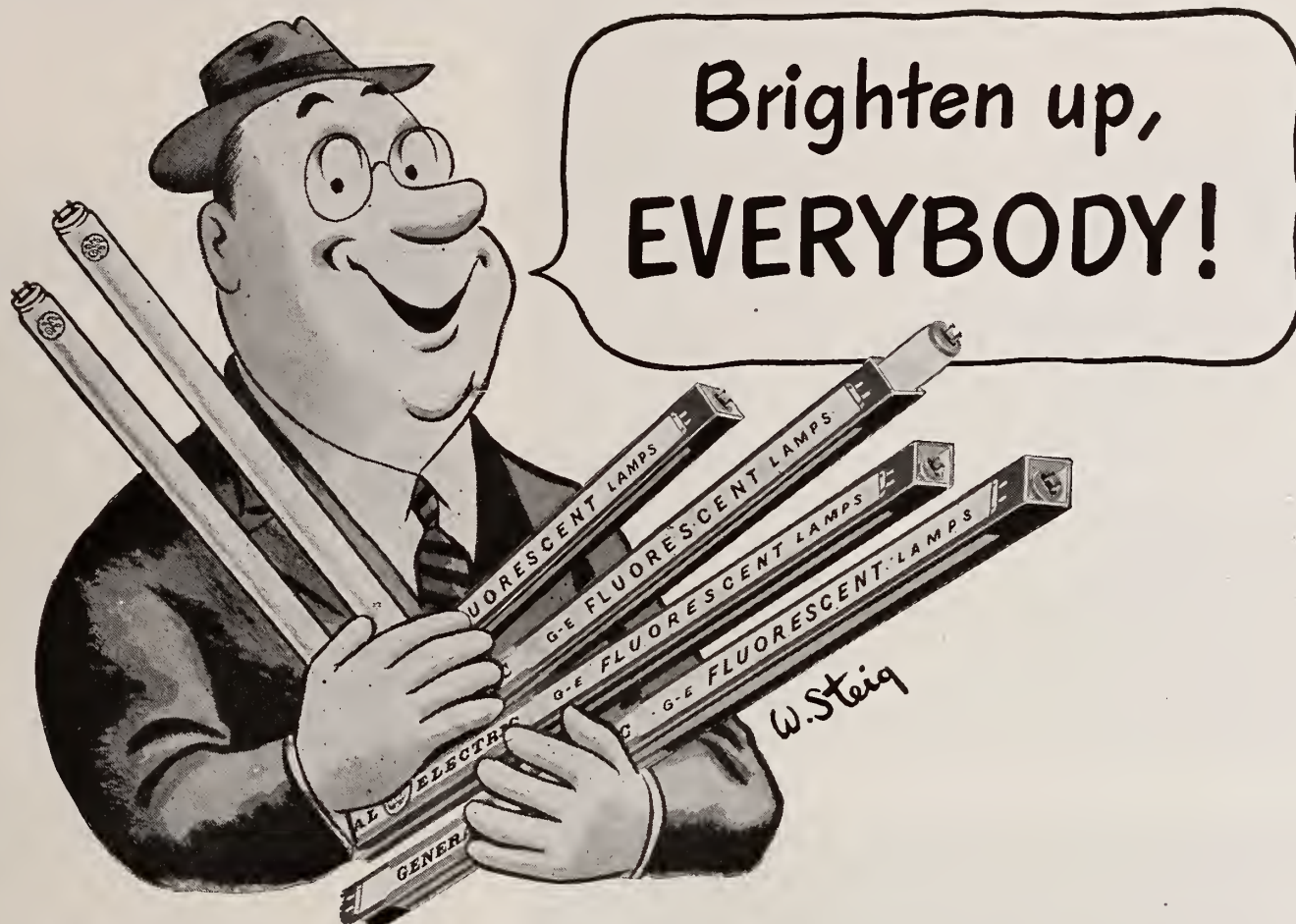
While heating of the Crown is entirely by the radiant floor method the auditorium is ventilated by a duct system with recirculation, and into this is introduced, at the mixing chamber, cooling coils which are supplied with cold water from a 304-foot well. This also supplies water for the toilet equipment and for drinking. One supply duct extends down the middle of the auditorium ceiling above the Celotex ceiling, with Barber-Colman aspirating diffusers.

The air-intake is above the screen platform, where a Reynolds double-width, double-inlet blower is mounted along with filters.

The radiant heating system was designed by Vernon C. Dean, Grand Rapids engineer. This relatively new method of heating has been extensively installed in homes, industrial and commercial establishments, Mr. Dean points out in discussing the Crown theatre installation for BETTER THEATRES. A theatre, however, presents some special problems, he indicates.

"The foyer, toilet rooms, projection room and such spaces could be treated the same as for any ordinary radiant heating system,"

(Continued on page 49)



NOW—for the first time ever— you can get all the G-E fluorescent lamps you want

HOORAY! Now you can fill those empty sockets, replace blackened or burned out lamps, go ahead with lighting modernization. Because, for the first time since General Electric introduced the fluorescent lamp 10 years ago, G-E fluorescent lamps are available in quantity—everywhere!

WE'VE BEEN WORKING at top speed to build new factories, expand production to catch up with the ever-growing demand for the world's newest kind of light.

SO NOW—at last—you can have all the G-E fluores-

cent lamps you need to increase box office receipts by making your theatre the best lighted, most attractive place in town. (Only slimline and circline fluorescent lamps are still in limited supply.)

WHY NOT SEE your G-E lamp supplier today? Now he can really greet you with a great big smile and an armful of those G-E lamps—the lamps that most people want *most!*

ALWAYS INSIST ON . . .



G-E LAMPS
GENERAL  ELECTRIC



The Tacna—

Picturing Paramount's new 2,000-seat theatre in Lima, Peru, which has over half its capacity in two balconies with a projection angle of only 12 degrees.

Architects and Engineers:

BEN SCHLANGER, Architect

WILLIAM A. HOFFBERG, Engineer

REISNER & URBAN, Architects

■ The Tacna front is largely clear plate glass and bronze. A blue native marble frames the large glass opening. The marquee soffitt is finished with sparkling glass mosaics. A view of the lounges of the loge and balcony level is seen through the glass. Native marble is used on the box-office. To the right of the box-office the glass mosaic well of the balcony entrance is visible. The left wall of the lobby is seen finished with the blue marble extended from the outside trim. A large drape at the left above the marquee closes across the entire opening for variation in decorative effect.

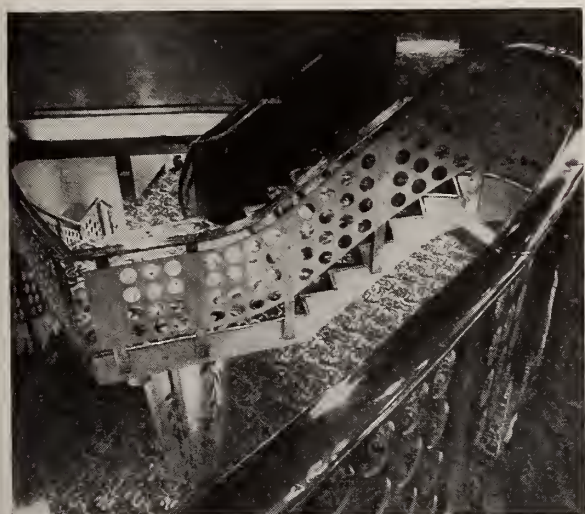


■ At left is a view of the entrance area from the main foyer. The floor beyond the carpet is terrazzo. The left wall framing the display and candy bar is finished in native oak with glass mosaic for relief. Main entrance doors are Herculite glass. On the left is the door to the box-office. A flower box has been placed below the display case. The marquee neon tubes extend into the foyer.

■ At right is a detail view of the foyer, showing the candy bar and display case. The oak finish of the candy bar extends as a free-standing screen. A manager's desk is located behind the screen — note look-out aperture for manager to keep tabs on traffic handling. Agitair air-conditioning diffusers and downlights are spaced in the ceiling. The texture of the glass mosaic used on the wall is visible in the photo.



ts Three-Level Scheme and Decor



■ Immediately above is a detail view of the main stairs from street level to first balcony. The rail is a cast bronze cap with perforated oak panels. The stair is of free-riding construction with a single decorative concrete support visible under landing. Space under this staircase is pictured at the top, showing the decorative treatment of the concrete support. The well opening around the stair is visible. The wall near the stair is finished with metalized "Fabron" wall covering, and planting has been used for incidental embellishment. All of the furniture in the Tacna was designed in the United States and constructed in Lima, while auditorium seating consists in the American Seating Company's "Bodiform" chairs.

■ Views on this page show various foyer areas. That above shows the main floor foyer and lounge section behind the orchestra seating. The huge concrete earthquake-proof columns are finished with glass mosaic. To the left in the photo is seen the main stair to the mezzanine; doors in the opposite wall lead to the main floor of the auditorium. An oak screen at the end of the foyer shields entrances to the restrooms. This space is all carpeted, and chairs are covered with native leather. . . . Below is shown the lounge of the second balcony. Native planting is enclosed in Herculite glass. Illumination comes from suspended lighting troughs in which are inserted neon tube lighting. A view of the street is featured from this lounge level. Furniture here is also leather-covered.





■ Seating approximately 2,000, the Tacna theatre presents a notable example of vertical as well as horizontal distribution of seating for motion picture exhibition. Actually, the nature of the motion picture performance, which physically takes place in one plane extending laterally and vertically, makes the upper area of a motion picture auditorium more efficient visually than that of a stage theatre up to a level where distortion is introduced. Two levels of seating have been kept within this efficient vertical area, without resorting to extraordinary depth, by designing the main floor for maximum flatness consistent with good vision of the screen, so that the balconies could be relatively flat (see construction views immediately above, of the first balcony or mezzanine on the left, which seats 405, and of the second balcony, which seats 657). In addition to being of dual-incline type as developed by Mr. Schlanger, the main floor also employs the architect's method of staggered seating, distributing various widths of chairs, according to sightlines, throughout the central rows. The construction views show the elimination of intermediate steps between seating platforms of the balconies. The projection level was kept to 12 degrees. The plaster ceiling is of angular formation for controlled dispersion of sound, while the side walls, except at the proscenium wall, is perforated hard acoustic board back with

rock wool for absorption of the middle and low frequencies of sound. The wainscots of the side walls are finished in native oak. Both the proscenium wall and the ceiling finish function in the illumination scheme, being of corrugated plaster for control of screen light reflection so that the screen itself becomes a source of traffic illumination during the projection period, its level varying with the intensity of the screen light. Illumination is otherwise provided only by downlights of simple flush receptacle type using filament lamps on dimmer circuits.



But make sure of all three — Comfort, Appearance, Long Service

For many years we've made a special study of the problems of theatre owners—and our current models show it in every respect. They are luxuriously comfortable. Model TC-700 shown above indicates their smart lines—and the choice of colors and fabrics will dress your house in true elegance from front to back. Their sturdy *steel* construction is positive assurance of long, trouble-free service—and you'll find a profitable pay-off in the many features that make up-keep easy and cut maintenance costs.

So make sure of all three when you re-seat or plan a new theatre. Our illustrated folder shows all current models in full color—and our own or a representative of your nearest distributor will show you at first hand how comfortable and practical theatre seating can be!



Steel for strength, steel for comfort—plus sound design and skillful workmanship means that ease, relaxation and long life are literally built into every Heywood-Wakefield seat cushion.

★ ★ ★

Heywood-Wakefield Theatre Seating Division • 666 Lake Shore Drive, Chicago 11, Illinois • Sales offices: Baltimore, Boston, New York.



**FOR FOREIGN
EXHIBITORS**

Theatre needs



are met by
Westrex
all around
the world



Serving motion picture theatres around the world* — is the job of Westrex Corporation. To do this job efficiently, Westrex maintains branch offices and service points in more than 100 key cities around the globe.

Featured in the all-star line-up of equipment sold by Westrex are Westrex Sound Systems, Century Projectors, Ashcraft Arc Lamps and many other types of theatre equipment and supplies from the industry's leading manufacturers.

Expert inspection and maintenance service covering all makes of sound and projection equipment is also provided by Westrex. This service is now being provided to over 5000 leading theatres.

For further information, consult the nearest Westrex office which bears the famous name "Western Electric," or write to:

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
Formerly

WESTERN ELECTRIC EXPORT CORPORATION

*Except in the U.S.A. and Canada

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT
& METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

The Price of a Well-Illuminated Picture

The second of a group of articles on the factors determining picture size

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone

IN THE PREVIOUS issue of BETTER THEATRES, (August 28th) I discussed the relationship between the projected light sources and their related screen sizes to maintain a given standard of screen illumination and brightness. In this article I continue this discussion and examine the relative merits of the different light sources

especially in connection with their individual economics.

Table No. 3, shows a list of arc light sources representing the various carbon combinations now being used and dividing some of the trims into separate arc current classifications. These current ranges are the ones most used in the field, and any slight variation from them will not change the data to a very great extent.

The suprex combinations of 7mm positive, and 6mm negative have been divided into three ratings: 42 amperes, which is

TABLE NO. 3

Eleven Arc Combinations

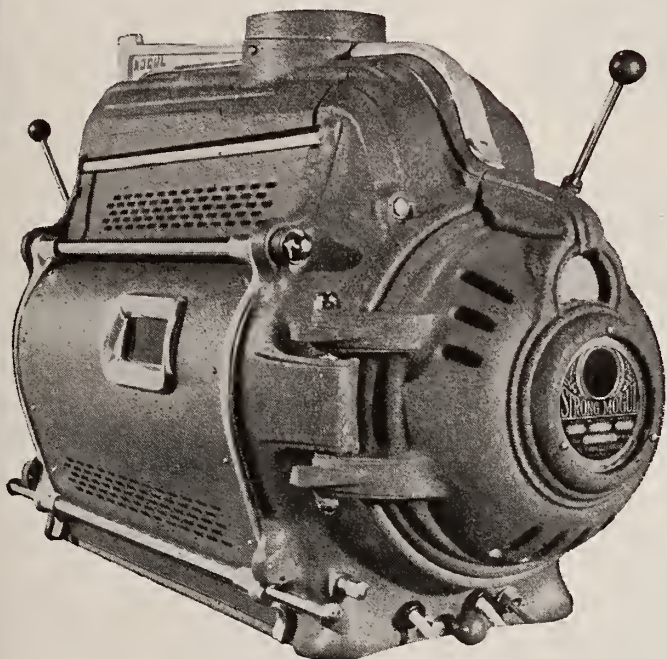
Case No.	CARBONS		ARC		LAMP HOUSE OPTICAL SYSTEM
	Positive	Negative	Amp.	Volts	
Case No. 1	12 mm x 8 in. Low-Intensity	8 mm x 8 in.	32	55	10 in. Mirror f/2.3
Case No. 2	7 mm x 14 in. Suprex—"One KW."	6 mm x 9 in.	40	27.5	11 3/8 in. Mirror f/2.5
Case No. 3	7 mm x 14 in. Suprex	6 mm x 9 in.	42	33	14 in. Mirror f/2.3
Case No. 4	7 mm x 14 in. Suprex	6 mm x 9 in.	45	35	14 in. Mirror f/2.3
Case No. 5	7 mm x 14 in. Suprex	6 mm x 9 in.	50	37	14 in. Mirror f/2.3
Case No. 6	8 mm x 14 in. Suprex	7 mm x 9 in.	60	36	14 in. Mirror f/2.3
Case No. 7	8 mm x 14 in. Suprex	7 mm x 9 in.	65	38	14 in. Mirror f/2.3
Case No. 8	8 mm x 14 in. Suprex	7 mm x 9 in.	70	40	14 in. Mirror f/2.3
Case No. 9	13.6 mm x 22 in. High-Intensity	7/16 mm x 9 in.	125	68	Condensers at f/2.0
Case No. 10	13.6 mm x 22 in. Super-High-Intensity	1/2 mm x 9 in.	150	70	Condensers at f/2.0
Case No. 11	13.6 mm x 22 in. Super-High-Intensity	1/2 mm x 9 in.	170	75	Condensers at f/2.0

Investigate

BEFORE YOU INVEST

DON'T INVITE TROUBLE

Be sure the lamps you buy have a proven performance record . . . will stand up without constant, expensive replacement of parts. Investigate the reputation and integrity of the maker. Be sure that he will be there to furnish parts and render service when you need them. Demand a list of users and then ASK the men who own them.



FOR DRIVE-INS & LARGE THEATRES THE STRONG MOGUL

70-AMPERE • 40-VOLT

PROJECTION ARC LAMP

Projects 15,000 lumens—the maximum that film will accept without damage—providing a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

It is wasteful, as well as futile to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

STRONG SINGLE PHASE 80-AMPERE TUBE RECTIFIER

FOR SCREENS UP TO 18 FEET IN WIDTH THE STRONG UTILITY 1 K.W. HIGH INTENSITY PROJECTION LAMP

delivers twice the light of the low intensity lamp. There are more Strong-made D.C. 1 K.W. lamps used today than all other makes of 1 K.W. lamps combined!



*When the lamps are **STRONG** the picture is bright!*

As the only lamps produced complete within one factory, Strong projection arc lamps can be so engineered as to obtain the finest screen results. Prices are the lowest of any lamps in their class. Strong lamps assure longest life, some built 25 years ago are still working every day. Strong lamps are most simple in operation and require less attention. Having fewer parts, there is also less possibility of failure. Use coupon to obtain free literature or demonstration.

SEE OUR EXHIBIT

at the TESMA Show
JEFFERSON HOTEL
ST. LOUIS, MO.

Sept. 28-29-30—Booth No. 54

THE STRONG ELECTRIC CORPORATION

The World's Largest Manufacturer of Projection Arc Lamps
87 City Park Avenue, Toledo 2, Ohio

- ☐ I would like a demonstration of Strong Lamps in my theatre, without cost or obligation.
- ☐ Please send free literature on the:
- ☐ Mogul Lamp ☐ Utility Lamp ☐ Strong Rectifiers
- ☐ Strong Reflectors ☐ Strong Arc Spotlights

NAME

THEATRE

STREET

CITY AND STATE

**THERE'S PROOF
ON EVERY HAND!**

that nothing but the finest sound is good enough—that better sound means better boxoffice—that quality sound costs less over the years when you install

MOTIOGRAPH

Designed and built by specialists to assure long, trouble-free service.

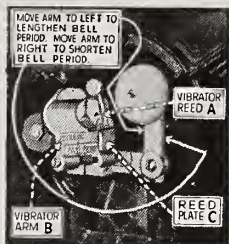
Two basic sound systems—one for theatres of 1,000 and another for theatres of 2,000 seats—the output of which may, by the addition of power amplifiers, be brought up to serve theatres up to 6,000 seats.

Your choice of any model Altec-Lansing "Voice of the Theatre" or Motiograph loudspeaker equipment.

The Motiograph sound reproducer is based on designs of Electrical Research Products Division of Western Electric Company.

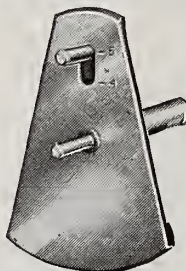
For literature and complete information, write
MOTIOGRAPH, INC.
4431 W. LAKE STREET • CHICAGO 24, ILL.

PROJECTIONIST FAVORITES for the "PERFECT SHOW"



REEL-END SIGNALS

Essannay REEL-END SIGNALS are available for all projectors. Do not touch film or reel, thus eliminating film scratching. Strictly mechanical, require no batteries, no transformers, no governors, and no presetting. Essannay REEL-END SIGNALS can be installed in five minutes . . . can be counted on for years of day-in, day-out, trouble-free service.



UNIVERSAL REWIND MULE

No more delayed shows, due to broken rewind keys and shafts . . . No more fevered dismantling of vital equipment to install new parts . . . No more need for makeshift rewind collars in the projection booth.

Simple, rugged, and positively fool-proof, the new Essannay REWIND Drive "MULE" fits any enclosed rewind. A flick of the thumb, and it is set to take 4", 5" and Exchange reels.

See our exhibit in Booth 41 at T.E.S.M.A. Show, September 28-30

ESSANNAY ELECTRIC MANUFACTURING CO. . . 1438 NORTH CLARK STREET, CHICAGO 10



READ THE ADS—they're news!

Precision **ALL METAL REFLECTORS**

PRECISION HS REFLECTOR

GUARANTEED 5 YEARS
against pitting, tarnishing and breakage

MANUFACTURED BY
HEYER-SHULTZ, Inc.

Distributed Exclusively by
NATIONAL THEATRE SUPPLY
Division of National-Simplex-Widmark, Inc.

minimum; 45 amperes, which is average; and 50 amperes, which is a maximum operating point.

The suprex combination of 8mm positive and 7mm negative also has been separated into a 60-ampere minimum; a 65-ampere average; and a 70-ampere maximum. The same has been done for the high-intensity 13.6mm combinations, their range being as shown: 125 amperes, 150 amperes, and 175 amperes.

In determining what type of light source to use in a theatre the size of the screen, the intensity of light desired and the yearly cost for such light should be considered. I feel therefore that a breakdown of the cost and expense items for the various light sources should be of value to all motion picture theatre personnel.

In making this yearly cost analysis and comparison, only items which are directly pertinent to the arc light source should be considered. In other words these items would be the *lamphouse*, the *d.c. motor-generator set*, the *rheostats*, the *installation charges*, the *carbon consumption*, the *electrical power consumption*, and the *maintenance and repair charges*.

All other items were omitted as being common to all installations and having no bearing on the comparative costs.

However, it must be understood that in order to obtain comparable values of light in any of the cases studied, similar equipment was considered, such as lamphouses with the highest speed condenser or reflector systems; $f/2$ coated lenses; shutters of 90°; no heat filters; light distribution on the screen of 80% side-to-center; and a screen reflectivity of 75%.

The calculations, although empirical and subject to changes due to variable circumstances and local conditions, are in my opinion fairly typical of each type of installation. Let us review some examples. In order to make the comparisons impartial and the calculations simple we will make the following assumptions for all cases.

A. The equipment and installation charges shall be amortized over a period of 5 years. No interest shall be included.

B. An operating time of 270 hours per month (approximately 63 hours per week) shall be assumed for all cases.

C. Power cost shall be at 2 cents per kilowatt hour, and maximum demand charge shall be \$1.50 per kilowatt.

D. Carbon cost shall be computed per trim at the consumption rates found proper by field experience.

E. Maintenance and repair charges shall be dictated by field experience.

Following are the computations for three individual cases in most common use:

Case No. 4

Suprex Trim Burning at 45 Amperes
Lamps per pair \$1,050.00

Motor Generator Set.. 1,100.00
 Rheostats 80.00
 Installation&incidentals 820.00

Total equipment charges\$3,000.00
 Yearly Amortization Charge....\$ 600.00
 Power consumption for a 45 Ampere load 60 Volt D.C. line and 80% efficiency is $\frac{45 \times 60}{.80} = 3400$ Watts or 3.4 Kilwatts A. C. Power 3.4 K.W. at .02 = .068 per hour 270 hours x .068=\$18.40 3.4 K.W. x \$1.50= 5.10

\$23.50 per month

Power cost per year.....\$ 282.00
 Cost of Carbons is \$.223 per trim and consumption is one trim per hour.
 Cost per month is $1 \times .223 \times 270 = \60.30
 Carbon Cost per Year.....\$ 728.00
 Maintenance & Repair per year 60.00
 Total\$1,670.00

Case No. 7

Suprex Trim Burning at 65 Amperes
 Lamps per pair.....\$1,050.00
 Motor Generator 1,300.00
 Rheostats 100.00
 Installation&incidentals 900.00

Total equipment charges\$3,350.00
 Yearly amortization charge....\$ 670.00
 Power Consumption for a 65 ampere load 60 Volts D.C. line and 80% efficiency is $\frac{65 \times 60}{.80} = 4900$ Watts or 4.9 Kilowatts Power cost 4.9 K.W. @ .02 = \$.098 per hr. .098 x 270 = \$26.50 4.9 x 1.50 = 7.35

\$33.85 per month

Power cost per year.....\$ 406.00
 Cost of Carbon is \$.235 per trim and consumption is one trim per hour
 Cost per month is $1 \times .235 \times 270 = \63.50
 Carbon Cost per year.....\$ 762.00
 Maintenance and repairs per year 82.00
 Total\$1,920.00

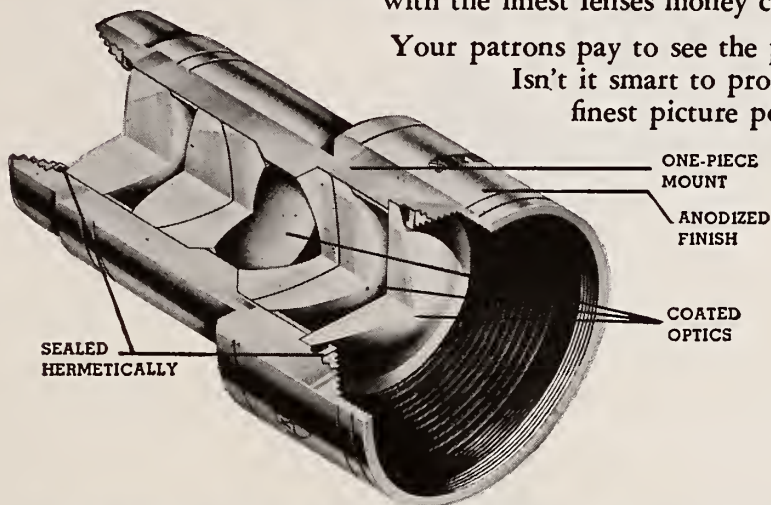
Case No. 9

High Intensity Trim Burning at 125 Amperes
 Lamps per pair.....\$1,650.00
 Motor Generator..... 2,900.00

32¢ A SEAT

That's all it costs to equip the average theatre with the finest lenses money can buy.

Your patrons pay to see the picture. Isn't it smart to project the finest picture possible?



{ SUPER-SNAPLITES Give You... }

- **BRILLIANCE** . . . the fastest lenses made: f/1.9.
- **CONTRAST** . . . with durable coated optics.
- **SHARPNESS** . . . that only a six-element anastigmat can achieve.
- **VALUE** . . . one-piece mount, hermetically sealed to last a lifetime.



Get full details of all Snaplite lenses in Bulletin 204, from your local theatre supply house.

KOLLMORGEN

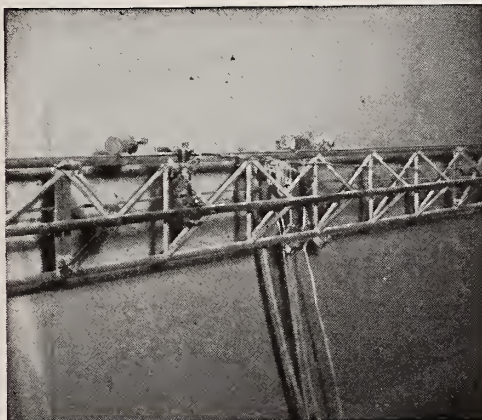
2 Franklin Avenue
 Brooklyn 11, New York

Optical



CORPORATION

VISIT US AT BOOTH No. 74, TESMA SHOW — SEPT. 28, 29, 30 — JEFFERSON HOTEL, ST. LOUIS, MO.



RESURFACE YOUR SCREEN THE MECHANICAL RE-NU WAY

USE THE NEW PATENTED METHOD
 QUOTATIONS FURNISHED UPON REQUEST

Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

MECHANICAL RE-NU SCREEN COMPANY

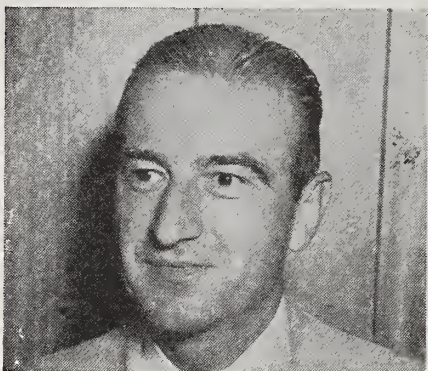
1922 RAYMOND-COMMERCE BLDG., NEWARK 2, N. J.
 MARKET 2-1313



PRECISION MADE PROJECTOR PARTS

Once you've used them, you'll agree that the built-in precision and trouble free performance of La Vezzi parts do much to hasten repair jobs and help you to the better projection that delights patrons. Specify La Vezzi SUPER-SERVICE Parts for all your replacements! Your Theatre Supply Dealer has them.

LA VEZZI MACHINE WORKS
4635 WEST LAKE STREET • CHICAGO 44, ILLINOIS



EVANS SPROTT—General Manager, Bijou Amusement Company, Nashville, Tenn.—declares:

"To me, RCA Service is a good business investment. It pays for itself by keeping my equipment free from trouble and my patrons better satisfied."

To get the benefits of RCA Service—write: **RCA SERVICE COMPANY, INC.**, Radio Corporation of America, Camden, N. J.

LOOKING FOR THE MODERN CURTAIN TRACK?
Then Look at

BESTEEL

MEDIUM DUTY CURTAIN TRACK

Fast, smooth, efficient. Strong enough for the majority of installations.

AUTOMATIC DEVICES CO.

1035 LINDEN ST.

ALLENTOWN, PA.

TABLE No. 4

Breakdown of Operating Costs for Twelve Arc Light Source Combinations

Arc Combination	Case No. 1	Case No. 2	Case No. 3	Case No. 4	Case No. 5	Case No. 6	Case No. 7	Case No. 8	Case No. 9	Case No. 10	Case No. 11
Yearly Amortization...	\$420.00	\$440.00	\$600.00	\$600.00	\$600.00	\$670.00	\$670.00	\$670.00	\$1200.00	\$1236.00	\$1440.00
Yearly Power Cost...	290.00	175.00	260.00	282.00	310.00	372.00	406.00	435.00	1290.00	1710.00	1990.00
Yearly Carbon Cost...	500.00	535.00	580.00	728.00	960.00	608.00	762.00	1140.00	912.00	1970.00	2950.00
Yearly M. and R. Cost	50.00	60.00	60.00	60.00	70.00	70.00	82.00	135.00	148.00	284.00	420.00
Total Yearly Cost....	\$1260.00	\$1210.00	\$1500.00	\$1670.00	\$1940.00	\$1720.00	\$1920.00	\$2380.00	\$3550.00	\$5200.00	\$6800.00
Screen Lumens	1500	2900	3300	3800	4300	5100	5800	6500	5750	8000	9250
Cost per Screen Lumen per Year .....	.84	.42	.45	.44	.45	.34	.33	.37	.62	.65	.74
Screen Widths for S.M.P.E. — Brightness Standards.....	11 feet to 14 feet	15 feet to 19 feet	16 feet to 20 feet	18 feet to 22 feet	19 feet to 23 feet	20 feet to 25 feet	22 feet to 27 feet	23 feet to 28 feet	22 feet to 27 feet	26 feet to 32 feet	28 feet to 35 feet

Rheostats 250.00

Installation & incidentals 1,200.00

Total equipment charges \$6,000.00

Yearly amortization charge..... \$1,200.00

Power consumption for a 125 ampere load 100 Volt D.C. line and

80% efficiency is $\frac{125 \times 100}{80} =$

15600 Watts or 15.6 Kilowatts

Power Cost 15.6 K.W. @ .02 =

\$.312 per hr.

.312 x 270 = \$84.24

15.6 x 1.50 = 23.40

\$107.64 per month

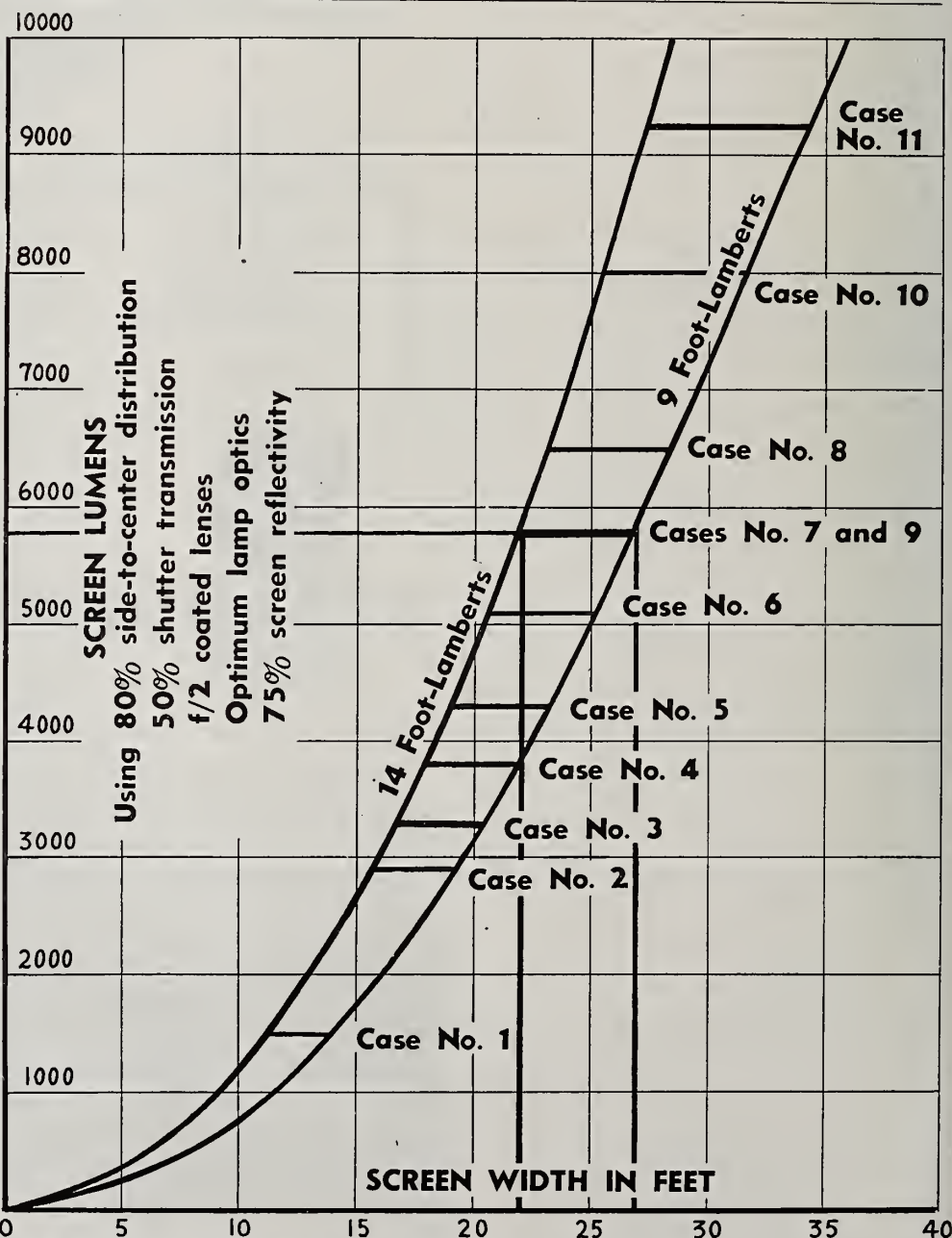


FIGURE 3—Chart comparing eleven arc combinations with screen width to obtain screen brightness within standard limits of 9 to 14 foot-lamberts.

Power Cost per year.....\$1,290.00
 Cost of Carbon is \$.427 per trim
 and consumption is .66 trim per
 hour
 Cost per month is
 $.66 \times .427 \times 270 = \76.00
 Carbon cost per year is.....\$ 912.00
 Maintenance & repair per year 148.00
 Total Yearly Cost.....\$3,550.00

TABLE REFERENCES

The above calculations are examples of the method used in computing the costs of the eleven light sources shown in *Table 3*. In order to make direct comparisons of all factors: Cost screen illumination, cost per lumen per year, and screen size allocations, all these items have been tabulated together in *Table 4*. The range of screen sizes for each arc combination was taken from *Figure 3* in the previous article, which gave the upper and lower limits of recommended screen brightness.

Now, looking over *Table 4*, it is very interesting to note that the most efficient source of light from a cost standpoint is the suprex family of carbon trims. The cost per lumen per year for this type ranges only from 33 cents to 45 cents, whereas the straight high-intensity trims range from 62 cents to 74 cents, and the low-intensity is the worst at 84 cents.

Table 4 also indicates that the suprex 8mm positive and 7mm negative combination, operating in the range from 60 to 70 amperes, is the most efficient of the non-rotating carbons and can provide sufficient light to properly illuminate screens from 20 to 28 feet in width.

Another interesting discovery can be made in the fact that Case No. 7 which is a suprex 8mm and 7mm combination, provides the same amount of light as Case No. 9, which is a straight high-intensity 13.6mm combination; but the cost of the former is only \$1,920 per year, as against a cost for the latter amounting to \$3,550 per year.

THE PRICE OF GOOD LIGHT

According to the results tabulated and actually borne out by field experience, it seems to be more efficient to operate an 8mm positive and 7mm negative at low current densities, such as Case No. 6, than to operate a 7mm positive and 6mm negative at high current density, such as Case No. 5.

In order to provide sufficient screen brightness for screens over 26 to 28 feet in width, especially where 80% side-to-center distribution is to be maintained, it seems necessary to go to the 13.6 super-high-intensity combinations, operating at 150 to 175 amperes. The yearly cost for these, however, rises to \$5,200 and \$6,800 per year.

ANNOUNCING THE APPOINTMENT OF

J. E. ROBIN, INC.

as general sales representative throughout continental United States, Canada and all foreign countries, for

WEBER MACHINE CORPORATION

makers of precision projection and sound systems for over 20 years. Weber products licensed under Western Electric Patents include

- **SYNCHRO-DYNAMIC SOUND PROJECTORS** which combine modern projection and sound in one efficient, compact unit.
- **SYNCHROFILM PORTABLE 35 MM. PROJECTORS**
- **SYNCHROFILM QUALITY SOUND HEADS**, readily adaptable to any standard projector; speakers and amplifiers for natural sound reproduction.

J. E. ROBIN will continue the world-wide distribution of its renowned

ROBIN-IMPERIAL STEDYPOWER

a motor generator designed specifically for projection lamp service.

ALSO

ROBIN SELENIUM RECTIFIERS

Free literature and further details
will be sent upon request.

EMIL A. KERN, President

J. E. ROBIN, INC.

330 WEST 42nd STREET, NEW YORK 18, N. Y.

CARL M. WEBER, SR., President

WEBER MACHINE CORPORATION

ROCHESTER, N. Y.

AWARD WINNER...

CENTURY'S Flutter Suppressor Wins ACADEMY AWARD!

The Academy of Motion Picture Arts & Sciences recognized the value of this development in making its 1947 award to C. C. Davis of the Western Electric Co.

Only CENTURY can give you this outstanding improvement in sound reproduction.



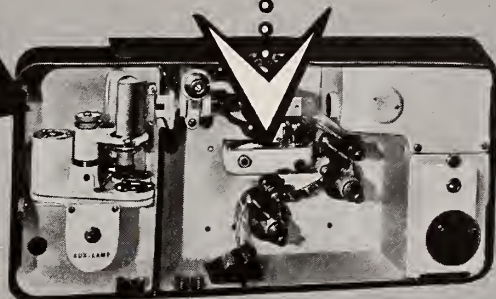
The Award-winning Hydro Flutter Suppressor as used in the new Century sound reproducer.



Improve the performance quality in your theatre — see your dealer or write for information.

CENTURY PROJECTOR CORP.

New York, N. Y.



Century Sound Reproducer

Valle
 CURTAIN CONTROLS AND TRACKS
 Silent • Smooth • Automatic
 FREE CATALOG
 VALLEN, INC. AKRON, OHIO

DECORATORS • DESIGN ARTISTS

NOVELTY
 SCENIC STUDIOS, INC.
 32-34 W. 60TH ST., New York 23, N.Y.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Your Theatre in Community Affairs

ALWAYS KEEP the merchants in your vicinity mindful of the fact that your theatre is an asset. If you should close your doors, his business might decrease considerably. I am mentioning this fact to you as a manager because I know that at various times you visit neighborhood merchants and find them unwilling to co-operate with you in any activity, especially so if the resulting gain should be slightly on your side.

On the other hand, when you see a business-building opportunity that would create good-will, offer the facilities of your theatre to help out, providing it doesn't interfere with your policy. In doing so, however, guard against doing too much, and remember that good business principles dictate that the theatre cannot be thrown open

to everything of some community benefit.

The last thing a showman surrenders in return for favors rendered him is his *screen*. The primary purpose of merchant co-operation is to establish prestige, and prestige cannot be bought with dollars and cents. No theatre can obtain any permanent standing or achieve any satisfactory and enduring success without the confidence of its clientele and of neighborhood business men.

In your community life generally, you do not have to make such a good fellow of yourself that you always agree with everyone rather than to stand up for your own opinion, even if it involves an argument. A chap of managerial calibre will naturally possess individuality. He should stand by it. Not to the point, of course, where he fails to carry out the orders of his superior, if he has one. But he need not be afraid to tell his ideas to his superiors if they ask for them.

Be honest with them and with yourself, even if it is not in line with what you

know they believe. Don't enter *half-heartedly* into any duty your boss sets you to do because you may not see it the way he wants a certain thing done. Do it you must, so do it well. Otherwise, you are hurting yourself most of all.

Every successful showman encourages a frank discussion on items subject to controversy, so that he may be sure he is right in making his decisions. No man is too big to welcome suggestions from his men, especially from those who have really good and practical ideas to submit.

Don't be afraid to give your honest opinion when you are asked. In other words, don't be a "yes-man."



CHARLES H. RYAN

CLASS MEETS ON THEATRE FIRE PREVENTION



Local departments are usually glad to help out in the instruction of theatre staffs in the proper ways to minimize fire hazard. Here, for example, are officers of the Harrisonburg, Va., fire department, as they met with the staff of the State theatre, Harrisonburg unit of Valley Enterprises, Washington, D. C. At extreme right is Cyril Mee, manager, who arranged the instruction. Alton W. Lawson, assistant manager, is fourth from the left.

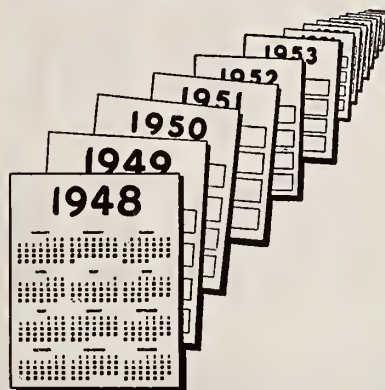
Management On the Telephone

FREQUENTLY, when people forget, or have no handy medium of information concerning your program, they call your theatre. One of the factors in building up business is the genial, really informative answering of such telephone inquiries. Never treat an incoming call as an annoyance, never let a busy employee give a hasty, curt, or even an indifferent answer. If you do, don't wonder if business is not all it might be.

After picking up the receiver on a call, the person answering it should say, "Good evening (or good afternoon, as the case may be), the Blank theatre." And when the prospective patron has indicated that the desired information has been given, the hang-up line should be, "Goodbye, thanks for calling."

In giving the information, give all that seems to be indicated without having to be pumped for it. If the person making the call wants to know what is playing, enunciate the title clearly, and add the names of the stars or players who may have top drawing power, and unless the cashier is answering the call and there are

The Brilliantly New upholstery fabric



**... that stays
permanently brilliant!**

● Here is the perfect new seating material for theatres . . . handsome, luxurious, it cannot stain—never wears out! That's LUMITE.

Woven of saran, this amazing plastic fabric is unlike ordinary fabric and cannot be stained by dirt, grease, food, lipstick, or any liquid. That is why LUMITE is so inexpensive to maintain.

LUMITE comes in an infinite variety of weaves and patterns . . . and brilliant colors. It cannot "bag" or "cup" . . . gives a perfect, glove-like fit. For a practical, money-saving material that will give your theatre a look of lasting beauty, order LUMITE next time you reupholster. For information and samples write Dept. 79, LUMITE DIVISION, Chicopee Manufacturing Corp., 47 Worth St., New York 13, N. Y.

LUMITE

WOVEN SARAN FABRICS

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

Woven to "breathe", Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

WALKER PM* SCREENS

**...BRING NEW RICHNESS
AND BEAUTY
TO THE FILM!**

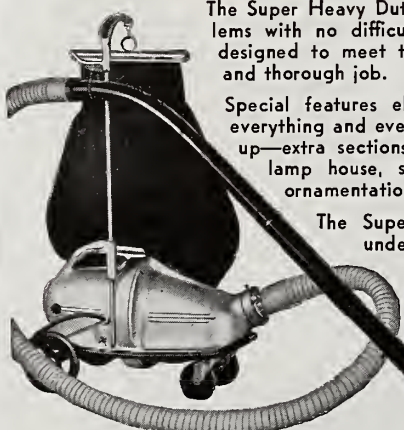
*Plastic Molded

NATIONAL
THEATRE SUPPLY

Division of National • Simplex • Birdwarth, Inc.

Are You Letting Dirt Picket Your Theatre?

You can't blame people for not wanting to cross the picket line when Dirt goes on a sit-down strike in your house.



The Super Heavy Duty Specialized Theatre Cleaner will settle your Dirt problems with no difficulty. Because the Super is especially built, tooled and designed to meet the problems of theatre cleaning it does a quick, easy and thorough job.

Special features eliminate drudgery. It is easy for your staff to clean everything and every place frequently. Hi-up Tube permits cleaning 15 feet up—extra sections are available for greater heights—drapes, box fronts, lamp house, screen, upholstered furniture, carpets, bare floors and ornamentation—clean them all with the same Super.

The Super Blower boosts debris and popcorn boxes out from under seats, down front to be disposed of easily. The Super Spotlight enables the operators to see readily into dark places, saves house lights. The Super Screen Brush gives longer life to your screen—keeps it clean and bright, sound holes clear.

Ask your supply dealer
or write for a 5-day
free trial.

**National Super
Service Company, Inc.**
1941 N. 13th St.,
Toledo 2, Ohio

**National Super Service
Company of Canada**
Toronto, Ont.
Vancouver, B. C.

**ADLER "THIRD DIMENSION"
MULTIPLE SIZE
SILHOUETTE LETTERS**

and Exclusive

"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
3021 W. 36th St., Chicago 1451 B'way, N.Y.C.

LEARN MODERN THEATRE MANAGEMENT



Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.

THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.

BORROWING IDEAS

In his reading of trade journals and general magazines, the manager of a theatre would do well to be alert to material he can use in his own promotion. At the moment I have in mind particularly specialized copy, useful in meeting institutional situations. The article doesn't necessarily have to concern the picture business.

For example, the following is a paraphrasing of a statement that I saw recently by a public utility company:

Talk with anybody in the management of an institution that serves the public and you will find the average American will growl, but he will seldom complain. When something is wrong, he will argue the matter with a ticket-seller, doorman or cashier of a theatre.

These people have no authority to set things right, yet the public will not usually go to the trouble of sending an orderly complaint to the management.

An intelligent complaint will usually clear up the difficulty. A person who has a genuine complaint must know how to gather himself for a kick and how to land it in the right place.

This seemed to have illustrative value here because our business is one that has to deal with public irritations, and it suffers sometimes from its failure, which may be due to its inability, to give satisfaction. Mere kickers should be discouraged.

people waiting at the window, a few words may well be added as to the nature of the attraction.

Frequently the person wants to know what time the feature goes on. The times should be given for the rest of the day, not rattled off, but stated slowly enough for the person to take down or remember. This takes less time, as a rule, then hurrying through them, for if the person hasn't got them clearly, he will only ask for repetition. It is a good idea, if there is time, to add the running time of the feature—this is especially significant during the day, when people have to fit their theatre-going into other affairs.

Sometimes the person will ask, "Is the picture a good one?" A silly question to ask the theatre, of course, but it deserves a sensible answer, albeit one that allows the person to judge somewhat for himself, not an answer like, "Of course it is!" or, "Oh, it is an excellent picture." Instead, the answer should be something like, "It has received very good reviews," or, "Comment has been very favorable."

In general, give all of the information that seems to be indicated by the question. That's faster in the long run, and it avoids irritation. There is nothing more exasperating than a person who cuts his answers so short that he has to be practically grilled



No other item of theatre equipment is winning patron approval that compares with that accorded

IDEAL SLIDE-BACK CHAIRS

The deep spring cushioned comfort, the convenience of easy retractability, and the safety features of this pre-eminent chair are appreciated by everyone.

So far ahead mechanically . . . offering so many EXCLUSIVE advantages, the Ideal Slide-Back chair affords more than six inches of smooth, effortless, horizontal retraction with no humps, jarring or disturbance to those behind—provides 100% more passing space, with conventional spacing, 32" back to back. Eliminates necessity of standing to permit passing.

There are no sharp edges to bump shins, no pinching hazards. Full length die formed steel back panel entirely covers seat cushions.

The Ideal Slide-Back is the only chair of ANY TYPE that affords 100% safety in emergencies. Unoccupied seats automatically silently slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

The Slide-Back is also extremely popular with maintenance people. No adjustments or lubrication are required and there is no understructure to hamper cleaning.

Easily installed without specialized mechanics, the Slide-Back is adjustable to all conditions and inclines.

CONVENTIONAL TYPE SEATING FOR BALCONIES WITH HIGH RISERS SUPPLIED ON THE SAME ORDER WITH SLIDE-BACK CHAIRS.

Available in a variety of models, end standards and upholstery.



See Our Exhibit

at the

TESMA Show

JEFFERSON HOTEL

St. Louis, Mo.

Sept. 28-29-30

Booth Nos. 72 and 73

Sold by Independent Theatre Supply Dealers
IDEAL SEATING COMPANY of GRAND RAPIDS
SEATING IN THE MODERN MANNER

Inspection Reminder—Guide

Curtains, Fabrics & Screen

1—WALL FABRICS

When any section of the wall area shows stains and continuous dust accumulation, check for the following: Leaks in the wall caused by the structure settling, or inherent weakness of the wall, which tends to develop cracks or fractures, allowing moisture and even rain to come inside; punctured or rotted roof insulation and improper flashing where the roofing butts against the coping wall. In checking roof leaks, the trouble will be found, in most cases, many feet from the actual stain on the wall surface.

2—ACOUSTIC MATTING

When acoustic mats bulge underneath the fabric, the trouble may be that originally they were installed overlapping one another at the edges, and the wood strips underneath were not "plumbed" correctly, with the result that the ends of the mat completely missed the strip underneath when tacked on. Another common cause of bulge is pushing the edges toward the middle in order to meet the nailing strip.

3—STAGE VALANCE

When portions of the stage valance show more stains or dirt than other sections, look for a leaky roof. When the nailing strip is loose, split or otherwise defective, have a new one installed. The new strip should be about a 1 x 3, or be made up of two 1 x 3's nailed together, as the job may require; and it should be fastened to the proscenium arch with steelcut nails used generously.

4—STAGE CYCLORAMA BORDERS

Check all hanging pipe battens, lines and rings for alignment and shift of masking position. Check masking height of each border to be sure lines, pipes, etc., cannot be seen from front seats.

5—STAGE CYCLORAMA ARMS

Check as for borders, also for hangover on stage floor, which increases deterioration. Check for tears.

6—STAGE DRAW CURTAIN

Check for cleanliness, stains, tears and that lining is properly fastened so curtain folds and opens easily. Check track carrier hanging lines to see if curtain top is even and firm. Make sure curtains overlap properly (about 12 inches at center).

7—SCREEN CLOSE-IN CURTAIN

Same inspection as for Item 6.

8—SCREEN

Make certain that the screen is rigidly in place. Check lag bolts that hold the frame together to see if they have become loose. Check supporting legs and reinforcing braces and, if the screen is hung from above, go over the lines and pipe battens. A screen that has a tendency to sway or shake is of course making a steady image a very uncertain matter. Examine lacing cord for tightness. (This is one of the main causes of wrinkling and rapid deterioration.) Make sure entire area behind screen is clean.

9—SCREEN MASKING

Check the dirt and dust—an accumulation of dirt on the masking will tend to fly off onto the screen surface. When masking does not properly mask picture, check to see if the supports are solidly in place.

10—CURTAIN CONTROL

Check electrical contacts for cleanliness and all parts for lubrication. If wire looks chewed, check control sheave on curtain track. (Broken strands are caused by operating cable nibbing against grooves in pulley on control or on track.) Check clamps that hold ends of cables together for proper tension. (Before tightening bolts on these clamps, make sure cables are in grooves of all pulleys and are pulled in as far as possible for efficient operation.) Examine adjusting dogs or trip arms that limit travel. Inspect bolting of control to floor.

11—CURTAIN TRACKS

Check for rigid fastening and wear. If carriers show undue wear, investigate whether they stick in track slot or are fastened improperly in curtain grommets, or for dirt in revolving parts. Also check operating line to see if pulled in properly, for tightness in rings, and fit in the pulley grooves.

(NEXT SUBJECT: HEATING PLANT)

in police fashion to get the information out of him.

Even if it is a call for the manager or someone else connected with the theatre, the answer should be courteous. The person making the call may very well be a member of the theatre's public. If the person wanted is not in, the party should be asked to leave his name or number where he can be called later.

"Telephone personality" can be an asset or a liability. Make it a fetching personality and you have something that is working for you many times a day. In most cases, it can be developed readily with proper instruction.

Is It the Product Or Is It You?

THE MANAGER who loses faith in his theatre and claims that his patrons are losing interest in motion picture entertainment is admitting that he is a poor showman, that he is whipped. There are always good times and bad, but there always are hundreds of exhibitors who make money in theatres which were closed by some predecessor. How do they do it?

First, they believe in the merchandise they are selling; secondly, they endeavor to make their theatre an asset by keeping it attractive and comfortable. They know they have merchandise for sale which is in demand as consistently as food or clothing. So they merchandise their pictures, exploit the recreational value of their theatres. In other words, *they go out after business*, instead of opening up their theatres routine-fashion and hoping for the best.

During the current period of adjustment managers will have to help conquer many of the problems confronting the industry.

TO THE ROOKIE MANAGER:

A job is not a right . . . it's a privilege. Few workers own a job . . . and this includes many presidents of big corporations.

There are careful men hammering on the door for the careless worker's job. There are men burning with desire, who are looking for the job of the disloyal or disgruntled worker. There are men itching to work who are ready for the job of the clock-watcher.

Those who give to their jobs the highest order of loyalty, service and ability will continue to hold them . . . yes, and graduate into better ones.

Those who are slipshod, indifferent, disloyal, unwilling or incompetent will last only until the date of discovery.

NEWSPAPER MATS FOR SEATING EXPLOITATION

Enjoy our New
**HEYWOOD-WAKEFIELD
THEATRE CHAIRS**

From a seating manufacturer's press book. In addition to the lobby easel cards and mats of chair illustrations for newspaper advertising announced a few months ago, the Heywood-Wakefield Company, Gardner, Mass., can supply copy in mat form like the reproductions at left and right, for inclusion with program and other copy in the advertising of theatres which have installed Heywood-Wakefield auditorium seating. Six kinds of mats are available, all one column wide except one adapted to two-column newspaper space. The mats reproduced here are exact size.

EXTRA FEATURE
for your extra comfort
we installed
**HEYWOOD-WAKEFIELD
THEATRE CHAIRS**

Build confidence of your public in your theatre, acquire and hold good-will.

Sell new patrons through good advertising, and hold them through good management. Accept suggestions, but do your own thinking. Organize yourself, look ahead with your work, enjoy your job, dispel gloom, be a student of public reactions. Your theatre must show life, no matter how tough your problem. The value of your services is gauged by your judgment of what is profitable in your theatre.

Managers' performances are more easily gauged in slack seasons. The searchlight then becomes fixed upon deficiencies.

Brush the cobwebs from your mental garret, roll up your sleeves and at the end of the fiscal year, your record in the theatre accounting department will conclusively

prove that you are definitely a theatre manager.

Many managers unknowingly bury themselves to such an extent that their identity is lost to people in and outside the theatre business. In the business of exhibiting motion pictures, having been known may mean being now *forgotten*.

When you formulate any ideas, systems, exploitation suggestions, or anything that may be conveyed to another theatre manager, you are selling yourself not only to your fellow workers, to your employees, but to executives in your own company and in other organizations which are potential employers for the future.

Keep in mind that whenever you are selling your theatre to your patrons that you are also selling yourself for advancement.

The manager who permits his identification with successful endeavor to be slighted or ignored, needs job insurance.

In this business of operating a theatre, advertising is a career. Whenever you hit upon a saleable idea, do not keep it yourself; let the world know about it. This is the reason why your superiors urge you to send in ideas to trade papers.

A Friend of The Community

A THEATRE is comparable to a newspaper. A newspaper editor can say from experience that an institution

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN

WITH "SANI-DRI"

The Electric Hand Drier

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

"Sani-Dri" washrooms eliminate the following problems:

**SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD**

and insures you of the following advantages:

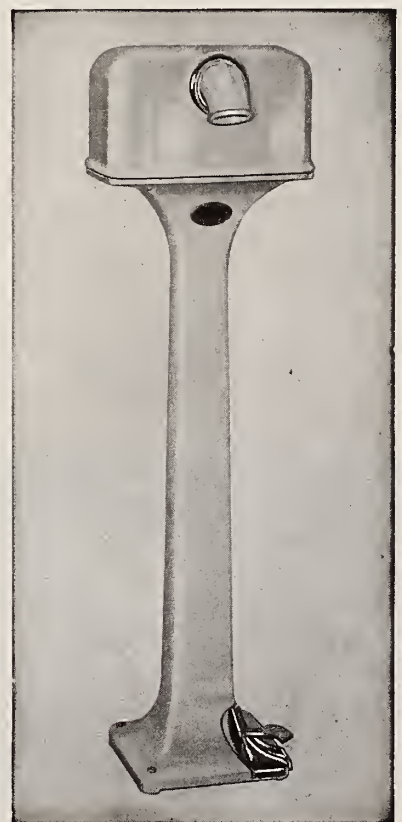
**ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT**

**THE CHICAGO HARDWARE FOUNDRY CO.
1048 Theatre Street - - North Chicago, Illinois
IRON, BRASS AND ALUMINUM CASTINGS FOR THE
MOTION PICTURE INDUSTRY**



MODERN NO. 7 "SR-W"
MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.



NO. 5-SF PEDESTAL MODEL
HAND DRIER

does not pay commercially until it gets *under the skin of the people* and ceases to seem commercial, until it enters into a relationship with the public which is something more than a commercial relationship.

Your theatre is nearer to your community, nearer to the common people, than a newspaper. It *belongs* to it like a newspaper, but a motion picture public is more specialized than a newspaper's public. Your problem is essentially a community affair, and communities are ever specialized. For the success of your particular theatre, you have to study your community.

The box-office returns are your best

EMERGENCY ADDRESS

WHEN THE THEATRE is closed for the night, there should be a sign somewhere bearing the manager's name, address and telephone number. While it may seem to be perfectly safe to leave it with the police, sometimes even police files get out of order and someone may be in a hurry to get the manager and fail. An inconspicuous card in the door of the theatre may save time.

guide in the end as to whether certain types of pictures are the right kind for your community. If you try to give the

people what they want beyond their expectations, the box-office returns will look after themselves.

You should develop a definite character for your theatre and keep to it. Make your theatre approachable, *easy to know*. Give it qualities that your people might expect from a friend.

These qualities are hard to fake. The way to instill them most effectively is for the manager to develop a friendly closeness with his community, then they will tend to flow from him, naturally, into the staff and the general atmosphere and "personality" of the theatre.

SAVING ON THEATRE ACCOUNTING

The new semi-mechanical system used by Greater Huntington Theatres, Huntington, W. Va.

By LUCILLE D. KING

Controller, Greater Huntington Theatres Corporation, Huntington, W. Va.

A REDUCTION in costs amounting to 40%, and a 50% cut in the time devoted to a tedious and unproductive part of theatre operation, have been effected with a new method of general accounting and payroll preparation and reports adopted by the Greater Huntington Theatre Corporation. And additionally we have acquired daily figure control, which, because our structure consists of fourteen individual (mostly small) corporate units within the parent company, is very important.

General and payroll accounting for such an operation—we employ 200, including ten in the office—can be really complicated; we know, because for a number of years it was. Now, however, it is greatly simplified, with all accounting and payroll work handled on two of the new Multi-Matic accounting boards, for the parent

company and each of the fourteen smaller units. The boards are combined with loose leaf ledger sheets and other records invisibly arranged in trays.

Although our operations are rather extensive and complicated, we did not feel we needed an extensive machine set-up. What we wanted was some of the advantages of machine speed and control, combined with the traditional double-entry bookkeeping and payroll accounting procedures.

This new accounting procedure does away with much of the manual work; as I mentioned, ours has been cut just about in half. That's because this new type of accounting differs from the conventional double-entry bookkeeping in one important respect. By means of the arrangement of the accounting forms, the design of the board and the use of simple color and number checks, one posting produces three or more essential records at one time, thus doing away with separate manual operations of posting to ledgers, journals, etc. Thus, except for the mathematical calculation and automatic printing feature, it has

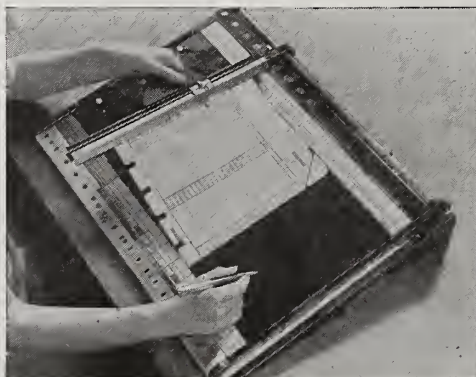
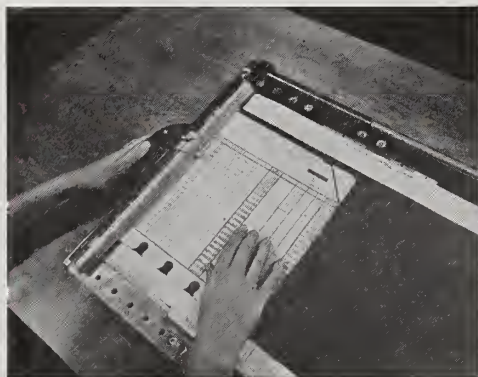


The author showing how circuit bookkeepers use the new accounting board shown at bottom of page.

some of the advantages of mechanical systems.

Because of the writing of two, three or more records simultaneously one writing produces all necessary entries, and when we make an entry on any record we have also created a part of the statement of the condition of our business for the *day*, and for the *year to date*. This record can be used at any time as a financial statement. To illustrate, let us take a matter of invoicing to the individual units within our setup:

Before we write the invoice or statement



How accounting board is used; left, inserting pre-printed forms for producing a number of records with one writing; center, shifting gripping arm before posting in control journal; and general view of board checking and signaling devices.

on the board, we insert the form, then a sheet of carbon paper, and the appropriate accounts receivable card, which is kept in the loose leaf ledger tray. At the start of the day's business we had already put in a journal sheet and a piece of carbon paper. Now when we write the invoice or statement on the board, the writing produces not only the invoice or statement, but also the accounts receivable ledger entry, and the entry on our control journal. So it is with each accounting transaction.

Then, because of the construction of the board with its movable arm, its color check and its number check, we have found that it is impossible to post in the wrong Accounting Control column without the error being immediately obvious; thus we have guaranteed the accuracy of our entries as they are made.

It is impossible, too, to make a mistaken entry without immediate detection because the journal sheets are so ruled that an incorrect entry will show out of alignment on the control sheet. At the close of the day we simply add the columns down and across and arrive at a figure, which is in balance.

MAKING UP PAYROLL

In making up the payroll, we insert into the board a payroll register, and over this a sheet of carbon paper. Next we insert the employe earnings record sheet for the first employe on our alphabetical list. Then we insert a cash pay statement (or a payroll check which carries a stub showing gross wages and the necessary deductions in that pay).

The board is now ready for the actual operations of payroll preparation, and we then take the employe's history card (or a time ticket) and copy the gross earnings, the withholding tax, Social Security deductions and other authorized deductions. We then write the cash pay statement (or payroll check and stub) with carbons, providing a writing through to the payroll register showing the name of the employe, providing a complete record on one line of the payroll register. We then remove the cash statement (or check) and enclose it in the pay envelope.

This procedure is followed with the name of each employe, and when we finish this, simple addition of the column gives us the proof of correctness of the entries, and the gross payroll for entry on the general ledger and other control records.

Some may not feel they need a daily statement, but if a question ever arises, they can know the facts day by day; furthermore, they do not have to make up a monthly trial balance. They already have a daily trial balance proof each day, and have it as a by-product of the original entries, which have to be made in any system of bookkeeping.

Save on heavy-duty cleaning!



**Read how the new
General Electric
Commercial Vacuum Cleaner
cuts costs two ways!**

1—You can save the surfaces of your floors, rugs, and linoleum with the *new* General Electric Commercial-Industrial Vacuum Cleaner!

The fast, efficient action of G.E.'s new cleaner removes dirt and dust *completely*—cleans so thoroughly you add *years* of life to all surfaces!

2—It's built to last! General Electric's Commercial Vacuum Cleaner will stay on the job a long, long time!

Easily operated by one man with no previous experience. This versatile machine has attachments for every purpose. Quickly cleans draperies, upholstery and furniture. Models available for wet and dry pickup.


Each machine is backed by the General Electric Company warranty. For further details, mail coupon below. General Electric Company, Bridgeport 2, Conn.

FAST • EFFICIENT • QUIET • ECONOMICAL

The New General Electric

Commercial Vacuum Cleaner

GENERAL  ELECTRIC

 One way to keep posted—be a coupon clipper

THE MISSING TENTH!

THE TELESONIC THEATREPHONE IS AN IDEAL SYSTEM FOR DRIVE-IN THEATRES

"The Missing Tenth" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE. We welcome your inquiry for further details.



EASILY INSTALLED IN ANY THEATRE, OLD OR NEW, SMALL OR LARGE. NOW AVAILABLE ON A PRACTICAL RENTAL BASIS.

CHARLES H. LEHMAN, President
TELESONIC THEATREPHONE CORPORATION
3 EAST 48th STREET
Tel. MUrray Hill 8-2670-1
NEW YORK 17, N. Y.

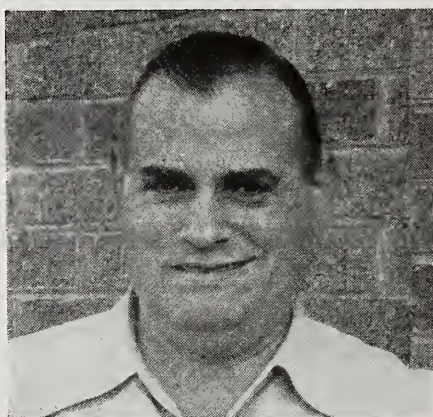
ALL INQUIRIES RECEIVE PROMPT ATTENTION



ALEXANDER SMITH

*Rug Weavers
since 1845*

ALL WOOL PILE



HARRY MELCHER—General Manager, Eskin Theatres, Inc., Milwaukee, Wis.—writes:

"Patron consideration requires the finest in sound. RCA Service insures this quality."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.



**GOLDBERG
BROS.**
DENVER
COLO.

"no draft"
CASIERS
**Speaking
tube**

\$6.00 anywhere in the United States

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Be Able to Prove You Read the Maker's Claims

RECENTLY a theatre owner wrote, "I have a law suit on my hands. I sued a heating contractor for heavy damages claiming that he defrauded me by installing a heating system in my theatre that smoked, ruined the inside of the building and wouldn't heat. The contractor distributed circulars furnished by the manufacturer which falsely represented the heating unit. Can you assist me in my effort to win this suit?"



LEO T. PARKER

It is certain that you can win this if the heating unit did not conform to the guarantee in the circulars, and if you *can prove* that you *read* these circulars.

However, the fact that the contractor distributed the manufacturer's circulars which misrepresented the unit, will *not* make a good case for you unless you *prove* that you read these circulars before you made the contract.

You will find guidance in *Dobbin v. Pacific Coast Coal Company* (170 Pac. [2d] 642). In this case one Dobbin sued both the contractor and the manufacturer of a heating system for damages. Dobbins proved that the furnace would have to be removed, and some other heating unit installed. He asked the court to award heavy damages plus additional damages to the walls, furniture and fixtures.

Dobbins contended that the contractor was liable because he distributed circulars which misrepresented the heating unit. Each circular was full of representations such as, "New heating efficiency," "amazing furnace," "less fuel," "ideal for houses," and many others to the general effect that the heating system would be very satisfactory. But the higher court refused to hold the contractor liable because the theatre owner *failed to prove* that he had *read* the circulars. This court said:

"There is no evidence whatever therein

that the plaintiff saw the circular. . . . It is, therefore, obvious that no finding of fraud could be predicated on any representation even if the circulars were false. Proof of reliance upon a false representation is an *indispensable* element in a fraud action."

This court also held that *no* contractor is liable for fraud unless the plaintiff proves these facts:

- (1) The contractor made a representation of an existing fact.
- (2) It was a falsity.
- (3) The plaintiff had knowledge of its falsity, or ignorance of its truth.
- (4) The contractor intended that it should be acted on by the plaintiff.
- (5) The plaintiff was ignorant of its falsity.
- (6) The plaintiff *relied* on the truth of the representation, with consequent damage.

Failure of the theatre owner to prove *all* of these facts will result in the contractor *not* being liable for damages, *on basis of fraud*, even though the work done is in every respect faulty.

"Trustee" Agreement Invalid Because Verbal

AN AGREEMENT by which one theatre operator agrees to act as trustee and to *safeguard* financial interests of another theatre operator, is void if it is *verbal*. For example, in *Yamins v. Zeitz* (76 N. E. [2d] 769), the testimony showed facts, as follows:

One Yamins had been actively interested for many years in the operation of motion picture theatres in a certain city. At the time of the suit he controlled and managed several theatres in that city, each of which was owned by a corporation organized and owned by Yamins and various members of his family. These theatres constituted all the motion picture theatres in the city, except two "small, inconsequential" ones, and the Academy theatre.

From 1922 until 1940 Yamins held leases on the Academy theatre, but seldom operated it. The purpose of acquiring the leases was to protect his other investments.

In 1940 the lease expired without Yamins making any effort to extend or renew

it. A theatre operator named Zeitz leased the Academy for six years and began operating it. Yamins realized that this was injuring business in his other theatres, so he bought the lease from Zeitz, paying him \$6,375.

At the end of the six-year lease, Zeitz secretly leased the Academy himself, notwithstanding, according to Yamins, a *verbal contract* by which Zeitz agreed to do nothing to impair or prejudice Yamins' obtaining an extension of the lease at the termination of six years.

Yamins sued Zeitz and asked the court to compel Zeitz to *reassign* the lease on the Academy theatre; first, because he had *verbally* contracted to *assist* Yamins to extend the lease; and second, because Zeitz had violated his "trust" agreement. The higher court refused to do so, saying:

"Even though the plaintiff (Yamins) had engaged Zeitz to secure the new lease for him, and Zeitz had secured it for himself, a constructive trust for the plaintiff would *not* arise. Any trust in such a case must arise solely from the oral agreement and is unenforceable."

Performers Are Employees

UNLESS STATUTORILY exempt, a theatre operator who employs actors must pay state unemployment com-

pensation. For example, in *Empire Theatre, Inc. v. Unemployment Compensation Commission* (55 Atl. [2d] 238), the testimony showed that specialty act performers employed at a theatre for a week. They received their pay from the theatre.

Someone complained to the Industrial Commission, which made an investigation and ordered the theatre owner to pay taxes on the employees under the state unemployment compensation act.

Obviously, this decision makes it compulsory for theatre operators to pay unemployment compensation, social security, and workmen's compensation taxes on *all* employees even if employed temporarily.

When a Theatre "Visitor" Cannot Claim Damages

A THEATRE owner owes little or no legal duty to protect a theatre visitor, or licensee, from injuries. This has been brought out in *Jones v. 20 North Wacker Drive Building Corporation* (75 N. E. [2d] 400). The testimony showed facts, as follows:

Mrs. Meigs of the Chicago Drama League obtained permission from a theatre manager to use the foyer or lobby of the theatre for the sale of war bonds and stamps before and during the intermissions

of performances. Beyond furnishing the space and physical facilities for the conduct of the sales, and storing the strong box containing bonds and stamps in the office safe, the theatre corporation had nothing whatever to do with the sale.

One night Mrs. Jones was engaged in selling bonds and stamps on the mezzanine floor, and in attempting to go to a vacant seat during a performance, she fell and sustained the injuries for which she sued the theatre corporation for heavy damages. In holding the theatre corporation *not* liable, the higher court said:

"Plaintiff (Jones), being a mere licensee in entering upon the premises for the sale of bonds and stamps, remained a licensee when attempting to go to a vacant seat during the performance and is not entitled to recover."

Also, this court explained that there is a legal distinction between a theatre visitor *who is a licensee*, and a visitor who is on the premises *by invitation*.

Employe Testimony, and Other Liability Law

ALL EMPLOYES of theatres should be careful regarding "statements" to injured theatre patrons. In *Lane v. Pacific* (160 Pac. [2d] 21), a

MOBILTONE BY THEATRE CRAFT

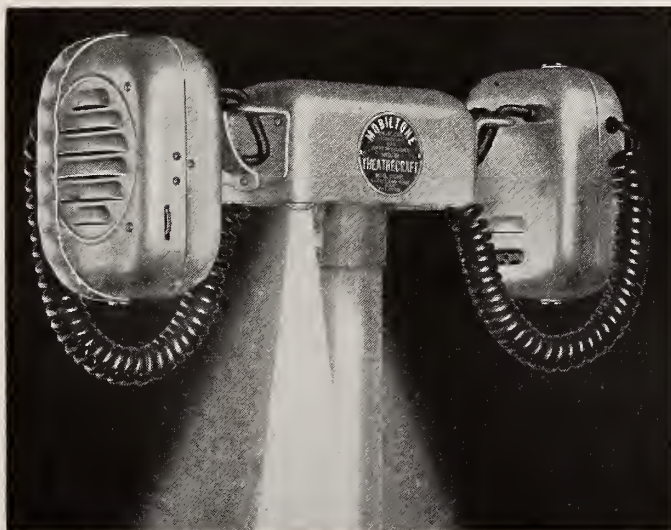
WHY MOBILTONE HAS PROVEN TO BE AMERICA'S MOST DEPENDABLE IN-CAR SPEAKER

- ★ Sound like only Theatrecraft and General Electric engineers can produce
- ★ Heavy Gauge Aluminum
- ★ Built-in Parking Light—Adjustable from Small Spot to Flood
- ★ Frosted Iridescent Anodizing Guarantees Permanent Finish
- ★ Cannot Rust or Corrode
- ★ Heavy Duty 11-ft. Kellogg Coiled Kords (standard equipment)
- ★ Easy Grip Front Handles, exclusive with MOBILTONE
- ★ 5/4 inch GENERAL ELECTRIC all-weather speakers with ALUMINUM VOICE COILS (newest development)
- ★ No Posts to Thread
- ★ Tamper-proof Built-in Volume Controls

Our Engineering Staff Always at Your Service

SOLD ONLY THROUGH DIRECT FACTORY REPRESENTATIVES

* Patents Pending



Manufactured and Fully Guaranteed by

THE THEATRE CRAFT MANUFACTURING CORP.

1878 East 18th St.

CLEVELAND 14, OHIO

SUperior 3912

higher court held that *all* statements made by a theatre employe *after* an accident are admissible as evidence.

In other words, all damaging statements made by a theatre employe *to an injured patron immediately after occurrence of an accident* may be used as important evidence.

NOT LIABLE FOR TRESPASSER'S INJURY

THE LAW is well established that a theatre owner owes *no* legal duty to protect a trespasser from an injury; hence, only rarely is he liable for injuries to a trespasser.

For illustration, in *MacKenzie, v. Angle* (186 Pac. [2d] 30), one Alexander sued the Dos Palos Theatre Company for damages for injuries he received when a plank fell off a theatre building and struck him. The higher court decided that since Alexander was a trespasser, the theatre company could *not* be liable.

INJURED PERSON MUST PROVE OWNERSHIP

Modern higher courts consistently hold that a person who sues for damages for an injury sustained on theatre premises, must prove that the company being sued actually *owned and operated* the theatre. A recent instance is *Jackson v. Schine Lexington Corporation* (205 S. W. [2d] 1013), in which one Jackson sued the Schine Lexington Corporation to recover

damages for personal injuries suffered when he fell in the lobby of a theatre.

During the trial Jackson attempted to prove that Schine owned and operated the theatre. He introduced in testimony a sign near the entrance of the theatre that had on it "Schine Theatre," and also the ticket stub which he retained and which had the name "Schine" on it.

The lower court *refused* to award damages to Jackson on the grounds that Jackson did *not* prove that the Schine Lexington Corporation owned and operated the theatre. In rendering the decision, the higher court said:

"The court below properly held that the two foregoing items of evidence were not sufficient to raise a presumption that the theatre was owned or operated by defendant at the time of plaintiff's injury."

This decision is a tip to theatre owners: Don't forget, the party who files suit against you *must prove* that you own or control operation of the theatre. If he fails to do so, *you* win the suit.

THE "REASONABLE CARE" PRINCIPLE

As we have repeatedly pointed out, the patron cannot recover in any case if the theatre operator can prove that he used ordinary care to safeguard the patron from injury. New higher court decisions on this point are *West v. Seigel Theatre et al* (200 So. 339); *Jackson v. Saenger-Ehrlich Enterprises, Inc.* (175 So. 689); and *Mas-*

ter v. Alsina (La. App., 15 So. [2d] 660, 661). The latter court said:

"*The owner of a theatre is not an insurer of the safety of his patrons. He is, however, liable for injuries sustained by them as a consequence of his neglect to keep his theatre in repair; for his failure to provide adequate safeguards for their use of the premises, and for his failure to anticipate, and provide means to obviate dangerous conditions which could be foreseen by a reasonably prudent person engaged in a similar business.*"

Incidentally, in injury litigation the term *res ipsa loquitur* is encountered. It means, in our applications here, simply that the owner of a theatre in which a person is injured *is* liable for an injury to the patron caused by an *inherently dangerous* condition. Two recent examples:

In *Reinzi v. Tilyou* (252 N. Y. 98), a higher court held the owner of a place of amusement liable for an injury to a patron because *the thing which caused the injury was so apparent that the proprietor was duty bound to eliminate the danger.*

The doctrine of *res ipsa loquitur* was held applicable, so the proprietor was liable in damages for the injury.

In *Shaw v. Hayden Island Amusement Company* (166 Pac. [2d] 128) a patron was injured when she caught her foot in a concealed hole in a passageway. The higher court said that the doctrine of *res ipsa loquitur* was *not* applicable because, (1) if the patron had "looked" she would not have fallen; and (2) a passageway is not *inherently dangerous*.



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

Reserve Your FREE Copy



S. O. S. Catalog

THEATRE & MOTION
PICTURE PRODUCTION
EQUIPMENT

The new up-to-date S.O.S. BARGAIN CATALOG is now in production. Pages and pages of startling good buys! Savings of 25% to 40% and more! New, Used, Rebuilt — many Government Surplus Materials. All Fully Guaranteed. Reserve your FREE copy now!

S. O. S. CINEMA SUPPLY CORP.
602 WEST 52nd STREET, NEW YORK 19, N. Y.

GOLDBERG

Sold thru
**THEATRE
SUPPLY
DEALERS
Exclusively**

ASK YOUR DEALER

ALUMINUM

REELS

GOLDBERG BROS. Denver, Colo.

Landlord Can Evict For Breach of Lease

HIGHER COURTS consistently hold that a theatre operator who breaches *any* clause in a lease contract may be ejected from the leased premises. This is so although the landlord *continues* for several months to accept rentals from the theatre operator *after* knowing that he breached the lease.

For illustration, in *Williams v. Behrend* (55 Atl. [2d] 138, reported November, 1947), the testimony showed that a lease contract contained a clause in which the tenant agreed to keep the premises "in a clean condition." Later the landlord sued for possession of the premises on the ground that the tenant had violated his agreement to keep the premises in a clean condition.

During the trial the landlord proved that the tenant had breached his contract to keep the premises clean, but the tenant contended that he could not be compelled to forfeit his lease because the former had accepted rent several months after he knew that the lease contract was being breached.

Nevertheless the higher court ordered the tenant to vacate the premises.

Quonset Construction with Radiant Heating

(Continued from page 26)

he explains, "but the auditorium presented a problem, due to the variation between requirements for the auditorium and the other rooms.

"For this reason, we decided to operate the system on two zones, each controlled by separate thermostats, Zone 1 to serve the auditorium, and Zone 2 the balance of the building.

"All heating coils were embedded in the concrete floor slab. The spacing of pipe was laid out so the colder areas of the rooms, such as near the windows, doors and outside walls would distribute more heat than the inner area, the spacing varied so that all points of the room would be the same temperature.

"In the auditorium the heat loss is through the roof only. Most of this is seating area with the exception of the aisles and a small percentage at the rear and front. This coverage of the floor area, plus the patrons in the seats, is what creates the problem. Too much heat under the seats would cause discomfort to seated patrons.

"Visualizing the above condition, we found it necessary to so size and space the coils in the floor slab so that most of the heat required for the room would be distributed from the aisles, side walls and front and rear of the auditorium. Only sufficient pipe was placed below the seating area to keep the floor warm without over-heating the people seated.

"There is one supply main and a return

main and a circulating pump for each zone. The return mains connect into the suction side of the pumps, and the pumps discharge into the rear of the boiler at the bottom. From a supply header connected to the outlet connection on the boiler, there are two supply connections connected through flow control valves, which drop below the floor and are run and connected to each zone. The heating unit is an oil-fired steel hot water boiler.

"The entire heating system is thermostatically controlled and is designed for a water temperature required to maintain a 70° inside temperature with minus 10° outside. The water temperature in the boiler is maintained by an outdoor thermostat, which is set to operate over a range of outdoor temperatures from 10° below zero to 65°, and to vary the water temperature in the boiler by stopping and starting the oil burner.

"Each zone is controlled by a high-limit thermostat which will stop the circulating pump on its respective zone. Without water circulating, naturally the zone would cool down until the thermostat cut in and started the pump. In Zone 2, which heats all rooms except the auditorium, the thermostat will very seldom cut out the pump, as the outdoor thermostatic control of the water temperature tends to maintain a constant temperature in this zone.

"The condition in Zone 1 varies with the number of people in the theatre. Each person gives off an average of 300 BTU's of heat per hour; therefore, with all seats in the theatre filled, it is quite possible that no heat will be required other than the heat of the people, and if the outside temperature is mild it will be necessary to start the cooling system.

"The night of the premiere showing, the outside temperature was close to zero. The writer was there and the thermostat in the auditorium was set at 55° which was maintained until the people began to come in. When the theatre was about half-filled, the circulating pump cut out and didn't start again during the evening. A short time after the house was full, the cooling system cut in, as the temperature had raised to above 80°.

"The economy of operation of this type of system is one of its outstanding features. The outside thermostat, coupled with the high-limit inside thermostat, cause no unnecessary waste of heat due to over-heating.

"It is not my opinion that a radiant heating system is applicable to all theatres. The results realized from the system installed in the Crown theatre clearly demonstrates that radiant heating can be used to advantage in small theatres."

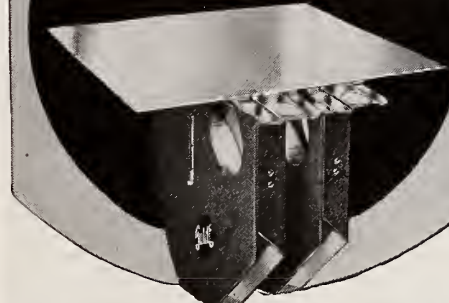


Laying the hot water piping (above) and (below) section of completed grid.



**Most Economical
Unit on the Market!**

GoldE
**TICKET
DISPENSER**



**... FOR APPLICATIONS WHERE
COST IS IMPORTANT!**

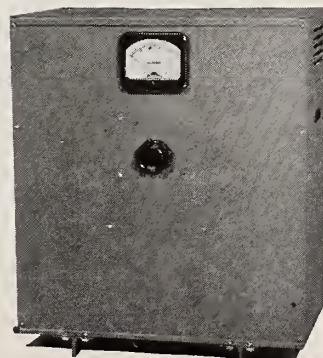
- Tickets Readily Grasped from Easy-Reading Dispenser Tabs
- Magazine Loading Ticket Units—Sturdily Made, Attractively Finished
- Additional Magazines May Be Added
- Rub-Proof Stain Chrome Top Plate

GoldE Manufacturing Co.
1220-D W. Madison St., Chicago 7, U.S.A.

**Movies that are as
Smooth as Velvet
with GARVER Rectifiers**

Manufactured
in the following
models:

SP 30
SP 40
3P 40
SP 60
SP 80
3P 80



While Garver rectifiers are neat in appearance the bulk of labor and material is utilized in the producing unit, to produce the results you anticipate and expect.

Write today for full information and prices on these "Smooth-as-Velvet" producing GARVER Rectifiers.

Garver Electric Co., Union City, Indiana
Dependable Rectifiers since 1915

You'll save time—be able to detail your requirements—by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.

Page 19.



For Everything in ...
Black Light

DISCRIMINATING EXHIBITORS
COME TO HEADQUARTERS!

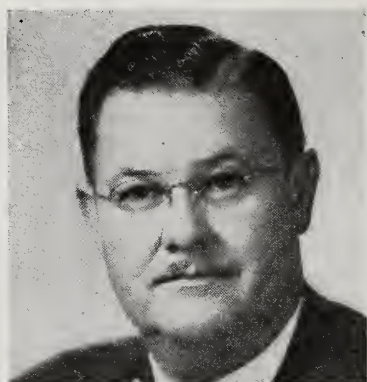
As the oldest, most experienced technicians, engineers and producers of Black Light materials and equipment, Switzer has the know-how that assures satisfaction.

Fascinating murals and dramatic atmospheric effects are easily and inexpensively created with

"GLO-CRAFT"
PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT

FREE! Write today for details on how to give your theatre distinction in decoration.

SWITZER BROTHERS, INC.
1220 HURON ROAD CLEVELAND 15, OHIO



ROY L. COCHRAN—Owner and Manager, Juroy Theatre, North Little Rock, Arkansas—says:

"In three years of operation I have used RCA Service and have not lost one minute of time. Equipment is as good as at time of installation."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

Next Better Theatres— Fall Buyers Number

—issue of October 23rd



John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Providing for Display Frames As Units of the Building

ON SEVERAL recently constructed theatre fronts, patches have been left around the display frames. Now this can only mean one thing, and that is that proper provisions were not made with original plans to accommodate these particular display frames. While these patches are not too unsightly in some front jobs, they do stand out somewhat when the finish is in some slick modern material, like architectural glass and others.

In new construction work, even in remodeling jobs, it should be ascertained beforehand just what kind of display frames are to be installed, the exact overall size and depth, if surface-mounted or recessed type, if of wood, Kalamein stainless steel, or alumilited extruded frame construction. Only in this way can proper provision be made so that the final installation will be neat and workmanlike in appearance.

On nearly every theatre front, the standard size of display frame has a glass area of 40 inches wide by 60 inches high, and the box is 5 inches deep. Within this glass area, most of the average needs of coming attractions, photo and poster items can be readily accommodated. However, in addition to this 40 x 60 glass area, space must be provided for installing and concealing the lamps and transformers used in the display frames. Particular attention should be paid just how the lamps are installed within the frames so that advertising material is uniformly illuminated.

It should be kept in mind that lumiline or fluorescent lamps must be installed vertically in each corner of the frame; and they, with any transformer, has to be masked completely from outside view by a frame about 6 inches wide at the sides of the display box. Accordingly, with these necessary provisions, the display frame should measure, on the inside, roughly 48 x 60 inches, with 2 inches added for trim all around the opening in the wall.

The reason the lamp tubes should be installed vertically is that there will then

be a better spill of light on the posters than when they are installed at the top and bottom, which creates a dark area at the center. Display frames should be installed in the walls so that the center of the frame is 60 inches (average eye height) from the floor of the lobby or the sidewalk.

PRACTICAL PRECAUTIONS

In the actual installation, the following precautions should be taken in order to have a trouble-free job:

1. Over each opening a proper iron lintel should be installed to help carry the load off the frame in case later on there is any setting of the wall. Failure to make this provision will cause the frame to become warped and the front door panel impossible to open as the wall settles on its framework.

2. Proper wood or lead shield grounds should be provided in the masonry for fastening the frames solidly in place.

3. The outside edges of the frame where it meets the masonry wall should be caulked water-tight with good caulking cement forced in by a gun.

4. Always have the locks on the display frame of the same type so that a single key will fit them all.

5. Whenever practicable, install double front panels, or provide vent holes, to help dissipate the fogging effect of outside temperature changes. It is a good idea to take a very small dust or pipe tap from the theatre ventilating system and run it to each display frame, open to the outside.

6. It should be remembered that fluorescent tubes, when used in outside display frames, will tend to flicker in extremely cold weather. Provision must be made to reduce this to the minimum.

7. When providing the recess in the masonry wall for the display frames, make sure that the necessary conduit and wiring circuits are laid out to take care of the type of lighting to be used. Where the walls of the lobby or vestibule are of solid

have you
heard?



that glass in display frames, doors and the ticket booth should not be washed in direct sunlight? If it dries quickly, it will be streaked after cleaning.

that wax impregnates the fibres of ordinary wood or plywood and seals them against moisture? Good wax also prevents grime from accumulating on the surface.

that a good-quality broom will sweep as clean when it is old as when it is new? A broom for sweeping the carpeting should have a medium clip, with a sweeping surface that is resilient but stiff enough to offer some resistance, yet not pull out the nap. For sweeping hard surfaces, such as tile, terrazzo, or cement floors, the broom should be soft-trimmed, with the sweeping tip retaining all of the small off-shooting fibers at the tip.

that the thickness of a mirror can be ascertained by placing the point of a pencil on the surface and looking at it from a slight angle? The distance between the real point and its reflected point will show the thickness. To determine the type of glass in a mirror, look at the surface at an angle. If the lines of a distant object are clear and undistorted, the mirror is of plate glass. If it has wavy or blurred lines, the mirror is of common window glass.

masonry, the frames should be installed in an extended furred wall in order to get the proper depth for a recessed installation. In this way there will be no necessity to cut into the hard solid wall to recess the frames; furthermore, the space behind these furred walls can be used for ducts or recessed radiators.

The furred walls should be fireproof and constructed solidly as part of the building. Where wood studs are used, they should be covered on both sides with at least 1/4-inch transite board or other approved fireproof material. Then over the front surface, wire lath and plaster can be applied. Most city fire and building code regulations require this kind of installation.

Display frames have been commonly made of wood. While fairly good for inside installation, wood frames do not hold up when installed outside; they require occasional repairs and painting. Another type is the Kalamein stainless steel, which also

Meet your demand for HIGH INTENSITY PROJECTION and UNIFORM SCREEN ILLUMINATION with HERTNER Type CP TransVerter

Reg. U. S. Pat. Off.

Drive-in and deluxe theatres, large auditoriums and halls must have plenty of light on the screen with uniform illumination. That's why the Hertner CP Transverter is so popular with such operators. This Transverter gives you these advantages:

1. Range of capacities
2. Close voltage regulation
3. High intensity
4. Uniform screen illumination

Demand equipment that gives you these advantages. Specify the CP Transverter. For complete information consult your nearest National Theatre Supply dealer.



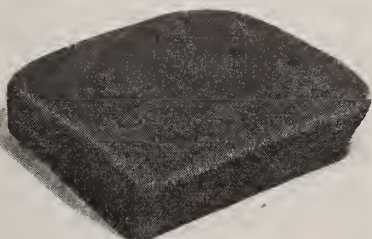
Distributed by
NATIONAL THEATRE SUPPLY
In Canada: GENERAL THEATRE SUPPLY COMPANY



THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVE. • CLEVELAND 11, OHIO
A General Precision Equipment Corporation Subsidiary
MOTORS • MOTOR-GENERATORS • GENERATOR SETS

Any problems... suggestions... in management? Write Charles Ryan, care of BETTER THEATRES.

IMPERIAL REPLACEABLE SEAT CUSHION



Any type seat can now be replaced by the new Imperial cushion. Finished in any upholstery material desired. The Imperial seat cushion is tailored to fit your present theatre chair. Steel wire casings provided if preferred. This method facilitates recovering and reduces maintenance cost.

Send us a sample and size required for quotation.

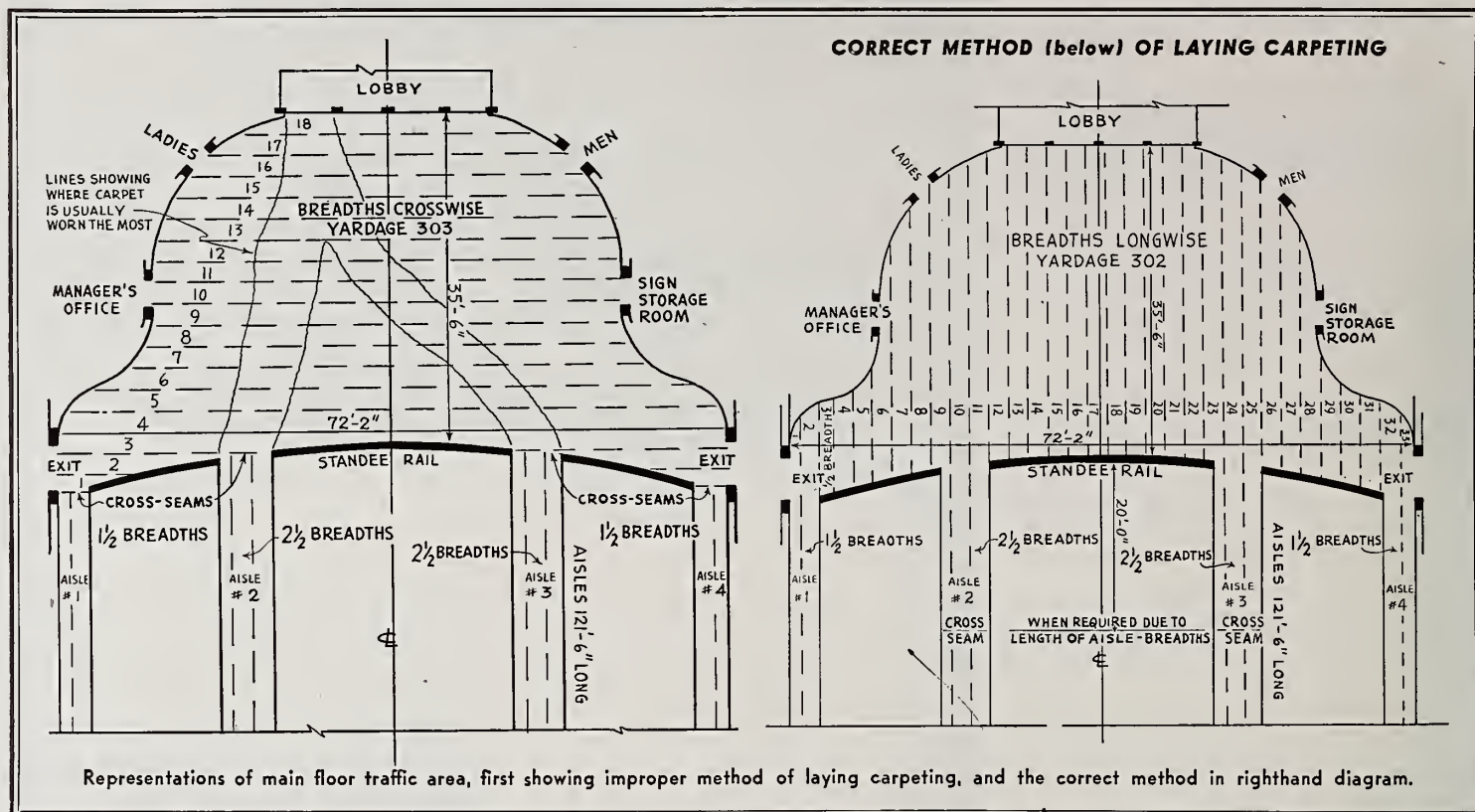
MANUFACTURED BY

JOHN L. CABLE CO., INC.

SALES OFFICE: J. E. ROBIN, INC.

330 WEST 42nd STREET

NEW YORK, N. Y.



deteriorates in time when exposed to the weather. The best type is the modern aluminum or bronze alumilited extruded frame, which stands up excellently outdoors as well as indoors and does not require painting or repairs.

The Best Way To Lay Carpet

THE REASONS for laying carpet with seams in line of traffic were given in these columns in the August 28th issue. Despite their tested soundness, they are sometimes ignored (assuming that they should be well known by this time), as we pointed out in the previous discussion.

The way that carpeting should be laid in the main floor traffic area of a theatre is, with rare exceptions, the way that allows the floor to retain its beauty throughout the normal life of the fabric without replacing sections of it more than is really necessary. And in this connection, it should be remembered that it is in the areas of greatest usage that the carpeting is most conspicuous! Here is the way the job should be done:

The breadths should be laid so that at the aisle heads they will run in one conspicuous piece from the entrance doors over and down into the aisle some distance.

Where the distance is so great that it is not practical to run continuous breadths from the entrance doors to the front of the auditorium, a cross-seam should be put in each aisle about 20 feet down from the standee rail. In this way there will be no cross-seam directly at the standee rail, and in case of replacement of these particular breadths, shorter pieces can be used.

Also, with the cross-seams down the aisle for some distance, there will be less strain and wear on the aisle carpeting because the slope of the floor is less and the foot is not concentrated.

Another important point in laying carpet is to make sure that it is fastened rigidly to the floor, and stretched evenly with no puckers or wrinkles on the surface. Carpet that is bellied-up from the floor not only will look unsightly and wear faster, but will also cause the patrons to trip. Further, carpet that is up from the floor free of its lining will tend to be rolled back and forth under the impact of traffic, and as a result the backing frame will be considerably weakened.

To have carpet stretched right, with no wrinkles, the holes in the floor should be drilled no more than 6 inches apart, and be drilled deep enough so that the wood plugs can be driven in their full length without having some of the wood stock flattened out around the top of the holes. The plugs should be of good, sound wood. Drilling the holes on 6-inch centers will cost a little more, but it will prevent the carpet from

tearing loose and also help cut down the wear and tear at the edges.

At entrance doors special precaution must be taken that the ends of the carpet breadths are fastened down as solidly and evenly as possible. When no metal nosings are used, the ends of the breadths should be turned under 2 inches, with the lining cut away 2 inches from the door saddles. By having the lining away from the saddles, there is room for the turned under carpet to lay flat on the floor, so that it will not belly-up above the level of the saddles for patrons to trip on.

A better job when no metal nosings are used, is to bind the edges tightly with thread. This eliminates need for the 2-inch turn-under.

At entrance doors, again when no metal nosings are used to cover the ends, the fastening holes should be drilled at most 3 inches apart. The more fastening plugs, the safer the carpet installation.

Even before carpet is ordered, information should be obtained from a reliable carpet firm as to just how the carpet layout should be arranged to fit the particular conditions in the theatre. If your decorator wants the carpet laid a certain way, consider that this may well mean short-lived carpeting. The carpeting itself costs a lot of money, and so does the installation. You can't reckon economy in a few dollars saved in first costs. Economy is determined by the length of time the floor will stay beautiful.

PRODUCT DIGEST

SHOWMEN'S REVIEWS COMPANY CHART SHORT SUBJECTS CHART SHORT SUBJECTS THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Olympic Games of 1948

Rank - Eagle Lion—Official Record

Here is the official—and exclusive—record of the 1948 Olympic Games, produced and directed by Castleton Knight for J. Arthur Rank. The 15 reels of Technicolored film run for 136 minutes, giving you a comprehensive view not only of the London games, but of the winter games which were held at St. Moritz.

There are numerous pros and cons to this picture. First of all it is a splendid documentary. Mr. Knight has done a masterful job of his handling of his 300-man crew and 18 color camera units. The film is graced with an impressive music score, recorded by Sir Thomas Beecham's Royal Philharmonic Orchestra under the direction of Muri Mathieson. And the picture is splendidly beautiful.

Yet for all of its color and its thrills and its value as a documentary, the film is entirely too long for general theatre audiences. The sports enthusiast will no doubt be on the edge of his seat for all the shots—perhaps might even complain that the film is not a complete record—but the man off the street might think that over two hours of sports shots is just too much of a good thing.

Bill Stern and Ted Husing have combined forces to provide the narration and commentary for the picture, pointing up and explaining the various events: the swimming in London's huge Empire pool, the marathon, jumping, horsemanship and other competitions. Of particular interest, of course, are the numerous shots of American athletes who brought home a large quantity of laurel wreaths.

Seen at a New York screening room. Reviewer's Rating: Excellent for the sports enthusiast; doubtful for general patronage.—C.F.L.

Release date, September, 1948. Running time, 136 minutes. PCA No. 04628. General audience classification.

The Golden Eye

Monogram — Charlie Chan Mystery

Here is a mystery which concerns attempts on a man's life and an unusual amount of gold ore coming from his mine. The famous Chinese detective, played by Roland Winters, is called on the case. He and his number two son, Victor Sen Young, and Birmingham, played by Mantan Moreland, set off for a nearby desert inn to solve the mystery. In this western setting they find that the mine owner has had a serious accident and is unconscious. His daughter, played by Wanda McKay, urges Charlie Chan to discover quickly the reason for the mysterious accident.

Chan solves the situation in his characteristic manner and finds that gold ore is being smuggled into the mine from Mexico. The men responsible for the gold smuggling wanted to gain

all the spoils and were attempting to kill the mine owner. The owner is murdered before Charlie Chan is able to obtain sufficient evidence to seize the leader.

The plot unfolds in an interesting manner in this W. Scott Darling original screenplay which features characters created by Earl Derr Biggers. James S. Burkett produced and William Beaudine directed.

Seen at the New York theatre. Reviewer's Rating: Average.—M.R.Y.

Release date, August 29, 1948. Running time, 69 minutes. PCA No. 13185. General audience classification.
Charlie Chan Roland Winters
Birmingham Mantan Moreland
Tommy Chan Victor Sen Young
Tim Ryan, Bruce Kellogg, Wanda McKay, Ralph Dunn, Forrest Taylor, Evelyn Breny, Lois Austin

Cowboy Cavalier

Monogram—Western with Music

Jimmy Wakely gives Western fans another film of action and excitement blended with pleasant sagebrush songs. In this film, which compares favorably with others in the series, Wakely copes with a tricky outlaw who uses blackmail threats and highjacks valuable shipments in an attempt to gain possession of a freight line. "Cannonball" Taylor, a cowboy comedian, helps Wakely foil the schemes of the renegades.

Jan Bryant plays the daughter of a stagecoach operator and Wakely works as their foreman. They hire Douglas Evans to work on the stage line. He tips off his gang when important shipments are being carried and attempts to hold his job through threats of blackmail. Eventually Wakely uncovers the plan of the outlaw and he and his gang are apprehended.

The songs sung by Wakely are "Mine All Mine," "Night After Night" and "This Old White Mule of Mine." Ronald Davidson and J. Benton Cheney wrote the screenplay which Derwin M. Abrahams directed. Louis Gray produced and Edward Kay was the musical director.

Seen at the New York theatre. Reviewer's Rating: Average.—M.R.Y.

Release date, not set. Running time, 57 minutes. PCA No. 13187. General audience classification.
Jimmy Jimmy Wakely
Cannonball "Cannonball" Taylor
Pat Jan Bryant
Douglas Evans, Claire Whitney, William H. Rubl, Steve Clark, Milburn Morante, Bud Osbourne, Carol Henry, Bob Woodward

Sinister Journey

United Artists — Hoppy Gets His Man

William Boyd, a well-liked and experienced Western star, again brings his fans a thrilling outdoor action film which has many exciting and suspenseful moments. Followers of Hopalong Cassidy will find that he courageously tracks down the culprit. In addition to the adventure there is Western style comedy supplied by Andy Clyde. Devotees of Western

films should be entertained by the amusing antics of California, Boyd's sidekick.

The story concerns a railroad owner who asks Boyd to help him solve his current problem. The owner suspects that his son-in-law is attempting to ruin him financially by causing train wrecks. The son-in-law believes that the owner is trying to have him fired because he does not approve of his marriage to his daughter. Boyd and his assistant, Clyde, take jobs on the railroad and study the situation. Boyd realizes that the son-in-law is innocent and brings the true criminal to justice.

Lewis J. Rachmil produced and George Archainbaud directed. J. Benton Cheney, Bennett Cohen and Ande Lamb's screenplay is based on characters created by Clarence E. Mulford.

Seen at the New York theatre. Reviewer's Rating: Average.—M.R.Y.

Release date, not set. Running time, 54 minutes. PCA No. 13051. General audience classification.
Hopalong Cassidy William Boyd
California Andy Clyde
Rand Brooks, Elaine Riley

Kidnapped

Monogram — Stevenson Screened

Monogram's efforts to make Robert Louis Stevenson's picaresque story of a boy's adventures in the time of Bonnie Prince Charlie have succeeded in creating moods and scenes of authenticity. They have not, however, given sufficient action nor acting. The result must be a dependence upon the Roddy McDowall following and the Stevenson appeal.

One unfortunate aspect is that the Scottish accents may be hard to follow, albeit their reality and some excellent character bits. The story has Roddy heir to his father's fortune, and shanghaied to sea at his wicked uncle's behest. Daniel O'Herlihy, agent of the Stuarts, virtually wrecks the creek and then the ship, fighting for his life and gold; and he captures Roddy's loyalty.

The two, joined later by Sue England, also enlisted in the Stuart cause, have some jolly tilts of swordsmanship against the redcoats and the wicked ship's captain. At the end, they outwit the uncle and the captain, the evil pair actually killing each other; Roddy wins his fortune; and O'Herlihy departs to France and further fighting for his king.

Reviewed in New York. Reviewer's Rating: Fair.—FLOYD STONE.

Release date, Dec. 1, 1948. Running time, 71 minutes. PCA No. 13222. General audience classification.
David Balfour Roddy McDowall
Aileen Fairlie Sue England
Alan Breck Daniel O'Herlihy
Captain Hoseason Roland Winters
Shuan Jeff Corey
Ebenezer Houseley Stevenson
Rankeillor Erskine Sanford
Fairlie Alex Frazer
Innkeeper's wife Winefried McDowall
Ransome Bobby Anderson
Janet Clouston Janet Murdoch
The Red Fox Olaf Hytten
Mungo Erville Alderson

RELEASE CHART

by companies

This Chart lists feature product tradeshow or released during the 1948-49 season. For listing of 1947-48 Features by Company, see Product Digest pages 4292-4293, issue of August 28, 1948. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date	Prod. No.	Title	Tradeshow or Release Date
COLUMBIA			MGM			RKO-RADIO					
942	Black Arrow	Aug., '48	...	The Search	Aug. 6, '48	SPECIALS			822	Escape (Brit.)	Sept., '48
982	The Strawberry Roan	Aug., '48	...	The Three Musketeers	Sept., '48	893	Melody Time	Aug., '48	840	The Gay Intruders	Sept., '48
941	Lulu Belle	Aug., '48	...	Hills of Home	Sept., '48	•			838	Forever Amber	Sept. 15, '48
967	Trail to Laredo	Aug. 12, '48	...	Luxury Liner	Sept. 3, '48	872	The Velvet Touch	Aug., '48	837	The Luck of the Irish	Sept., '48
916	Gentleman From Nowhere	Sept. 9, '48	...	A Southern Yankee	Sept. 4, '48	902	Variety Time	(T) Aug. 2, '48	839	The Creeper	Sept., '48
903	Black Eagle, Story of a Horse	Sept. 16, '48	...	Julia Misbehaves	Oct. 8, '48	867	The Pearl	(T) Aug. 3, '48	841	Cry of the City	Oct., '48
...	Singin' Spurs	Sept. 23, '48	...	No Minor Vices	Oct. 15, '48	904	Mourning Becomes Electra	(T) Aug. 31, '48	843	Night Wind	Oct., '48
...	Triple Threat	Sept. 30, '48	...	The Secret Land	Oct., '48	862	Good Sam	Sept. 1, '48	842	Apartment for Peggy	Oct., '48
...	Walk a Crooked Mile	Sept., '48	...	Piccadilly Incident (Brit.)	Not Set	906	Station West	(T) Sept. 1, '48	847	Bungalow 13	Nov., '48
...	The Untamed Breed	Oct., '48	...	A Night at the Opera (R)	Not Set	901	Rachel and the Stranger	Oct. 2, '48	845	When My Baby Smiles At Me	Nov., '48
...	The Loves of Carmen	Oct., '48	...	Camille (R)	Not Set	952	A Song Is Born	Nov. 6, '48	844	Road House	Nov., '48
...	I Surrender Dear	Oct. 7, '48	...	Command Decision	Not Set				846	Belle Starr's Daughter	Nov., '48
...	El Dorado Pass	Oct. 14, '48	...	Words and Music	Not Set				848	Jungle Patrol	Nov., '48
...	Rusty Leads the Way	Oct. 21, '48	MONOGRAM			SCREEN-GUILD			UNITED ARTISTS		
...	The Lost One	Not Set	4719	Michael O'Halloran	Aug. 8, '48	4705	The Prairie	Aug. 6, '48	...	Olympic Cavalcade	Aug., '48
EAGLE LION			4753	The Fighting Ranger	Aug. 15, '48	4801	The Return of Wildfire	Aug. 13, '48	...	Urubu	Aug. 13, '48
831	Lady at Midnight	Aug. 15, '48	4763	Silver Trails	Aug. 22, '48	4802	Jungle Goddess	Aug. 13, '48	...	Pitfall	Aug. 19, '48
847	Hold That Ghost (R)	Aug. 15, '48	1720	The Golden Eye	Aug. 29, '48	4803	SOS Submarine	Aug. 17, '48	...	Red River	Aug. 27, '48
850	Hired Wife (R)	Aug. 23, '48	AA8	Dude Goes West (AA)	Aug. 30, '48	S-4	King of the Turf (R)	Aug. 20, '48	...	An Innocent Affair	Sept. 28, '48
827	The Spiritualist	Aug., '48	4721	Music Man	Sept. 5, '48	4804	Harpoon	Aug. 27, '48	...	My Dear Secretary	Nov. 15, '48
901	Northwest Stampede	Sept., '48	AA10	The Babe Ruth Story	Sept. 6, '48	HC23	Hidden Gold (R)	Sept. 3, '48	...	Girl from Manhattan	Not Set
...	Blanche Fury (Brit.)	Sept. 11, '48	4802	Winner Take All	Sept. 19, '48	S-5	Flirting With Fate (R)	Sept. 3, '48	...	Sinister Journey	Not Set
902	Olympic Games of 1948	Sept. 12, '48	4767	Ranger's Ride	Sept. 26, '48	S-6	That's My Boy (R)	Sept. 10, '48	UNIVERSAL-INTERN'L		
903	In This Corner	Sept. 20, '48	4754	Sheriff of Medicine Bow	Oct. 3, '48	S-7	Miss Annie Rooney (R)	Sept. 24, '48	668	Tap Roots	Aug., '48
737	My Son, My Son (R)	Sept. 26, '48	...	Kidnapped	Dec. 1, '48	4805	The Mozart Story	Sept. 17, '48	667	Mr. Peabody and the Mermaid	Aug., '48
734	International Lady (R)	Sept. 26, '48	...	Melody Range	Not Set	...	Last of the Wild Horses	Oct. 1, '48	669	Lareeny	Aug., '48
906	Behind Locked Doors	Oct., '48	...	Cowboy Cavalier	Not Set	HC24	Stagecoach War (R)	Oct. 8, '48	670	One Touch of Venus	Aug., '48
904	Hollow Triumph	Oct., '48	PARAMOUNT			...	Dead Man's Gold	Sept. 10, '48	671	The Saxon Charm	Sept., '48
905	Adventures of Gallant Bess	Oct., '48	4723	So Evil My Love	Aug. 6, '48	...	Mark of the Lash	Oct. 29, '48	672	For the Love of Mary	Sept., '48
738	The Count of Monte Cristo (R)	Oct. 24, '48	4724	A Foreign Affair	Aug. 20, '48	SELZNICK REL. ORG.			673	Case Against Calvin Cooke	Sept., '48
739	The Son of Monte Cristo (R)	Oct. 24, '48	4726	Beyond Glory	Sept. 3, '48	...	Portrait of Jennie	Not Set	680	Tawny Pipit (Brit.)	Not Set
FILM CLASSICS			4801	Sorry, Wrong Number	Sept. 24, '48	...	Champagne Charlie (Brit.)	Not Set	...	Hungry Hill (Brit.)	Not Set
...	Drums (R) (Brit.)	Aug., '48	4802	Isn't It Romantic	Oct. 8, '48	20TH CENTURY-FOX			...	Hamlet (Brit.)	Not Set
...	Four Feathers (R) (Brit.)	Aug., '48	4803	Night Has a Thousand Eyes	Oct. 22, '48	836	That Lady in Ermine	Aug., '48	...	...	...
...	Sofia	Sept., '48	4804	Sealed Verdict	Nov. 5, '48	826	The Walls of Jericho	Aug., '48	702	Life With Father	Aug. 14, '48
...	The Wolf Man (R)	Sept., '48	4805	Miss Tatlock's Millions	Nov. 19, '48	928	Fighting Back	Aug., '48	732	Embraceable You	Aug. 21, '48
...	The Hairy Ape (R)	Sept., '48	4806	Disaster	Dec. 3, '48	829	The Winner's Circle	Aug., '48	801	Two Guys from Texas	Sept. 4, '48
...	Miraculous Journey	Sept., '48	4807	The Paleface	Dec. 24, '48	834	Blood and Sand (R)	Aug., '48	802	Rope	Sept. 25, '48
...	Unknown Island	Oct., '48	REPUBLIC			835	I Wake Up Screaming (R)	Aug., '48	803	Smart Girls Don't Talk	Oct. 9, '48
...	Inner Sanctum	Oct., '48	716	Daredevils of the Clouds	Aug. 10, '48	WARNER BROTHERS			804	Johnny Belinda	Oct. 23, '48
...	Appointment With Murder	Oct., '48	717	Out of the Storm	Aug. 25, '48	SHORT SUBJECTS					
...	Daughter of Ramona	Nov., '48	718	Sons of Adventure	Aug. 28, '48	NO HOLDS BARRED (Columbia)					
...	The Silent Service	Dec., '48	733	Night Time in Nevada	Aug. 29, '48	World of Sports (9808)					

SHORT SUBJECTS

NO HOLDS BARRED (Columbia)

World of Sports (9808)

With the advent of television, wrestling has apparently become one of America's top spectator sports. A strange mixture of sport and comedy, wrestling is probably the only sport which the spectator can attend without at least a basic knowledge beforehand. Bill Stern's commentary indicates that all that is required is an ability to laugh and appreciate the magnificent burlesque staged by the contestants.

Release date, June 17, 1948

9 minutes

A WOLF IN SHEIK'S CLOTHING

(Paramount)

Popeye (E 7-6)

Popeye and Olive are in the desert taking a trip on camels. Olive decides that she would like to meet a romantic sheik. Her wish comes true and the sheik whisks her away. Popeye follows and battles with the sheik.

Release date, July 30, 1948

8 minutes

CAMPTOWN RACES (Paramount)

Screen Song (X 7-7)

A group of animals are attending an old-time minstrel show, which provides some humorous and tuneful entertainment. The minstrels sing "Dixie," "Golden Slippers" and other favorites. Then they sing "Camptown Races" and the audience is invited to join in and follow the bouncing ball.

Release date, July 30, 1948

8 minutes

HER FAVORITE POOLS (Paramount)

Sportlight (R 7-10)

Here's a story of one of the nation's favorite sports, swimming, with emphasis on the evolution of the "ol' swimmin' hole." It is shown that one no longer need be a millionaire to own a backyard swimming pool for a California builder will construct one for as little as \$2,500. Glimpses of pools in the Arizona desert, the Palm Springs Tennis Club, the Smith College pool and the natural pool at Weekiwachee, Florida, are shown.

Release date, July 30, 1948

10 minutes

LET'S SING A SONG FROM THE MOVIES (Warner Bros.)

Melody from Melody Lane (4206)

Songs of yesterday and today are featured in this short subject. "Am I Blue?" the first hit song from a motion picture after the birth of "talkies," leads the song parade. Other songs featured are "By a Waterfall," "Some Sunday Morning" and a "A Girl in Calico." The audience is invited to join singing of each tune.

Release date, July 17, 1948

10 minutes

PLAYTIME IN RIO (Warner Bros.)

Sports Parade (4511)

Rio de Janeiro is the setting of many modern sports in this film. Golf is shown at the Gavea Golf course and swimming at Copacabana beach. Soccer and horse racing are also featured. Highlight of the film is the training that members of the Brazilian Police Force must undergo including boxing, wrestling, rope climbing, weight-lifting, high-jumping, judo and horsemanship.

Release date, August 14, 1948

10 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

COLUMBIA

ALL STAR COMEDIES				
3407	Fiddlers Three (Stooges) (17)	5-6-48	4227	
9408	The Hot Scots (17)	7-8-48	4293	
9426	Crabbin' in the Cabin (18)	5-13-48	4227	
9427	Pardon My Lamb Chop (17)	6-10-48	4293	
9439	The Sheepish Wolf (17½)	5-27-48	4243	
9440	Flat Feet (17)	6-24-48	4293	
1401	Heavenly Daze (16½) (Stooges)	9-2-48		
1421	Billie Gets Her Man (17)	9-9-48		
1441	Pest from the West (18½)	9-30-48		

COLOR PHANTASIES				
9703	Short Shorts on Sports (6½)	6-3-48	4282	
1501	Pickled Puss (6½)	9-2-48		

COLOR FAVORITES (Reissues)				
9607	House That Jack Built (7)	5-6-48	4227	
9608	The Untrained Seal (7½)	7-15-48	4319	
1601	The Stork Takes a Holiday (8)	9-9-48		

THRILLS OF MUSIC				
9957	Gene Krupa & Orch. (10)	6-10-48	4293	
9958	Tony Pastor & Orch. (10)	7-22-48		
1951	Elliot Lawrence Orch. (10)	9-23-48		

COMMUNITY SING				
9658	No. 8 Manana (10½)	6-3-48	4282	
9659	No. 9 California, Here I Come (9)	8-12-48		
9660	No. 1 Baby Face (9)	9-16-48		

SCREEN SNAPSHOTS				
9859	Hollywood Party (9)	6-10-48	4275	
9860	Hollywood Friars Honor George Jessel (9½)	7-8-48	4319	
1851	Hollywood Holiday (9)	9-2-48		

WORLD OF SPORTS				
9808	No Holds Barred (9)	6-17-48	4326	
9809	Aqua Zanies (9)	7-15-48	4319	
1801	Diving Champions (9)	9-23-48		

M-G-M

FITZPATRICK TRAVELTALKS (Color)				
T-913	Cape Breton Island (9)	5-8-48		
T-914	Chicago, The Beautiful (10)	7-17-48	4319	

PETE SMITH SPECIALTIES				
S-958	You Can't Win (9)	5-29-48		
S-959	Just Suppose (9)	7-17-48		
S-960	Football Thrills #11 (9)	8-21-48		
S-961	Why Is It? (9)	9-11-48		
S-962	Pigskin Skill (9)	9-18-48		

M-G-M TECHNICOLOR CARTOONS				
W-937	Kitty Foiled (7)	5-1-48		
W-938	Little Tinker (8)	5-15-48		
W-939	The Bear and the Hare (7)	6-26-48		
W-940	The True Harts (7)	7-17-48	4319	
W-941	Half-Pint Pygmy (7)	8-7-48		
W-942	Old Rockin' Chair Tom (9)	9-18-48		

PASSING PARADE				
K-975	Souvenirs of Death (10)	6-19-48		
K-976	The Fabulous Fraud (11)	8-28-48		

GOLD MEDAL REPRINT CARTOONS				
W-926	The Bowling Alley Cat (8)	6-12-48		

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND				
M-983	Ray Noble-Buddy Clark (11)	6-26-48		
M-984	Les Brown-Virginia O'Brien (10)	7-17-48	4319	
M-985	Frankie Carle & Orch. (10)	8-20-48		
M-986	Art Lund-Tex Beneke Les Brown (10)	8-30-48		

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)				
L7-4	Nimrod Artist (10)	4-16-48	4227	
L7-5	Feather Finery (10)	5-14-48	4227	
L7-6	Aerial Hot Rods (10)	8-13-48		

POPEYE (Color)				
E7-5	Popeye Meets Hercules (7)	6-18-48	4293	
E7-6	Wolf in Sheik's Clothing (8)	7-30-48	4326	

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

1947-48 Short Subjects released prior to April 1, 1948 listed on pages 4294-4295, issue of August 28, 1948.

Prod. No. Title Rel. Date P.D. Page

E7-7	Spinach vs. Hamburgers (8)	8-27-48		
E7-8	Snow Place Like Home... (9)	9-3-48		
POPULAR SCIENCE (Color)				
J7-4	Fog Fighters (10)	4-2-48	4167	
J7-5	The Big Eye (10)	5-21-48	4235	
J7-6	Flying Wing (10)	8-6-48		

SPEAKING OF ANIMALS				
Y7-5	'Taint So (10)	4-16-48	4167	
Y7-6	Headliners (10)	6-18-48	4293	

SPORTLIGHTS				
R7-8	Riding Habits (10)	4-30-48	4167	
R7-9	Big League Glory (10)	6-11-48	4259	
R7-10	Her Favorite Pools (10)	7-30-48	4326	

MUSICAL PARADES (Color)				
FF7-2	Footlight Rhythm (19)	4-9-48	4215	
FF7-3	Gypsy Holiday (19)	6-25-48	4259	
FF7-4	Tropical Masquerade (16)	8-6-48		
FF7-5	Big Sister Blues (10)	10-1-48		

NOVELTOONS (Color)				
P7-5	The Bored Cuckoo (8)	4-9-48	4167	
P7-6	There's Good Boo's Tonite (9)	4-23-48	4227	
P7-7	Land of the Lost (7)	5-7-48	4227	
P7-8	Butterscotch & Soda (8)	6-4-48	4259	

PACEMAKERS				
K7-5	A Model Is Born (11)	5-28-48	4235	
K7-6	Neighbor to the North (13)	7-23-48	4319	

SCREEN SONGS				
X7-6	Sing or Swim (8)	6-16-48	4259	
X7-7	Camptown Races (8)	7-30-48	4326	
X7-8	Lone Star State (9)	8-20-48		

RKO

WALT DISNEY CARTOONS (Color)				
74,116	Ooddy Oodk (7)	4-16-48	4227	
74,117	Bone Bandit (7)	4-30-48	4227	
74,118	Donald's Dream Voice (7)	5-21-48	4259	
84,703	Little Hiawatha (R) (7)	5-20-48	4119	
84,704	Alpine Climbers (R) (7)	4-2-48	4215	
84,705	Woodland Cafe (R) (7)	5-14-48	4259	
84,706	Three Little Pigs (R) (7)	9-3-48		
94,101	Pluto's Purchase (7)	7-9-48	4319	
94,102	The Trial of Donald Oodk (7)	7-30-48		
94,103	Cat Nap Pluto (6)	8-13-48		

SPORTSCOPES				
84,310	Muscles and the Lady (9)	5-28-48	4235	
84,311	Ladies in Wading (8)	6-25-48	4319	
84,312	Athletic Varieties (8)	7-23-48		
84,313	Strikes to Spare (8)	8-20-48		

EOGAR KENNEDY				
83,404	How to Clean House (18)	5-14-48	4259	
83,405	Oig That Gold (17)	6-25-48	4267	
83,406	Home Canning (16)	8-6-48		

LEON ERROL				
83,703	Secretary Trouble (17)	4-9-48	4215	
83,704	Bachelor Blues (17)	9-17-48		

FLICKER FLASHBACKS				
84,205	No. 5 (8)	4-9-48	4217	
84,206	No. 6 (9)	5-21-48	4259	
84,207	No. 7 (9)	7-2-48	4319	

THIS IS AMERICA				
83,106	Funny Business (18)	4-9-48	4215	
83,107	Democracy's Diary (17)	5-7-48	4235	
83,108	Crime Laboratory (17)	5-28-48	4259	
83,109	Letter to a Rebel (16)	6-25-48	4243	
83,110	Sport's Golden Age (17)	7-23-48	4319	
83,111	Glamour Street (17)	8-20-48		
83,112	A Friend of the Family (17)	9-17-48		
83,113	Hope's Harvest (17)	10-15-48		

Prod. No. Title Rel. Date P.D. Page

SPECIAL				
83,801	Basketball Headliners of 1948 (18)	4-23-48	4227	
83,802	20 Years of Academy Awards (18)	4-2-48	4227	
83,701	Louis-Walcott (18)	6-19-48		

20TH CENTURY-FOX

MOVIETONE ADVENTURES				
8255	Scenic Sweden (8)	6-48		
8256	Riddle of Rhodesia (8)	7-48	4319	
8257	Bermuda (8)	8-48		
8258	Oesert Lights (8)	8-48	4282	

MOVIETONE SPECIALTY				
8801	Symphony of a City (11)	9-48		

SPORTS REVIEW				
8303	Everglades Adventure (9)	5-7-48	4259	
8304	Football Finesse (10)	9-48		

TERRYTOONS (Color)				
8516	Hounding the Hares (7)	4-48		
8517	Mighty Mouse in the Feuding Hillbillies (7)	4-48		
8518	Mystery in the Moonlight (7)	5-48		
8519	Seeing Ghosts (7)	6-48		
8520	Talking Maggies in a Sleepless Night (7)	6-48	4282	
8521	Mighty Mouse in the Witch's Cat (7)	7-48	4319	
8522	Talking Maggies in Maggie Madness (7)	7-48	4319	
8523	Mighty Mouse in Love's Labor Won (7)	8-48		
8524	Hard Boiled Egg (7)	9-48		
8531	Butcher of Seville (R)	5-48		
8532	Mighty Mouse in the Green Line (R) (7)	5-48		

MARCH OF TIME				
V14-10	Battle For Greece (18)	5-48		
V14-11	The Fight Game (19)	6-11-48	4214	
V14-12	The Case of Mrs. Conrad (20)	7-9-48	4282	
V14-13	White Collar Girls (20)	8-6-48	4282	

DRIBBLE PUSS PARAOE				
8902	Dying to Live (9)	5-48		

UNITED ARTISTS

LANTZ CARTUNES				
Wacky-Bye Baby (7)	5-48			
Pixie Picnic (7)	5-48	4259		

UNIVERSAL

VARIETY VIEWS				
3344	Whatta Bullt (10)	6-48		
3345	Copa Carnival (10)	6-28-48		
3346	Paris on the Plata (10)	7-12-48		
3347	Gaucha Fiesta (10)	8-16-48		

NAME-BAND MUSICALS				
3306	Red Ingle & His Orch. (15)	6-16-48		
3307	Tex Williams & Orch. in Western Whoopee (15)	8-23-48		
3308	Jimmy Dorsey & Orch. (15)	8-18-48		
3309	Charlie Barnet & Orch. (15)	9-15-48		

THE ANSWER MAN				
3394	Flood Waters (8)	4-26-48		
3395	Mighty Timber (10)	6-21-48		
3396	Rockets of the Future (8)	7-5-48		
3397	Water Battles (8)	8-16-48		
3398	Home of the Iceberg (8)	8-23-48		

Prod. No. Title Rel. Date P.D. Page

MUSICAL WESTERN				
3353	Echo Ranch (25)	4-1-48	4259	

SING AND BE HAPPY SERIES				
3382	Singin' the Blues (8)	6-14-48		
3383	River Melodies (8)	7-5-48		

WARNER - VITAPHONE

TECHNICOLOR ADVENTURES				
4806	Living With Lions (10)	6-5-48	4282	
5801	Mysterious Ceylon (10)	9-23-48		

TECHNICOLOR SPECIALS				
4006	A Day at the Fair (20)	7-3-48		
4007	The Man from New Orleans (19)	9-4-48		
4008	My Own United States (19)	10-16-48		

SPORTS PARAOE (Color)				
4503	A Nation on Skis (10)	7-31-48		
4508	Built For Speed (10)	6-5-48	4319	
4510	The Race Rider (10)	6-19-48	4293	
4511	Playtime in Rio (10)	8-14-48	4326	
4512	Sports Down Under (7)	9-18-48		
4513	Gauchos of the Pampas (10)	10-9-48		
5601	Roaring Wheels (10)	10-23-48		

BLUE RIBBON CARTOONS (Color)				
(Reissues)				
4307	Little Blabber Mouse (7)	6-12-48	4293	
4308	The Squawkin' Hawk (R) (7)	7-10-48	4319	
4309	A Tale of Two Kitties (7)	7-31-48		
4310	Pigs in a Polka (7)	8-14-48	4319	
4311	Greetings Bait (7)	8-28-48		
4312	Hiss and Make Up (7)	9-18-48		
4313	Hollywood Steps Out (7)	10-2-48		
4301	An Itch in Time (7)	10-30-48		

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST* SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST* SECTION of *MOTION PICTURE HERALD*.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4327, issue of September 25, 1948.

Feature product listed by Company on page 4326, issue of September 25, 1948. For complete listing of 1947-48 Features by Company, see *Product Digest*, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bramer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	....	....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 25, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)			John Calvert-Catherine Craig	Oct., '48	....	....	....	4318	....
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jarome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gena Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	Sept. 11, '48	4309	4303	....
Barlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lea	May 6, '48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Hafflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1, '48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	....	....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-Juna Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June, '48	70m	Apr. 17, '48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	....	....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Honeymoon	Rap.	703	Lyn & Laa Wilde-Adele Mara	Feb. 1, '48	61m	Jan. 31, '48	4037	4031	....
Campus Slauth	Mono.	4713	Freddie Stewart-Juna Praisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28,'48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	.....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	.....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	.....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creepers, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18,'48	4317	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4291
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	....	.....	.....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AAA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4291
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	....	.....	.....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	.....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13,'48	4094	....	4291
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	.....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The									
Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	....	.....	.....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broad- way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	.....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4,'48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb., '48	99m	Dec. 20, '47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept., '48	....	....	....	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7, '48	90m	Feb. 7, '48	4049	3575	4131
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilena Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7, '48	75m	Jan. 31, '48	4037	4001	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
(formerly Indian Summer)	....	....	....	....	....	....	....	....	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Knox-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3, '48	66m	Nov. 1, '47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23, '48	60m	Mar. 13, '48	4095	4051	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6, '48	71m	Apr. 3, '48	4109	3895	....
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4742	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23, '48	66m	Mar. 13, '48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
Melody Range	Mono.	....	Jimmy Wakely-Dub Taylor	Not Set	....	....	....	4311	....
† Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 15, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Sam Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7, '48	95m	Jan. 24, '48	4029	4010	4071
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	....	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Night Unto Night	WB	.....	Viveca Lindfors-Ronald Reagan	Not Set	.....			3735	.....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	.....	.....
No Minor Vices	MGM	.....	Dana Andrews-Lilli Palmer	Oct. 15, '48	.....			4283	.....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	.....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	.....
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22, '48	59m	Mar. 6, '48	4086	4021	.....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	.....	.....	4095	.....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	July 14, '48	.....	.....	.....	4219	.....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	.....
Olympic Cavalcade	UA	.....	Documentary	Aug. 27, '48	56m	Sept. 4, '48	4301	.....	.....
Olympic Games of 1948 (color)	EL	.....	Documentary	Sept., '48	136m	Sept. 25, '48	4325	.....	.....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	.....
On Our Merry Way (formerly Miracle Can Happen)	UA	.....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	.....	.....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	.....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31, '48	58m	Apr. 3, '48	4110	4001	.....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	.....
† Paradise Case, The	Selznick	.....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	.....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	.....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14, '48	66m	Nov. 1, '47	3906	.....	.....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	.....
Piccadilly Incident (Brit.)	MGM	.....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	.....	.....
Pirate, The (color)	MGM	.....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	.....	Dick Powell-Lizabeth Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	.....
Portrait of Jenny	Selznick	.....	Jennifer Jones-Joseph Cotten	Not Set	.....	.....	.....	4139	.....
Port Said	Col.	.....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	.....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	.....	.....	3919	.....
Prairie Outlaws	EL	.....	Eddie Dean-Roscoe Ates	May 12, '48	57m	.....	.....	4183	.....
RACE Street	RKO	821	G. Raff-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	.....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	.....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	.....	.....	4146	.....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	.....	4291
Red River	UA	.....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	.....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	.....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	.....	.....	4258	.....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	.....	.....	.....	4311	.....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	.....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	.....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	.....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July, '48	86m	June 26, '48	4214	.....	.....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	.....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	.....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	.....
Search, The	MGM	.....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	.....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	.....	R. Montgomery-R. Taylor-V. Hefflin	Oct., '48	71m	Aug. 28, '48	4289	.....	.....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	.....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan., '48	81m	Dec. 13, '47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	.....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	.....	.....	.....	4226	.....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	.....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	.....	4175
† Silver River	WB	725	Erol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	.....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	.....	.....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	.....	.....	4303	.....
Singin' Spurs	Col.	.....	Hoosier Hot Shots-Pat White	Sept. 23, '48	.....	.....	.....	4283	.....
Sinister Journey	UA	.....	William Boyd-Andy Clyde	Not Set	54m	Sept. 25, '48	4325	.....	.....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	.....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	.....	.....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	.....	.....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	.....	.....	3907	.....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	.....
Snake Pit, The	20th-Fox	.....	Olivia de Havilland-Leo Genn	Not Set	.....	.....	.....	4039	.....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	.....
Sofia (color)	FC	.....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	.....
Son of God's Country	Rep.	.....	Monte Hale-Pamela Blake	Sept. 15, '48	.....	.....	.....	4258	.....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	.....	.....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	.....	.....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	.....	.....	4059	.....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31, '48	85m	Nov. 8, '47	3917	3717	.....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	.....	.....	.....	4258	.....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17, '48	69m	.....	.....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4, '48	90m	Aug. 7, '48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10, '48	114m	Nov. 1, '47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 1, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8, '48	63m	Sept. 11, '48	4310	.....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	.....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 21, '48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2, '48	76m	May 15, '48	4163	.....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	.....	....
Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	.....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16, '48	89m	July 17, '48	4242	4190	4291
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	....
They Live by Night	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	.....	....
(formerly The Twisted Road)									
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131
Three Musketeers, The (color)	MGM	....	Lana Turner-Gene Kelly	Sept., '48	....	.....	.....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2m	May 29, '48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	.....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10, '48	91m	Dec. 20, '47	3981	.....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Vivica Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July, '48	92m	July 17, '48	4242	.....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	.....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	.....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	....	.....	.....	4283	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	.....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	.....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291
Urubu	UA	....	Native cast	Aug. 13, '48	65m	Aug. 21, '48	4282	.....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2, '48	59m	Aug. 14, '48	4273	.....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189	.....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	.....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24, '48	61m	Feb. 7, '48	4051	.....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	.....	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov., '48	....	.....	.....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	.....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	.....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	.....	4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	....	.....	.....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	.....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27, '47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Not Set	....	.....	.....	4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	.....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4326



She owes her "ripe old age" to him . . .

HOWEVER skillfully she might play her part, this young actress would still seem more girl than grandmother—save for the creative ingenuity of the make-up man.

By deft application of grease paint and putty, he has added years to her appearance...and conviction to her role.

This is but one instance of the magic at the make-up man's command. He does as much and more for film folk

who must be transformed to Jekyll, Cyrano, gnome, or Manchu.

When these characterizations reach audiences successfully, it is because the make-up man combines cosmetic artistry with full knowledge of his medium. And, in knowing films, he is aware of what is done to help his work by the versatile members of the Eastman motion picture family, famous films for more than fifty years.



EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

DO YOU REMEMBER

Mr. Deeds Goes
To Town...
It Happened
One Night?

IT'S THAT KIND
OF A PICTURE!

Meet
October...



the Horse
of the Month!



COLOR BY
TECHNICOLOR

COLUMBIA PICTURES
presents

GLENN FORD
TERRY MOORE

in

The RETURN of OCTOBER

with Albert SHARPE • James GLEASON • Dame May WHITTY • Henry O'NEILL

Screenplay by Melvin Frank and Norman Panama • Story by Connie Lee and Karen DeWolf

Directed by JOSEPH H. LEWIS • Produced by RUDOLPH MATÉ

The Picture with
a **SCHNOOKLE!**

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Road House

Rogues' Regiment

Triple Threat

Louisiana Story

**MORE PICTURES, SALES
COMPETITION & DEFINITE
DATES PROMISE EXHIBITORS
GOOD AUTUMN HUNTING**

**UNIVERSAL MOVES TO "CUT
OR ELIMINATE" CLEARANCE**

**"KEEP THE FIGHTING OUT
OF COURT" TOA HEADS URGE**

THE BOX OFFICE CHAMPIONS



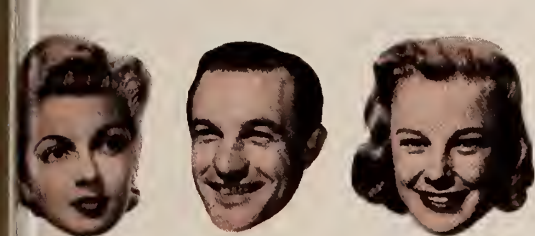
VOL. 173, NO. 1; OCTOBER 2, 1948

Entered as second class matter January 12, 1931, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1276 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in advance, \$10.00 a year foreign. Single copies 15 cents. All contents copyrighted 1948 by Quigley Publishing Co., Inc.



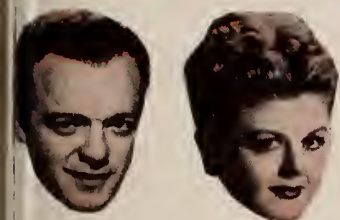
THE PAWS THAT REFRESH YOUR BOX-OFFICE!

See for yourself! Attend these M-G-M Trade Shows: "Hills of Home" October 11th; "Three Musketeers" October 14th. The industry's main topic today is the multi-million dollar line-up of powerful product coming from M-G-M in the months ahead! Leo was an inspiration to the trade all Spring and Summer long! Here are just Two of Fifteen Giant Attractions, many completed, coming to the screens of America! For that gleam in the eye, for that sparkle at the box-office, stick to Metro-Cola!



M-G-M TRADE SHOWS

THE THREE MUSKETEERS



M-G-M presents Alexandre Dumas' "THE THREE MUSKETEERS" starring LANA TURNER • GENE KELLY • JUNE ALLYSON VAN HEFLIN • ANGELA LANSBURY • FRANK MORGAN VINCENT PRICE • KEENAN WYNN • JOHN SUTTON • GIG YOUNG • Color by TECHNICOLOR • Screen Play by Robert Ardrey Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN



CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/14 8 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	10/14 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	10/14 10 A.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/14 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/14 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/14 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/14 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/14 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/14 1:30 P.M.	NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	10/14 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/14 2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/14 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	10/14 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/14 1:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/14 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/14 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/14 2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/14 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/14 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	10/14 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/14 1 P.M.	ST. LOUIS	S'Renca Art Theatre	3143 Olive Street	10/14 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	10/14 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/14 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/14 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/14 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/14 1:30 P.M.	SEATTLE	Jewel Box Preview Theo.	2318 Second Ave.	10/14 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	10/14 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	10/14 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/14 1 P.M.				



M-G-M TRADE SHOWS

"HILLS OF HOME"

M-G-M presents "HILLS OF HOME" starring EDMUND GWENN DONALD CRISP • TOM DRAKE • JANET LEIGH • and LASSIE Color by TECHNICOLOR • Original Screen Play by William Ludwig Suggested by the Ian MacLaren Sketches "Doctor of the Old School" Directed by FRED-M. WILCOX • Produced by ROBERT SISK



Edmund Gwenn, Academy Award winning star of "Miracle On 34th Street" says: "In 'Hills of Home' I have found my best role!"

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/11 8 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	10/11 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	10/11 10 A.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/11 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/11 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/11 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/11 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/11 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/11 1:30 P.M.	NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	10/11 10:30 A.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/11 2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/11 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	10/11 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/11 1:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/11 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/11 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/11 2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/11 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/11 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	10/11 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/11 1 P.M.	ST. LOUIS	S'Renca Art Theatre	3143 Olive Street	10/11 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	10/11 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/11 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/11 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/11 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/11 1:30 P.M.	SEATTLE	Jewel Box Preview Theo.	2318 Second Ave.	10/11 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	10/11 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	10/11 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/11 1 P.M.				

"Johnny Belinda" Warners 102 Mins.

**RICH, PROFOUNDLY MOVING DRAMA.
INDUSTRY HONORS. WILL BE A LONG REM
TURNING POINT IN ELIMINATING CURREN**

It would be a waste of type, space and time about here to even hazard a guess at the box office potential of "Johnny Belinda." It is going to be remembered a long time by both patron and showman. It's going to be brought back again and again, too. This is one picture that can stand many viewings.

It is rich, profoundly moving drama that has been fashioned in "Johnny Belinda." To watch this story unfold is to experience a series of keen emotional impacts. A superior example of the craftsmanship that goes into making fine film. It may be said for this production that the cinematic medium has again proved itself the superior of the theater. It is with consummate taste and execution that Producer Jerry Wald and Director Jean Negulesco have brought Elmer Harris stage play to the screen.

In "Johnny Belinda" the industry can take a long, deserved bow for an achievement that is triumphant.

An intense human document that probes deeply into life, the currents of experience and feeling, this offering has a wealth of fine performances delineated with superb artistry by the leaders and all others concerned. Here Jane Wyman, always a top performer, surpasses herself and in so doing she is staunchly supported. Negulesco's direction has the stamp of genius. The basic mechanism of filmmaking, the camera, in the hands of Ted McCord gives photographic brilliance to the story. In these days of generally superior lensing, when something of the nature is developed, the know how behind the exposure meter must be saluted.

The big splash you are going to hear around the 23rd of October will be the result of everybody going overboard lauding what most likely will turn out to be a phenomenal turning point in eliminating the current epidemic of ticket buying lethargy.

If there is any sort of justice this production in its entirety goes to the top of the list from which this industry's honors are dealt out.

As she becomes glowingly alive, a brutal note is struck. She is raped. E

OULD GO TO THE TOP OF THE LIST IN '48
BERED FILM. MAY PROVE A PHENOMENAL
CKETBUYING LETHARGY.

deavoring
by a colle
To
a young
eyes an
human

But his
paren

give
mutr
that

the
dr

S

A

JANE WYMAN • LEW AYRES
AGNES MOOREHEAD • STEPHEN MCNALLY
Screen Play by Irmgard Von Cube and Allen Vincent • From the Stage Play by Elmer Harris • Produced by Harry Wagstaff Gribble • Music by Max Steiner
directed by JEAN NEGULESCO • with CHARLES BICKFORD
produced by JERRY WALD
Producer, Jerry Wald; Orchestral
Musical director, Leo F. Forbstein.

DIRECTION: Superb.

PHOTOGRAPHY: Brilliant.

Today at the
N.Y. Strand

story of

WHEREVER

MOTION PICTURES ARE REVIEWED

YOU'LL BE READING A RAVE FOR

Johnny Belinda

WARNER BROS. NEXT



l.
's
by,
he
nce
ew.
g off
ping

head,
e, Ida
rd Tay-
n Hale,

eenplay,
roduced
as; Editor,
egulesco;
ay Cutter;



brings you
the reasons
showmen
coast-to-coast
are celebrating
the

SPYROS P. SKOURAS

*35th Anniversary
Celebration*

SEPT. 26 to DEC. 25
INCLUSIVE

see pages 15 to 26

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 173, No. 1



October 2, 1948

LOOKING UP

THE perplexities and problems of the motion picture industry, in these United States, begin to clarify. The jitters wane. The outlook tends to jell, here and there, into patterns of adjustment. Alignments of order begin to appear and there is a daily increasing consciousness that there is going to be a tomorrow with business in it, with considerable plans for attending to that business.

Production announcements with long-range programs for product are being announced—as witness accounts in the news pages of this issue. There is also testimony from competent sources that the interior bookkeeping of production has been discreetly writing off the effects of extravagances in ill-advised or too casually ambitious productions which had been carried in inventory at unrealistic figures. It is a process of looking ahead for today and tomorrow and dismissing the headaches of yesterday.

It is characteristic of our emotional business of showmanship to vibrate between viewing with alarums at signs of stress, and exulting with anticipation at signs of success. There have been periods of crisis at irregular periods ever since the industry began. It is a time to remember Mark Twain's classic observation: "I am an old man and I have had many troubles, most of which never happened."

It is to be noticed that in what may be discerned of pattern in the announcements of new product coming up or immediately contemplated there appears to be a consciousness that the industry will be having to arrange to live, function and prosper, on a scale definitely related to the existing box office and its prospects.

We have seen twitters and jitters over the invasion of feature length pictures, the rise of the stars, the coming of sound, the challenge of colour and, more recently, television. The television tremors are now subsiding rapidly. The amusement world is not going to be revolutionized overnight.

The customers are still around. They are still on the payrolls. They do have to count their money a bit more carefully than before, so now that they have to be offered a real reason by the marquee. That is the business of showmanship.

It may be recorded in passing that even down in Wall Street the experts and their market letters are starting to reflect a notion that things are not too bad in movieland and that just possibly the market in picture securities has over-discounted the menaces of television and troubles in foreign markets. They tend to advise stockholders to hold on. That, at least, is an informed and closely calculated guess.

OUR philosopher friend, that gourmet, gardener and exhibitor, Mr. Robert B. Wilby of Atlanta and elsewhere, was passing through Antoine's in New Orleans a spell back, and stood regarding the black chef tossing the Oysters Rockefeller around amid the flames of a five-tier oven. "How," asked Bob, "do you know when to take 'em out?" There seemed to be no system.

"Boss, you just knows. You just naturally knows, or you never know."

That seems to apply to a lot of operations of showmanship, from production all the way to exhibition. "You just knows" without benefit of poll or the medicine belt technique of electronic response.

Neither Oysters Rockefeller nor box office hits will ever be delivered to the taste unless "you just knows".



ON REAL REALISM

SOME attentive persons of the press gathered about the other day to hear some remarks from Mr. Nate Blumberg of Universal-International in certain philosophic observations about the state of the nation, the world, and his company.

Said Mr. Blumberg, weighing his words: "We are not optimists. Neither are we pessimists. We are realists."

The notable objectivity of Mr. Blumberg will be well recalled from those years of his theatre administration when he dealt with picture salesmen with a most decided realism.

Now that he is so much the super-salesman, one would opine that his measure of realism would include the creative optimism and constructive and anticipatory imagination which enters into the actual box office realities.

Realism at the box office consists almost entirely of imagination, which is to say the spending desire of the customer to buy a seat to see some shadows on the screen pertaining to which the exhibitor, having been himself so infected, passes along a state of anticipation. Of course, the state of mind, which is the real merchandise, has to start at the studio and run ahead of the film all the way to the theatre. There are a lot of names for it, including publicity, advertising and salesmanship. They are all part of the same thing and they have to come to the fine point of delivery.

To produce that takes a deal of doing, skillful doing, clear up to the point of sale. The stuff of which profits are made is essentially a state of mind. The real and valuable facts are in truth only information about fancies, opinions, emotional reactions. Nearly all of that has to be created on paper, before the ultimate consumer is brought in.

That, in turn, means that practical realism has to be optimism—with promotion.



THE mind of publicity when it runs out of words is bizarre in its beguilements and devices. For attention's sake the desks of editors are invaded by curious deliveries, amazing in their relevancies or the lack of them. Anything portable may arrive by mail or messenger: painted turtles, unpainted turtles, pineapples, cocoanuts, lilies labelled orchids, long-stemmed roses labelled "Carmen", assorted statuary including a plastic libeling Venus, a plaster cast in colour libeling the Irish, a microscopic mermaid afloat in a tube, a two-inch sample of rope packed in a jewel box, also some musical jewels about "A Song Is Born," and the other day, a frozen and well-hung steak intended to suggest the thundering herd in "Red River." If it's symbolism the boys want, there are some suggestions about turkeys.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Floral Tribute

YOU COULD HAVE knocked that usherette over with a sweet pea. There she was the other day, standing at the door of the Fox at Aurora, Colo., when a lady walks up to her, hands her a bouquet of flowers, and says: "I want you folks to accept these flowers as a token of my appreciation for the splendid courtesy I've always received when I attend your theatre. I'm always greeted with smiles." Andy Sutherland is the manager.

Investigation

THE DU PONT empire is going to be investigated by the trust busters. Last Friday in Chicago, the Anti-Trust Division of the Department of Justice served subpoenas on five companies associated with Du Pont: General Motors, North American Aviation, U. S. Rubber Co., Ethyl Corp., and Kinetic Chemicals, Inc. It was reported that subpoenas had been issued on numerous other Du Pont associates, calling for tons of documents, some of them dating back to 1915. These will be studied to ascertain the relationship between E. I. du Pont de Nemours & Co. and some of the largest corporations in the country. Du Pont has assets in excess of \$1,438,000,000. Some of those assets come from Du Pont's considerable sale of motion picture film and photographic equipment.

Seat Warmers

THE DRIVE-IN operators around Memphis have been staying open a little longer each season, it seems, and now they're wondering why they can't stay open all winter. Doesn't get too cold around there at nights. So now the exhibitors are considering the possibility of installing individual in-a-car heaters, plugging the things in right along with the speakers.

Strip Tease

FOR A MOMENT it looked as though censorship had raised its ugly head again. Last Saturday night, Gypsy Rose Lee, that famous artist of the G-string, appeared on the Air Forces Association show televised from Madison Square Garden. Just as Miss Lee started to do her routine poking fun at a burlesque strip tease, the CBS equipment went dead. Many an irate viewer swore. An announcer quickly cut into say that there was no question of censorship, that cross his heart and hope to die it was just that something was the matter with the camera. Then the fellow went on to say that Miss

MOTION PICTURE HERALD

for October 2, 1948

EXHIBITOR will get more product quicker this season Page 13

WORK is cure for studio ills, says Jack Warner Page 14

CLEARANCES in Twin Cities are now more confused than ever Page 14

STAY out of the courts, industry is advised by TOA leaders Page 27

THEATRE equipment dealers hold convention in St. Louis Page 29

ON THE MARCH—Red Kann in comment on industry affairs Page 30

DOLE in Britain fails to fire faltering production engine Page 35

SEEK court order to end Ascap right to tax film theatres Page 36

BOX OFFICE Champions for the month of September Page 40

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 41

SERVICE DEPARTMENTS

Hollywood Scene Page 37

In the Newsreels Page 47

Managers' Round Table Page 53

Picture Grosses Page 50

Short Product at First Runs Page 48

What the Picture Did for Me Page 51

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4333

Short Subjects Page 4334

Advance Synopses Page 4335

The Release Chart Page 4336

Lee's act had been passed by the New York State Board of Review. Well, that remark got Frank Stanton, CBS president, wondering just when it was that television got under the censor's thumb. He uncovered the fact that in the confusion of the moment the announcer had not clearly pointed out that Miss Lee's act had been approved by the censors when she did the number in the "Stage Door Canteen" production. But did she or didn't she take it off?

Kid Stuff

THE GIRLS AND BOYS of the U. S. between the ages of 10 and 16 agree on these things: motion pictures are their favorite entertainment; sports are their main hobby, and Jack Benny is their favorite radio comedian. Roy Rogers is the favorite of the boys. Alan Ladd is the favorite of the girls. These likes were revealed in answers to questions submitted to 20,000 boys and girls throughout the country by 102 children's social and welfare agencies of 27 states. The Boys' Athletic League of New York did the tabulating.

Big Video

MORE than 925,000 television sets are expected to be in use or on the market in the U. S. by the end of the year, according to Bond Geddes, president of the Radio Manufacturers Association, in Washington.

Writing in a special television section of the Washington Post, Mr. Geddes estimates that 1947 production will be about 750,000 sets, and next year's rate of production will double 1947. A shortage of cathode ray tubes remains the big bottleneck, the article points out.

In another article, Herbert V. Akerberg, vice-president of the Columbia Broadcasting System, says that CBS hopes to have a television network of at least 80 cities by the end of 1951. The network now has five stations, will add stations in Toledo, Cleveland, Detroit, Los Angeles, and Atlanta before the end of the year. Then its plans call for 25 more stations next year, 36 in 1950, and 19 in 1951.

Old Story

Washington Bureau

THE COMMERCE Department reports that in Iran, the municipality of Teheran is considering raising admission prices. "Theatre owners are skeptical of the plan, however," the Department adds. "They fear that higher prices will reduce attendance and the municipality might raise taxes proportionately." It's the same the wide world over.

Solution

LIKE HUNDREDS of other towns in the U. S., Tekamah, Neb., has an acute teacher shortage. Like thousands of other U. S. citizens, H. O. Qualsett, owner of the Lyric theatre at Tekamah, thought it would be nice if something could be done. Unlike others, he did do something. He became an A.M. teacher and a P.M. theatre man.

Snorkling

MEMBERS of the press and film industry had their first experience Monday, off New London, Conn., of seeing their first motion picture while snorkling. They were guests of the U. S. Navy and MGM and they saw a screening of "The Secret Land" held aboard a Navy submarine, the U. S. S. Greenfish, cruising 60 feet below the surface of the ocean. The sub was submerged for three hours during the voyage and during all that time the sub snorkled. The comparatively new snorkle device "breathes" fresh air into the sub while it is under water, thus permitting use of the Diesel engines. The picture was shown in the forward torpedo room, with about 15 persons seeing it at each of two screenings. MGM and the Navy got together on this venture because "Secret Land" was produced by MGM from the 330,000 feet of film shot during the Navy's 1946-47 expedition to the South Pole, an expedition commanded by Rear Admiral Richard E. Byrd. The feature will be released in 80 cities on Navy Day, October 27.

Rank's Zoo

London Bureau

FIRST of the new J. Arthur Rank series of eight-minute colored cartoons, "The Lion," was shown at three theatres here September 30. The two series—"Animaland" and "The Musical Paintbox"—are being produced under the supervision of David Hand. First "Animaland" characters to be seen include Zimba the Lion, Boko the Parrot, Chester the Cat, Dusty Mole and Wanda Waddle the Duck.

Closed House

CHATTANOOGA'S oldest theatre, the Rialto, in operation for 40 years, offered its last show Sunday. The lease on the property was vacated September 30, according to Emmett R. Rogers, city manager for Eastern Theatres, Inc., operators of the house. First a vaudeville house operated as the Majestic, the theatre was named the Rialto when it was converted to a motion picture house. The site of the theatre is to be used for the expansion of other adjoining business enterprises.

Roman View

BUDDY ROGERS is going to join the trek of producers to Rome. Back in New York early last week from a tour of Europe, Mr. Rogers told the trade press he had taken a look at the facilities available in Rome, liked

them, and planned to produce at least one feature there. There's plenty of studio space there, he said, and a cooperative attitude and that's good enough for him. He said he plans to employ "very few" Hollywood technicians, but will take one Hollywood director and perhaps one Hollywood star with him when he returns to Rome. Mr. Rogers and Mary Pickford, his wife, were to return to Hollywood at the end of the week. His latest production is "High Fury" now awaiting United Artists release.

UNESCO Request

THE film sub-commission of the United Nations Educational, Scientific and Cultural Organization has called upon the governments of member countries to eliminate taxes and import duties on educational motion pictures so that the distribution of such films may be facilitated.

This request was one of several recommendations made at the sub-commission's recent meeting in Paris. UNESCO countries were also urged to establish information and news services on film production, distribution and use and maintain film reference library. UNESCO, itself, was asked to arrange for funds for local language versions of educational pictures and for scholarships for technicians.

The recommendations were based on a survey of more than 30 countries. Areas studied were Asia, Europe and Latin America. The sub-commission asked each country to produce next year at least one feature designed for children for international circulation; it urged that action be taken to facilitate the movement of newsreel units, and asked UNESCO to promote the use of mobile 16mm units to combat illiteracy.

TV Freeze

Washington Bureau

THE Federal Communications Commission was expected to announce late this week a short term freeze on any further television action. The freeze, expected to last three months or more, will likely cover both further hearings and the granting of licenses. The idea behind the move is to give the commission time to digest the testimony taken at the three recent sets of hearings and possibly to lay down some new basic rules on what frequencies and allocations will be available to commercial television broadcasters. Paramount, 20th-Fox, Warners, DuMont and many firms owned wholly or in part by local circuits and theatre executives have applications pending for television stations, which could be affected by the freeze.

PEOPLE

V. M. FENNELLY, Monogram salesman in Des Moines, has been named successor to MAYO BEATTY, resigned, as manager of the Monogram branch in that city. KENNETH WELDON, formerly MGM booker, takes over Mr. Fennelly's selling duties in Des Moines.

ARTHUR M. LOEW, president of Loew's International, and his tennis partner, A. C. GANZEMULLER, won the doubles championship in the annual Great Neck, N. Y., Country Club Tournament last weekend.

ROBERT P. ABLESON, branch manager of Film Classics' Los Angeles exchange, has been promoted to district manager supervising Los Angeles, San Francisco, Denver and Salt Lake City, replacing SAMUEL WHEELER, resigned. NORMAN COLQUHON has been named Film Classics' branch manager in Dallas, succeeding RALPH PECKHAM, resigned.

CLAY V. HAKE, who has been on special assignment overseas for Paramount International for several years, has been appointed special home office representative by CHARLES M. REAGAN, vice-president in charge of distribution.

J. RUSSELL SPENCER has been elected president of the Society of Motion Picture Art Directors in Hollywood, succeeding WILLIAM FERRARI, named to the board of directors.

MARIA VAN SLYKE, previously associated with Paramount, Twentieth Century-Fox and Universal-International, has joined Eagle Lion in New York as national magazine contact for the company.

CHARLES C. DEARDOURFF, MGM exploiteer covering Cleveland and Detroit, has taken over Pittsburgh as added territory, relieving J. E. WATSON to cover Cincinnati and Indianapolis. HAROLD MARSHALL, former Indianapolis exploiteer, has resigned.

ELMER BENJAMIN has been named to manage the San Francisco exchange for Astor Pictures in California, it was announced this week by R. M. SAVINI, Astor Pictures president.

JOHN B. McCULLOUGH, director of conservation of the Motion Picture Association of America, left New York Tuesday on a supervisory conservation inspection tour of film exchanges in the midwestern states.

JOHN WOOLF, joint managing director of J. ARTHUR RANK's General Film Distributors, in charge of Western Hemisphere distribution, has arrived in New York for a business visit. He will also go to Canada to confer with J. EARL LAWSON, head of the J. Arthur Rank interests in the Dominion.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kohn, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brody, Secretary; Terry Ramsey, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fousel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449, Urban Forley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



THE FIRST OF FOUR regional sales meetings for Universal-International. This scene is at the Waldorf Astoria Hotel, New York, last week, as William A. Scully, standing, vice-president and general sales manager, opened the meeting. Story on page 13. In left to right order on the dais with him were John Scully and C. P. Dana, district managers; E. L. McEvoy, short subject sales manager; Maurice A. Bergman, eastern advertising and publicity director; Fred Meyers, eastern sales manager; A. J. O'Keefe, assistant general sales manager; E. T. Gomersall, Mr. Scully's assistant; F. J. A. McCarthy, southern and Canadian sales manager; C. J. Feldman, western sales manager; Dave Miller and Dave Levy, district managers, and Alfred Perry, Empire-Universal Films of Canada sales manager.

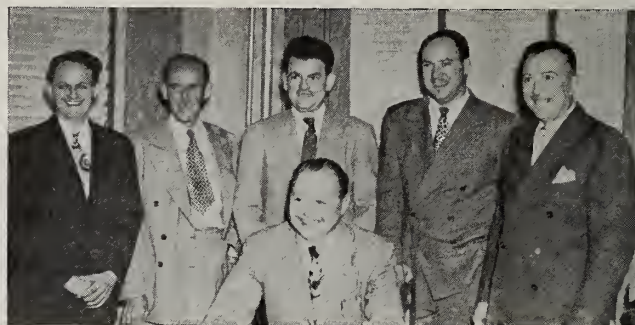


INSPECTING the site where Lee Theatres will build the Encino Theatre, Encino, Calif. Left to right, Duncan "Cisco Kid" Renaldo, Kippee Valez, Jules Cedar and Allen Young.



DISCUSSION of theatre advertising, by Pioneer Theatres personnel, at Carroll, Iowa. Standing, left to right, William C. Arts, Carroll; Percy Long, Webster City; James Gray, Sac City; W. Lee Backley, Grundy Center; Al Hansen, Perry; Delbert Farrell, Jefferson; Art Downard, Cherokee; Gordon McKinnon, Spencer; Art Farrell, Atlantic; W. L. Hill, Storm Lake. Seated, Harold Field, circuit president; Leon Bamberger, RKO Radio; Don Smith, district manager, and Gertrude Franheim, home office manager.

BEGINNING Hollywood's Fourth Annual United Appeal, right. In usual order at the luncheon for industry leaders are Edward Arnold, retiring chairman; Joseph M. Schenck, who issued the invitations; Y. Frank Freeman, AMPP board chairman, and campaign chairman Roy Brewer.



AS GIBRALTAR ENTERPRISES managers met at Denver last week with office manager Fred Knill, seated. Standing: Joe Wills, Hugh Haynes, Howard Smith, Carroll Wright and William Simon. It was a policy refresher conference for the company's representatives in the field.





INSTRUCTIONS from an expert. John Wayne, who stars in Republic's "Wake of the Red Witch", and Edmund Grainger, producer of the picture, watch with interest a demonstration on throwing of a Hawaiian fish net by Duke Kahanamoku, former Olympic swimming champion and now sheriff of Hawaii.



CELEBRATION of the middleweight boxing championship victory by Marcel Cerdan, right. His hosts, at New York's Versailles Night Club, were Mr. and Mrs. Joseph Siritzky. Siritzky International Pictures, distributors of French product, have been booking French celebrities to appear personally.



CAMPAIGN for "The Olympics of 1948". Max E. Youngstein, left, Eagle Lion vice-president in charge of publicity, advertising and exploitation, talks it over with track champion Harrison Dillard, in New York.

ACQUISITION of the International Cinema Theatre, Vancouver, by Famous Players Canadian circuit is signified by erection of one of the largest neon signs in the Dominion.



OPENING of J. Arthur Rank's \$2,250,000 Odeon Theatre, Toronto, above. The affair was white-tie-and-tails and glittered with celebrities flown from London and Paris. At the left are Earl J. Lawson, Canadian Odeon circuit president; Lord Winterton, M.P., a director of Odeon in Great Britain; Mrs. Sydney Wynne and Mr. Wynne, of London, representing Mr. Rank.



TOA in Convention Assembled

ALL THE PROBLEMS of the industry passed in review last week before the massed exhibitors of the Theatre Owners of America, meeting in convention at the Drake Hotel, Chicago. One of the important achievements was election of a new slate of officers, headed by Arthur H. Lockwood, of Winsted, Conn., succeeding Ted Gamble. Story on page 27.

THE NEW OFFICERS, elected at the convention, right. Seated, in left to right order, are Ted R. Gamble, chairman of the board of directors; Arthur H. Lockwood, president; Fred Wehrenberg, honorary chairman; Charles P. Skouras, treasurer. Standing are Nat Williams, first vice-president; Herman M. Levy, general counsel; Morris Loewenstein, secretary, and J. J. O'Leary, finance committee.

GUEST OF HONOR. His Eminence Samuel Cardinal Stritch, Archbishop of Chicago, at the final banquet is flanked below by Mr. Skouras, left, and George Jessel. Standing are Gael Sullivan, executive director, and S. H. Fabian.



GROUP. Fred Wehrenberg, St. Louis; Thomas Jones, St. Louis; Maurice Stahl, Rutherford, N. J.; A. H. Blank, Des Moines; Leon J. Bamberger of RKO Radio, New York, and Joseph Litvag, St. Louis, among the large number of delegates in attendance at the annual TOA convention.



SEATED, at left, Arthur Lockwood, Robert J. O'Donnell and Edward H. Foley, Jr. Standing, Barney Balaban and Spyros P. Skouras, presidents of Paramount Pictures and 20th Century-Fox, respectively.

TRIO. Paul Williams, Harry M. Loewenstein and A. Julian Brylawski attended with other exhibitor leaders.



EXHIBITOR WILL GET MORE FILMS QUICKER THIS YEAR

Revamped Clearances and Full Release Schedules Hold Better Promise

by RAY LANNING

Mr. Exhibitor: Sharpen your pencils and get out your calendar. The product is going to start coming at you fast. The distributors are beginning, for the first time in a long time, to set release schedules far in advance, enabling you to do some long-distance programming. Your clearances are beginning to be changed. You're not going to have to wait as long as you once did to get the picture the other theatre has been playing.

All this isn't going to happen tomorrow. But there are numerous indications at hand that selling methods are in the process of being revamped extensively.

Six Firms Set Release Six Months in Advance

To date in the new season, six companies have announced that they have set releases six to 12 months in advance. A number of these companies will have more product available this season than last.

Considerable backlogs also have been reported. Twentieth Century-Fox has a backlog that it calls "unprecedented."

Not unnaturally, the distributor wants to play off this backlog and find out what it's worth at the box office.

Coupled with this are the changes in production and distribution methods that have been brought—directly and indirectly—by the decision in the Paramount anti-trust suit and by the guess work over the value of the foreign market. These changes, too, prompt the distributor to find ways and means of getting a quicker payoff.

Exhibitors Approve the Changes in Clearance

Of recent months the distributor has been experimenting with getting that quicker payoff by loosening some of the rules and regulations of the various clearance systems—a practice which has so far had the approval of many of the exhibitors, just as anxious for quick money as the distributor.

While there have been numerous experiments along this line, the first major releasing company to definitely commit itself to an anti-clearance policy is Universal-International.

In New York last weekend, addressing the first of a series of regional sales meetings, William A. Scully, U-I's vice-president and general sales manager, said:

"The clearance and availability that are in existence today are retarding the liquidation of our product. . . . The clearance of

U-I TO CONTINUE WITH REGIONAL PREMIERES

Universal-International's plan for a more aggressive and rapid liquidation of product through a revamping of clearances was explained at U-I's regional sales meeting in Cincinnati Wednesday and Thursday. William A. Scully, vice-president and general sales manager, told his managers that territorial world premieres were scheduled for the Cincinnati and other exchange areas. These premieres follow on Universal's successful experiment with "Tap Roots", which had an 11-city territorial world premiere in the Philadelphia exchange area. Mr. Scully was to conduct sales meetings in Chicago Friday and Saturday and in San Francisco October 7-8.

large towns over towns 20 or 30 or 40 miles distant must be carefully reconsidered."

It is Mr. Scully's contention that "the method of distributing motion pictures and the payoff of motion pictures has not changed sufficiently to keep pace with the change in production of motion pictures.

"We have followed a pattern," he said, "which made business sense prior to the changes which have taken place in production and marketing of pictures. We cannot continue along the same lines."

Clearing the way for action, he announced that U-I would scrutinize the current clearance patterns and "move forward on a plan for more aggressive and rapid liquidation of pictures."

"Today it is necessary," he told his managers, "that we have our pictures played in all of the important situations as early as possible. From a dollars and cents point of view, it is entirely unsound for a distributor to invest \$1,000,000 or \$2,000,000 and have to wait two years before he can realize his investment.

"The responsibility for clearance and availability is entirely that of the distributor. Clearance and availability must therefore be analyzed as they relate to each situation" for more rapid liquidation of product.

Right now the distributors have a lot of long-range offerings.

Twentieth Century-Fox has a production program set through 1950. The company will offer two or more features a month during the next 12 months, according to recent announcements from Joseph M. Schenck and Darryl F. Zanuck.

Republic will release 22 features, six reissues and two serials during the six months

from October 1. James R. Grainger, president, says that this is the first time in the history of his company that he can furnish releases so far in advance.

Monogram Plans 61 With Allied Artists

Monogram-Allied Artists will release 61 features during the 1948-49 season. Monogram produced 42 of its own features last year; this year will produce 51.

Eagle Lion, the reorganization of its sales staff completed, plans to release one a week, according to William J. Heineman, vice-president in charge of distribution. The company will release 17 "grade A" features during the eight-month period from September 1 to May 1, plus a number of program pictures and J. Arthur Rank productions.

United Artists has a large enough backlog for the next six to eight months.

Universal-International, which resumes production October 4, has 16 features completed and two in release. The company plans to produce 24 features between resumption of production and November, 1949.

MGM has set up a schedule of nine features for release during the next four months. These are: "Julia Misbehaves" and "The Secret Land," October; "No Minor Vices" and "The Three Musketeers," November; "Hills of Home" and "The Kissing Bandit," December, and "Force of Evil," "Three Godfathers" and "Words and Music," for January release.

Mr. Scully, like other general sales managers, wants his product spread around rapidly. His reasons involve money and breaking down clearances.

Lose Advertising Value On Delayed Payoff

At his New York sales meeting, Mr. Scully reminded his managers that "we spend a great deal of money on national advertising and the benefits of this extensive advertising are lost when pictures are delayed in reaching the public because of outmoded clearance and availability."

Naturally, he wants a return on that money and he recommends: "Changes will have to be made in availabilities and clearances where conditions warrant the change in order to speed liquidation of pictures.

"As a result, we will be in a better financial position to produce and market top pictures and the people of America will be able to see our pictures while they are fresh in everyone's mind and the public will want to see our pictures."

Set Monroe Suit Hearings

Judge John Barnes in U. S. District Court at Chicago has set trial hearings in the Monroe Amusement anti-trust suit for April 4, 1949.

Clearances in Twin Cities Now More Confused

Clearance in Minneapolis and St. Paul became more confused this week as eight Minneapolis houses swung from the 56-day clearance schedule to 42 days for MGM's "Easter Parade," and the Richfield and St. Louis Park, suburban theatres, remained on the schedule for the picture under protest.

In St. Paul there were indications there would be no clearance changes as the West Twins, an independent, turned down a 35-day availability, and the Uptown, of the Maco circuit, after setting a 35-day run, cancelled it and remained at 49 days along with the West Twins.

The outcome of the 28-day runs at the Varsity and Homewood in Minneapolis was reported not too good, as the two houses could not satisfactorily figure if the 60-cent admission for the earlier run on "Easter Parade" was profitable. They are carrying on, however, with the two theatres using joint advertisement heralding the "first neighborhood" showing. Both houses this week bought Universal-International's "Tap Roots" on a 28-day availability. The Homewood and Varsity expect the price increase to ease off, as a number of theatres go to 42-day runs at 55 cents.

The Richfield has asked exchanges to negotiate on a 28-day run, but exchanges apparently are waiting for a time to see how the Varsity and Homewood make out.

The small Loop Pix, which has tried nearly every kind of operation since the end of the war without much success, also is reportedly preparing a demand for 28-day pictures. Meantime, Paramount has surprised the two stands by offering them two pictures available for 28 days.

"Foreign Affair" to Jackson Park After Court Action

Chicago Bureau

Paramount last week granted the Jackson Park theatre here day-and-date playing time, starting Friday with the Balaban and Katz Tivoli, for "A Foreign Affair." Rental terms were not disclosed. The concession was granted as a result of Judge Harold Igoe's refusal last Tuesday to grant Paramount's petition to play the feature at the Tivoli for an exclusive South Side showing. Paramount, interpreting the decree in the Jackson Park anti-trust suit on its own, felt that the Tivoli could play the film exclusively so long as the company chose to sell it that way. Judge Igoe did not agree.

Paramount Drops House

Leonard H. Goldenson, vice-president of Paramount in charge of theatre operations, has announced Paramount is relinquishing all its interest in the Strand theatre, Yonkers, effective September 30. The Strand has been operated by Paramount since 1925.

WORK STUDIO CURE, SAYS WARNER, STEPPING PACE

"Hollywood has been suffering from a lot of mental ills caused by indecision, inertia and plain fear." That's Jack L. Warner's diagnosis as released in a formal statement to the New York press last weekend. "The work treatment is the only possible cure." That's Mr. Warner's prescription.

Mr. Warner announced a record fourth quarter production schedule that will give Warners a 1948 production total 25 per cent higher than 1947. The executive producer announced that he had assigned eight producers to the preparation of 26 properties for early filming. At least nine of these will be started before January 1.

Mr. Warner was a little impatient. "Most of the bugaboos we have been setting up," he stated, "are excuses for not making pictures."

He wanted to remind the industry that

"we still have an important domestic market, as the returns for good pictures prove. The films with real entertainment punch are drawing audiences approaching those of the peak wartime box office years," his statement continued.

And in his opinion "there still is a world market, although the returns have been sharply curtailed."

"There has," Mr. Warner believes, "been an alarming tendency to stray from the simple work formula to fake panaceas which are supposed to bring super-abundance without honest sweat. Phony methods don't work. They never have worked and they never will. The good old American roll-up-the-sleeves and tear-into-the-job method will work. We proved it at Warners during the past year and we are going to keep on proving it," he said.

Walbrook Injunction Plea Is Rejected by Court

Washington Bureau

The District Court here last week rejected the Walbrook theatre's request for a temporary injunction to block an agreement between Twentieth Century-Fox and the Windsor theatre, whereby 20th-Fox agreed to split its first neighborhood product between the Windsor and the Walbrook. This agreement was reached in an out-of-court settlement of the Windsor's anti-trust suit against 20th-Fox and other distributors. The Walbrook then claimed the agreement broke a contract it had with 20th-Fox which called for it to get the same film availability as the Ambassador theatre. Judge F. Dickinson Letts ruled that the Walbrook had not proved its case for a temporary injunction.

Justice Department Prods Scophony Defendants

Washington Bureau

The Justice Department last week notified the defendants in the Scophony anti-trust suit that if they intend to submit a proposed consent decree, they had better do so within a month, or the Government will go to trial. A Department spokesman said he understood the defendants had come "close to working out terms acceptable to us." Paul Raibourn, Paramount vice-president, said the defendants were "pushing as fast as we can. Every day it gets a little closer, but it is a slow process." The Justice Department spokesman said he also expected British Decca to file a motion shortly questioning the jurisdiction of the U. S. District Court in New York to hear the Justice Department's suit to break up alleged price and distribution agreements between American and British Decca.

August Tax Total At \$34,141,294

Washington Bureau

General admission tax collections in August, reflecting July box office business, totaled \$34,141,294, compared with \$29,309,491 last July, the Bureau of Internal Revenue reported this week. The previous monthly high for the year was in July, reflecting June business, when collections totaled \$33,054,712.

Bills Succeeds Strowig As President of KMTA

Elmer Bills of Salisbury, Mo., was elected president of the Kansas Missouri Theatre Association succeeding Homer Strowig, Abilene, Kan., at the organizations convention in Kansas City Tuesday and Wednesday. Other officers elected were: Dale Danielson, vice-president, and J. A. Becker, secretary. Fred Meyn was re-elected treasurer. More than 150 delegates attended.

Gerald Mayer to Brazil For Film Conferences

Gerald Mayer, managing director of the international division of the Motion Picture Association of America, was to fly from New York Friday to Rio de Janeiro, to attend conferences in an effort to avert a break in film relations with Brazil. Mr. Mayer's visit is a result of new film regulations promulgated by the Brazilian Central Price Control Commission, and which the Motion Picture Export Association is opposing because the regulations would "severely penalize" member film companies.



Jeweled Promises

● About a year ago now your editor went out quite a distance in anticipatory enthusiasm about what he called “Golden Shadows,” consisting of an array of titles in one studio’s product announcement.

Happily enough the forecast was made good with the remarkable record of ten Boxoffice Champion ratings in the first six months of this year, and spread evenly over the period. That is the Twentieth Century-Fox record, as perhaps you will be knowing.

Now they come luring again, spreading before these interested eyes another array: “Walls Of Jericho,” “Lady In Ermine,” “The Luck Of The Irish,” “Cry Of The City,” “Apartment For Peggy,” “Road House,” “Yellow Sky,” “When My Baby Smiles At Me,” “Unfaithfully Yours” and “The Snake Pit.”

It is to be noted, the list runs the long gamut of diversified themes of dramatic entertainment, and no two alike. The sensation is like trickling the contents of a jewel box through exploring fingers. They are promises, now—jeweled promises. ●

TERRY RAMSAYE . . . *Motion Picture Herald*, July 24, 1948

P.S. Terry —The entire industry shares your enthusiasm for these Jeweled Promises—which the entire industry will be playing during the Spyros P. Skouras 35th Anniversary Celebration, September 26 to December 25, inclusive. We’ve taken the next 11 pages to present boxoffice facts about Jeweled Promises!

20th's Newest Boxoffice Champion!



Acclaimed M.P.
Herald Boxoffice
Champion for
August... And
a **Variety**
Scoreboard
Hit!



CORNEL WILDE
LINDA DARNELL
ANNE BAXTER
KIRK DOUGLAS

THE WALLS OF JERICHO



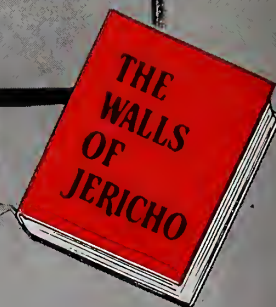
with

ANN DVORAK

Marjorie Rambeau • Henry Hull

Colleen Townsend • Barton MacLane • Griff Barnett • William Tracy • Art Baker

Directed by **JOHN M. STAHL** • Produced by **LAMAR TROTTI** • Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman



Betty GRABLE · Douglas FAIRBANKS, Jr.

That LADY IN ERMINES

COLOR BY **TECHNICOLOR**

CESAR ROMERO · WALTER ABEL · REGINALD GARDINER

HARRY DAVENPORT · VIRGINIA CAMPBELL · WHIT BISSELL



That "STAR
MONTH"

Sparkle...that "BIG
LOOK" in Technicolor
Musicals . . . that "BIG-
BUSINESS LOOK" for
your boxoffice!

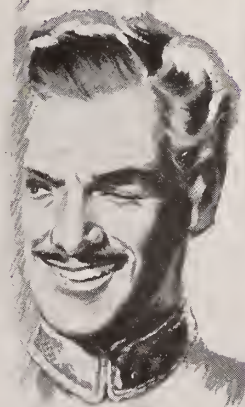
Produced and Directed by

ERNST LUBITSCH




Screen Play by Samson Raphaelson

Lyrics and Music by Leo Robin and
Frederick Hollander

Dances Staged by Hermes Pan





It's a great day  for the
Boxoffice!  Showmen every-
where are saying,  "You
can't beat The Luck of The Irish!"

**TYRONE
POWER**

**ANNE
BAXTER**



THE LUCK OF THE IRISH

Here's Happy-Go-Lucky
Horace... He'll change
your luck...and your life!



Directed by
HENRY KOSTER
Produced by
FRED KOHLMAR

with
CECIL KELLAWAY
LEE J. COBB

James Todd • Jayne Meadows • J. M. Kerrigan • Phil Brown • Charles Irwin
Screen Play by Philip Dunne • Based on a Novel by Guy and Constance Jones



20th
CENTURY-FOX

The sounds...the heartbeat...
the cry of the city...every
pulsating ingredient pointing
to boxoffice championship!



CRY OF THE CITY

starring

VICTOR MATURE

RICHARD CONTE

with

Fred Clark • Shelley Winters • Betty Garde
Berry Kroeger • Tommy Cook • Debra Paget
Hope Emerson • Roland Winters • Walter Baldwin

Screen Play by Richard Murphy

From a Novel by Henry Edward Helseth

Directed by

ROBERT SIODMAK

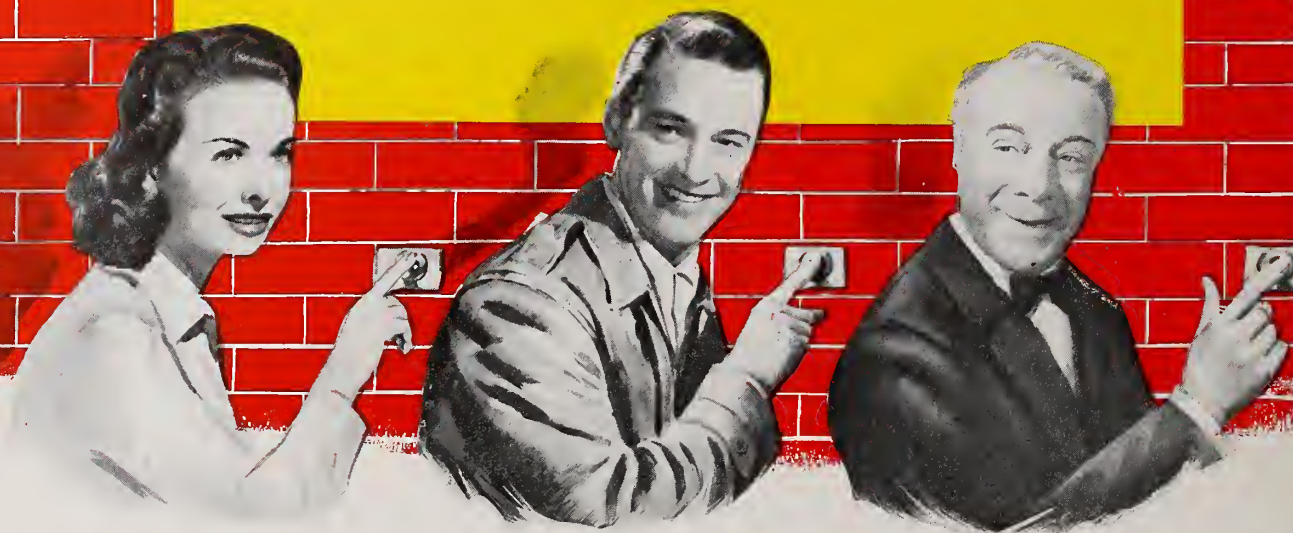
Produced by

SOL C. SIEGEL



20th
CENTURY-FOX

The man behind the "Miracle
on 34th Street" meets the miracle
that's Peggy...in the picture that
gives your heart a new lease on life!



JEANNE CRAIN · WILLIAM HOLDEN
and **EDMUND GWENN**



APARTMENT

for Peggy

COLOR BY

TECHNICOLOR



with **GENE LOCKHART · GRIFF BARNETT · RANDY STUART**

Directed and Written for the Screen by **GEORGE SEATON**

Produced by **WILLIAM PERLBERG**

From a Story by Faith Baldwin





20th
CENTURY-FOX

THERE IS
NOTHING
LIKE A WOMAN
TO COME BE-
TWEEN MEN!

*Nothing like these 4 stars
in a story like "Road
House" for outstanding
boxoffice!*

ROAD HOUSE

Ida
LUPINO
Cornel
WILDE
Celeste
HOLM
Richard
WIDMARK

with O. Z. WHITEHEAD • ROBERT KARNES • GEORGE BERANGER • IAN MacDONALD • GRANDON RHODES

Directed by
JEAN NEGULESCO

Produced by
EDWARD CHODOROV

Screen Play by Edward Chodorov
Story by Margaret Gruen and Oscar Saul



Mr. and Mrs. Show Business
in the hit that puts "Thanks"
in Thanksgiving!



BETTY
GRABLE

DAN
DAILEY

When My Baby Smiles At Me

COLOR BY
TECHNICOLOR

with
JACK OAKIE • JUNE HAVOC • RICHARD ARLEN • JAMES GLEASON

Directed by WALTER LANG • Produced by GEORGE JESSEL

Screen Play by LAMAR TROTTI • Adaptation by Elizabeth Reinhardt • From the Play by
George Manker Watters and Arthur Hopkins • Lyrics and Music: "By The Way," "What Did I Do?"
by Mack Gordon and Jasef Myrow • Dances Staged by Seymour Felix and Kenny Williams

*Gregory
Peck
Anne
Baxter*

*Richard
Widmark*

YELLOW SKY



Robert Arthur • John Russell
Henry Morgan • James Barton
Charles Kemper

Directed by
WILLIAM A. WELLMAN

Produced by
LAMAR TROTTI

Screenplay by Lamar Trotti
Based on a story by W. R. Burnett



3 great stars in a
picture with every asset
a great attraction can have!
... Set it now for your
biggest holiday date!





Timed to
bring you your
happiest holiday
season..... made
for holiday
grosses at
any time!

REX
HARRISON
LINDA
DARNELL
RUDY
VALLEE
BARBARA
LAWRENCE



Unfaithfully Yours

with
KURT KREUGER
LIONEL STANDER

An Original Screen Play
Written, Directed and
Produced by

PRESTON STURGES





1948's Most Important Date!

WORLD PREMIERE, NOVEMBER 4th

New York City



Darryl F. Zanuck

presents

OLIVIA de HAVILLAND

the **Snake Pit**



also starring **MARK STEVENS** and **LEO GENN**

with **CELESTE HOLM • GLENN LANGAN**

and Helen Craig • Leif Erickson • Beulah Bondi • Lee Patrick • Howard Freeman
Natalie Schafer • Ruth Donnelly • Katherine Locke • Frank Conroy • Minna Gombell

Directed by **ANATOLE LITVAK** • Produced by **ANATOLE LITVAK** and **ROBERT BASSLER**

Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

The record to date in '48!

GENTLEMAN'S AGREEMENT	MPH	Vs	B ^B *
DAISY KENYON	MPH		B ^B
GIVE MY REGARDS TO BROADWAY <i>Technicolor</i>		Vs	B ^B
CALL NORTHSIDE 777	MPH	Vs	B ^B *
THE IRON CURTAIN	MPH	Vs	B ^B
CAPTAIN FROM CASTILE <i>Technicolor</i>	MPH	Vs	B ^B *
SITTING PRETTY	MPH	Vs	B ^B *
GREEN GRASS OF WYOMING <i>Technicolor</i>	MPH	Vs	B ^B
ANNA KARENINA*			B ^B
FURY AT FURNACE CREEK			B ^B
SCUDDA-HOO! SCUDDA-HAY! <i>Technicolor</i>			B ^B
AN IDEAL HUSBAND* <i>Technicolor</i>			B ^B
YOU WERE MEANT FOR ME		Vs	B ^B
DEEP WATERS			B ^B
THE STREET WITH NO NAME	MPH	Vs	B ^B

MPH Motion Picture Herald Boxoffice Champion Vs Variety Scoreboard Hit

B^B* Boxoffice Barometer Top Hit B^B Boxoffice Barometer Hit * Alexander Korda Production

Proven champions and jeweled promises...outstanding achievements available for dating now for the

**SPYROS P. SKOURAS 35th
ANNIVERSARY CELEBRATION
SEPT. 26 to DEC. 25, INCLUSIVE!**

**20th
CENTURY-FOX**

PRINTED
IN
U.S.A.

STAY OUT OF COURTS, TOA LEADERS ADMONISH TRADE

Convention Speakers Say Litigation Costly; To Seek Conciliation Procedure

by RED KANN
in Chicago

The Theatre Owners of America closed a crowded two-day national convention at the Drake Hotel here last Saturday night, committed to seek settlement of internal differences by less resort to external method.

From three directions litigation as a process of relief was decried. Ted R. Gamble of Portland, Ore., former president and now chairman of the board, early philosophized: "How hopefully it might be wished that another tremendous gamble with our business as pawn might be averted by establishment of a code of fair business operation. A code considering the rights of all and subject to court approval and to amendment and notification as needed. I do not relish our business being in the courts for life."

Lockwood Voices Fear Over Wide Litigation

Pledging TOA to a peace-in-the-industry program, he doubted 100 per cent success was possible "because of professional agitators" but was satisfied to try it even at a discount.

Many hours later as the concluding banquet was at its end, Arthur H. Lockwood of Winsted, Conn., the successor to the presidency, voiced trepidation over "the ever-increasing amount of litigation," blamed all segments of the industry for a "back-breaking annual litigation bill . . . reflected in increased film rentals" and officially dedicated his administration to the development of a system of conciliation. Whether this is the time for it while the Government case hangs fire found Mr. Lockwood quite uncertain.

Approve Plan for Mediation And Conciliation Structure

In between these two declarations was the third. It came from Paul Williams of Los Angeles. Reporting as chairman of the committee on distributor-exhibitor relations, his group proposed, and the convention approved, a plan for a conciliation and mediation structure functioning by committee at the exchange level in territories where TOA units decide they want it. Those that do must not interest themselves in film buys nor must any effort at conciliation prejudice the legal rights of the parties involved in the event they decide litigation is their best bet after all. But, barring film deals, the entire range of distributor-exhibitor relations would be fair pasture for such committees.

ASCAP HAD SENSE OF HUMOR ANYWAY

In the light of the time devoted to the ASCAP involvement and general exhibitor reaction to that complex situation, one of the genuine laughs at the TOA convention rippled through the meeting hall when the chair announced without color, emotion or comment:

"ASCAP is holding open house for all those who want to attend."

The directors met one day ahead of the convention and, removed from inquisitive eyes, decided what would give. Among the decisions, neatly maneuvered, was a pressure move to maintain Charles P. Skouras of Los Angeles as treasurer. Having been instrumental in collecting \$268,215 in the year ending September 18, 1948, no one saw need for a replacement. Besides, the TOA high command had no comparable substitute. Mr. Skouras, who is not easily surrounded, was this time. There is also the considerable likelihood he liked the surrounding.

Nat Williams Succeeds Goldenson as Officer

Fred Wehrenberg of St. Louis, under medical advice to take it easier, was moved into a newly-created post of honorary chairman of the board, which one self-designated wit profoundly observed "was a new one on him." Morris Loewenstein of Oklahoma City was reelected secretary and Herman M. Levy of New Haven general counsel. Because the Paramount circuit has decisions facing it under the Government suit, Leonard H. Goldenson of New York eliminated his availability entirely and was replaced by Nat Williams of Rome, Ga., as first vice-president.

However, Mr. Goldenson agreed to continue on the executive committee, of which S. H. Fabian of New York once more will be chairman along with this unaltered membership: Harry Lowenstein of Ardmore, Okla.; Lewen Pizor of Philadelphia, E. V. Richards, Jr., of New Orleans, Robert W. Coyne, of New York and the retired executive director, and Mr. Wehrenberg. Unchanged as well was the finance committee of two, Samuel Pinanski of Boston and J. J. O'Leary of Scranton, Pa. Albert Pickus of Stratford, Conn., was named a regional vice-president, replacing Mr. Lockwood. The other 20 remained. Until the regional units meet and name the director to which each is entitled, the old board continues. But not until the new board is constituted can any of the steps, like the ambi-

tion for conciliation as an example, be implemented.

It occasioned no surprise that considerable time was devoted to the Ascapi situation. Practically all key speakers alluded to it. What to do about the complex situation pending final court adjudication regardless of its direction, became the task of the legal advisory council comprised of attorneys of the regional units. Their majority report recommended that exhibitors who have decided not to pay Ascapi fees under existing contracts so notify the Society and thereafter set aside those fees in a special, reserve or escrow account. It was strictly local option advice, however.

Says Exhibitors Are Neglectful In Securing Video Outlets

Television shared almost equal billing with Ascapi. Marcus Cohn, former Federal Communications Commission lawyer, charged theatre men had been "supremely neglectful" about securing their share of the severely limited number of television station outlets available. "As it stands now, the television operator will be in complete control of the medium," he said.

Wayne Coy, chairman of FCC, predicted the 37 video stations now operating will skyrocket to about 400 covering 140 metropolitan areas with an audience potential of 70,000,000 in two years. While only 600,000 sets are in use today, he pointed out production is at the current rate of 16,000 weekly. According to Gael Sullivan, TOA's new executive director, RCA alone is on a production schedule of 50,000 sets monthly.

Suggest Theatre Video Distribution System

The television committee, under the chairmanship of Mr. Lockwood, struggled with the question at large and came up with advocacy of a possible theatre television distribution system to serve exhibitors exclusively with topical events. Such a project, he suggested, might take form in a cooperative, if legal or feasible, or as a private corporation. Recommended too, was exhibitor exploration of the video broadcasting station business and experimentation by producers and National Screen Service with television trailers. Far closer to present realities was the decision to ask all producers and distributors not to release any theatrical films for television.

Accepted and then referred to the board for further action was the report of Earl J. Hudson of Detroit on public relations. He recommended extension of the work, appointment of a permanent public relations director, interchange of ideas among members and continued support for films spon-

(Continued on following page)

TOA MEETS

(Continued from preceding page)

soring local charity drives although national TOA no longer will participate in any drive on a national basis. From here out, the regional units are to make their own decisions. A series of 12 one-reel institutional subjects produced by various Hollywood guilds and studios found TOA favor. Playdates among members will be urged. A small rental to bolster the treasury also will be urged.

Accorded a sympathetic ear was a public relations program developed by Paul MacNamara, advertising director of SRO. It calls for an annual budget of \$2,000,000, full page newspaper advertisements twice monthly, display copy in national magazines not normally carrying motion picture copy, a 30-minute radio program for 39 weeks keynoting American history and narrated by a different topflight Hollywood personality each week, a series of films about the industry and a research bureau, a studio publicity code under which stories about multiple marriages gambling, drinking and Communism would be taboo. These activities would be banded together in the Office of Motion Picture Information and Advertising which Mr. MacNamara believes can be financed if distributors and exhibitors siphon off two and one-half per cent of their \$80,000,000 to \$90,000,000 annual advertising expenditure for this purpose.

Urges Electing Men in Sympathy with Exhibition

Mr. Loewenstein, for the committee on taxation, advised exhibitors to develop their political consciousness further as a way of influencing the election of politicians sympathetic to exhibition. He highlighted the accelerating danger of state taxation with figures pointing out 47 states had collected \$17,159,000 in 1947, an increase of almost \$3,000,000 over 1946. State taxes, he added, now are operative in 33 states, an increase of five over 1947. The committee on national legislation reported it will compile a compendium of the tax rights of state and municipalities for membership guidance.

Under quiet way is a move to reduce the cost of film transportation. Mr. Sullivan is on this assignment, about which specific information was withheld while negotiations proceed. Henry Reeve of Texas, however, told the convention "good news" was near.

Believed to have been reflecting the off-record view of Robert L. Wright, Department of Justice official in charge of the Government case, Mr. Levy expressed much doubt over the legal position of buying and booking combines until the courts further express themselves.

Wright Predicts Wide Theatre Divestiture

To an interested audience, Mr. Wright predicted theatre divestiture under the Supreme Court decision would be wide—as wide as 1,000 theatres now held by the five national circuits under joint stock ownerships. Free competition would not follow,

HOT PASTRAMI WAS CAUSE OF IT ALL

Rolling back an historical backdrop unfamiliar to most at the TOA convention was Herman M. Levy, general counsel. In reviewing the organization's activities, this is what he had to say about the origins of the merger between ATA and MPTOA into TOA:

"It all started with a hot pastrami sandwich at The Headquarters restaurant in New York."

however, because thereafter the shorn circuits still would be the largest in the country, he continued. Consequently, he saw a need to broaden competition among distributors and concluded the only method of achieving this was to divorce distribution from exhibition.

A number of exhibitors indicated interest in Mr. Wright's opinion that franchises probably were admissible where an independent theatre required defense against a competitor whose film supply was assured through stock affiliation with a distributor. Persistent reports about a consent decree he dismissed as "trade press talk." He was aware of no concrete proposals in such a direction since the Supreme Court decision was entered, he added.

Barney Balaban, president of Paramount, provided the convention a highlight, if dismal and pessimistic. He painted the industry's position in crisis terms in a 21-minute address in which he stated distribution was in the "red" and production, consequently, in peril. He deplored the current wave of litigation at home and expressed worry over depressed markets abroad as danger signs which he asserted exhibition could not afford to ignore.

Eschewing any guess about the ultimate effect of the Government suit, nevertheless he predicted "far-reaching changes" which will have "their repercussions on the exhibition end" and are certain to "effect a basic change in the thinking of those responsible for distribution." Forecasting losses in production "for some time to come," Mr. Balaban added, "Only when all of us have adjusted ourselves realistically to the economic facts of life can there be any hope for a chance for the better."

Skouras Sees European Markets Not Regained

Spyros P. Skouras, president of 20th Century-Fox, who described the Balaban address as "a profound survey of conditions in our industry," flatly declared the European markets were lost and will not be regained. He tied the future to self-containment for the American industry in the home market, expressed concern over the rise of drive-in theatres, of which he saw 4,000 to 5,000 in the next few years, excoriated any tendency to reduce the present level of admission prices and declared this was the only industry which had not increased its retail

prices in conformity with the rise in its manufacturing costs. Mr. Skouras was more cheerful about television, on the other hand. After initial adjustments, he envisioned theater grosses two to three times over current levels once theatre-size television reaches national proportions.

The most serious note at the banquet was struck by His Eminence Samuel Cardinal Stritch, Archbishop of Chicago, who admonished theatre men to exercise greater care in selecting their shows. This, he observed, would tend toward a solution of some of their economic ills and at the same time improve the level of their moral responsibility to their communities. Mr. Gamble asserted later this advice synchronized with TOA's own program and, therefore, was welcome.

All Distributors Sued In Boston Trust Case

A \$1,000,000 anti-trust suit was filed September 23 in the U. S. District Court at Boston against 19 distributors and others by Abraham and Samuel Garbose of Gardner and Jacob Garbose of Athol, Mass. They charge the defendants preventing them from screening certain product until long after showings at theatres owned or operated by the defendants.

The plaintiffs seek an injunction to restrain the defendants from allegedly engaging in block booking and blind buying practices.

Named in the suit were Paramount, Loew's, Twentieth Century-Fox, Warner Brothers, RKO Radio, United Artists, Universal, Columbia, Republic, Monogram and their theatre-operating subsidiaries in New England.

Out-of-Court Settlement Ends Harford Trust Suit

Washington Bureau

The anti-trust suit brought two years ago by the Harford Theatre Co., Baltimore, against eight major distributors was settled Tuesday when United Artists agreed to settle on the same terms agreed to last month by the other seven defendants. Under the settlement, Harford gets a better break on playing time, but none of the damages it sought. It will have an availability of seven days from the Durkee and Rome circuits. Previously, the Harford's clearance was tied to Durkee and Rome bookings.

To Hear Liberty Trust Action November 2

Chicago Bureau

Judge John Barnes will hold hearings November 2 in U. S. District Court here on the Liberty Amusement anti-trust suit. Only two defendants, Universal and Columbia, are now involved in the suit. Out-of-court agreements have been reached by Paramount, Warners and Republic, all defendants, granting the Liberty theatre, Michigan City, operated by plaintiff Louis Philon, opportunity to compete for first run playing time.

CANDY, POPCORN, TELEVISION TAKE EQUIPMENT SPOTLIGHT

Drink Dispensers and RCA Prominent as Dealers and Manufacturers Meet

by GEORGE SCHUTZ

Editor, BETTER THEATRES
in St. Louis

A registration of over 1,400 and 81 exhibits made the convention of theatre equipment manufacturers and dealers in St. Louis this week the industry's most significant display of products for exhibition.

Sixty-nine manufacturers showed more kinds of equipment than ever before, with the refreshment end of the business and the drive-in theatres advancing to a conspicuous place among the displays.

Television was represented too—not yet, to be sure, in the exhibits, but it was impressively present in a demonstration by RCA of a 20-foot televised picture; and it asserted itself readily in exhibit hall conversation.

Exhibitor Convention Delegates See Exhibits

The Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association opened their joint convention and trade show here Tuesday and continued through Thursday at the Jefferson Hotel, with the annual TEDPA banquet being held Wednesday evening. Equipment exhibits had been made available on Monday to the delegates to the convention of the Motion Picture Theatre Owners of St. Louis, Eastern Kentucky and Southern Illinois, who met just prior to the equipment men.

"There will always be movies" might serve as a phrase to sum up the faith in the screen theatre that tended to get expression in the discussions held here. The question that remained was whether the motion picture program of the future would continue to come in cans, or by air or wire.

Officers of both the manufacturers' and the dealers' groups carry over to the 1949 convention, which will be held at the Stevens Hotel in Chicago next September 24-30. These officers are Oscar Neu, president; W. A. Gedris, vice-president, and Roy Boomer, secretary, for TESMA, and Ray Colvin, president, and J. Eldon Peek, vice-president, for TEDPA.

RCA Demonstrates Live Show on 20-Foot Screen

The RCA television show presented radiant transmission of live talent on a 20-foot screen for the first time Thursday afternoon. The material consisted of musical and comedy acts as regularly broadcast under the sponsorship of RCA-TV dealers for some

40,000 television set owners in the St. Louis area.

Since a picture 20 feet wide is substantially larger than the average theatre picture, the demonstration confirmed the belief of many that public television had arrived—at least to a degree for it to be included in the theatre operator's calculations.

Predict Continued Demand For Film Entertainment

But the view most widely expressed was that no matter how motion pictures got to the public, they would still be "movies" and people would still want to go to a theatre to see them. A significant instance of this opinion was that, for example, of Mrs. Ethel Miles. She operates 20 theatres and two drive-ins in and around Columbus, Ohio. Although expecting television soon to become an instrument of public entertainment beyond its present use in taverns, she is building three new theatres.

"They will not be amortized for 20 years," she commented, "but I expect to have enough saleable attractions for my screen whether I get them as I do now or by television."

An enormous development of television technique and facilities would be necessary, however, for that medium to prove superior to the simple film-in-a-projector method of presenting regular theatrical motion picture entertainment, in the view of W. C. DeVry, president of the DeVry Corporation, Chicago. DeVry manufactures projection equipment, but also operates the DeForest Training School which has many students enrolled in its television courses.

Mr. DeVry not only believes "there will always be movies," but also believes that the present method of distribution may well remain economically and technically preferable to the televising of films to theatres.

Major Supply and Equipment Firms Represented at Show

Products displayed at the 1948 TESMA trade show, ranging from projection apparatus to drive-in screen towers, from auditorium seating to popcorn and beverage dispensing equipment, were exhibited by the following companies:

Ace Electric Manufacturing Co., Adler Silhouette Letter Co., Ashcraft Manufacturing Co., Autocrat, Inc., Automatic Devices, Inc., Auto-Vend, Inc., Baldor Electric Co., Ballantyne Co., Bausch & Lomb Optical Co., Brenkert Light Projection Co.

Century Projector Corp., Champion Moulding Mfg. Co., Coinometer Corp., C. Cretors & Co., Da-Lite Screen Co., Dazians, Inc., DeVry Corp., Drive-In Theatre Mfg. Co., Elizabeth Iron Works, Jay Emanuel Publications, Essannay Electric Mfg. Co., Forest Electronic Corp., General Register Corp., Globe Ticket Co., Golde Mfg. Co., Gordos Corp., Griggs Equipment Co., Heywood-Wakefield Co., Ideal Industries, Inc., Ideal Seating Co., International Seat Corp.,

Irwin Seating Co., Kneisley Electric Co., Knoxville Scenic Studios, Kollmorgen Optical Corp., Krispy Kist Korn Machine Co., Kroehler Mfg. Co., LaVezzi Machine Works, Lawrence Metal Products, Inc., Thomas L. Leedom Co., Manley, Inc., Mohawk Carpet Mills, Motiograph, Inc., Motion Picture Machine Co., Murch Electric Corp.

National Super Service Co., Neumade Products Corp., Poblocki & Sons, Pronto Pop Corn Sales, Inc., Radiant Lamp Corp., Radiant Mfg. Co., Radio Corporation of America, Raytone Screen Co., J. E. Robin, Inc., Star Mfg. Co., Strong Electric Corp., Superior Electric Co.

Theatre Specialties, Inc., Theatrecraft Mfg. Corp., Tol-Pak Co., Typhoon Air-Condition Corp., Universal Corp., Vallen, Inc., Wagner Sign Service, Inc., Wenzel Projector Co., and Edward H. Wolk Co.

Cinema 16 Art Group Inaugurates Program

Inaugurating its second season Cinema 16 has announced a series of educational, artistic, scientific and factual films for showing to members from September through December at the Hunter Playhouse, New York.

Among the pictures to be shown are: Alexander Hammid's "Private Life of a Cat"; a French art film on Aristide Maillol; "Psyche," an experimental film based on Pierre Louys' novel; "The Puritan," a controversial feature film with Jean-Louis Barrault and Viviane Romance, and Salvatore Dali's surrealist study "Le Chien Andalou."

According to Amos Vogel, president, Cinema 16 has more than 1,000 members and expects to double its membership in a drive currently underway.

Since the films are shown privately to members they are free from commercial and censorship regulations, Mr. Vogel said. Regular Cinema 16 membership is \$10, entitling members to attend eight closed showings and premieres, free guest tickets, discounts and other privileges.

Variety Club Heads Agree On Survey of Hospital

Following on its decision to take over the financing of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., Variety Clubs will send a committee of three to the hospital next week to make a preliminary survey of the institution's needs. Decision to sponsor the hospital was reached at the recent convention in Washington. Decision to make the study was agreed upon at a conference in New York Tuesday between R. J. O'Donnell, chief baker; Charles E. Lewis, publicity director; Abe Montague, of Columbia, and Charles Reagan, of Paramount. The committee consists of Mr. Lewis, Murray Weiss, a Variety Club member and Boston engineer and builder, together with an expert on medical supplies. They will confer with Dr. George E. Wilson, chief physician of the hospital.

ON THE MARCH

Way Is Open to Get Blocked Yen

by RED KANN

CHICAGO

IF firebrands checked in at the TOA convention at the Drake, they kept their ovens banked where the sessions at large were concerned. Whatever flared up did so in committee rooms sufficiently removed from the open floor, which was calm, business-like and about as constructive as any resolution-making palaver perhaps has the right to expect.

Ascap and television pretty much controlled the right of way. Words rolled out in profusion, but nothing decisive was struck. This was more to be accredited to the problems themselves than to TOA failure. The New York and Minneapolis decisions on the music tax situation were familiar. No one, of course, bothered to argue any other way but that the copyright owners of the music played in theatres were entitled to payment under existing Federal law.

The best to come out was a method of business deportment while the courts made up their final minds. Thus, the legal advisory council put together a majority report—majority, that is—recommending that the exhibitor who has decided not to pay while the fog hangs low tell Ascap this and then accumulate the fee on the sidelines until the judiciary instructs him what to do.

THE situation as to television was at a pretty sixes and sevens. Here was a case of trying to formulate policy to meet a state of affairs unresolved among the men and the interests who have some right to claim authoritative voice in the field of video. To recognize television is here and has to be watched is not a policy; it's just a lot of words.

But the committee assigned an impossible assignment had to come up with something. That it came up with nothing better than a series of generalities keyed to the unpredictable of the future, consequently, has justification. The committee did what could with what it had. It happened not to have had anything.

There were interesting and, perhaps even lofty, suggestions about industry conciliation as a method of flagging the onrush of litigation which practically everyone with an address to make deplored. Many distributors are on record with official assurances about adjusting exhibitor complaints, and some of them actually mean it. But the only formalized system is the one recently announced by Andy Smith for 20th Century-Fox. It has not been accepted nationally by exhibitors and, moreover, it bears on customer relationship with only one distributor.

TOA has a brave idea and considerable work on its hands before there can be developed any plan to which all of distribution has subscribed.

IN many respects, however, it was the address of Barney Balaban of Paramount and the corroborative follow-up of Spyros Skouras of 20th Century-Fox which emerged as the most significant single development in Chicago. Several of the circumstances will prove why.

Balaban spoke without company identification beyond an introduction by Bob O'Donnell.

The press handout contented itself with a mere reference to "Barney Balaban's speech."

Throughout Balaban spoke in industry terms, not Paramount terms, so that the conclusion inevitably had to be drawn that he was reflecting the viewpoint of major production and distribution without specifically stating it anywhere along the way.

Certainly in his biting comment on the British situation there was no doubt. Not when he said, "I want you to know that our companies are in complete agreement as to what must be done and will stand by their decision with a unanimity which we have seldom attained."

Similarly, this was the circumstance with Skouras, who found the Balaban outline of trouble today and more trouble tomorrow "a profound survey of conditions in our industry." Whether he reflected Balaban's view, whether for Paramount or for other companies in declaring for self-containment for the American industry, as Skouras did, must be left to conjecture.

Balaban was there. He heard Skouras make the policy announcement and he applauded when Skouras took his seat.

NOT inappropriate was Balaban's use of the word "collapse," the Paramount president said. Production and distribution are operating at a loss, yet they must be made able to stand on their own feet, he also observed, with frequent, if mild, thumpings of the table as he registered his points, including these:

"The producers of your only source of supply are losing money and will continue to do so for some time to come. Only when *all* [Balaban's emphasis] of us have adjusted ourselves realistically to the economic facts of life can there be hope for a change for the better. If distribution is sick, then exhibition cannot expect to remain healthy."

The final court decisions "are bound to effect a basic change in the thinking of those responsible for distribution," he declared. What those changes might be he never explicitly or otherwise outlined. But the link joining this observation with his other about the need for production and distribution to go it alone was clear.

When Charlie Skouras, the exhibitor, told other exhibitors they had better prepare to operate on less profits in the future, the connection was joined.

Within a few months American distributors in Japan may begin receiving part of their blocked funds to be used for limited investments in property and/or theatre showcases, Charles Mayer, the Motion Picture Export Association's managing director in Japan and Korea, said Monday. Mr. Mayer is in New York for a series of headquarters conferences.

Additionally, he said, the U. S. Army has decided to reimburse American film companies for out-of-pocket expenses involved in distribution of pictures. This action was taken by the Army in recognition of the value of American films in the occupation and rehabilitation of Japan.

In discussing the release of part of the blocked yen Mr. Mayer was careful to point out that this did not mean that dollars would become available to American companies as the result of exports to Japan since these exports are rigidly controlled by the Japanese Board of Trade and the American Economic Section. Japanese firms making exports to dollar areas are paid in yen with the dollars retained by United States for necessary import purchases.

Mr. Mayer said about 84 American pictures would be released in 1948, compared with the prewar average of 270. However, in prewar days American films accounted for only 16 per cent of the Japanese box office, while today they are responsible for 42 per cent.

Eagle Lion Prepares Four for Broadway

Having put its "The Olympic Games of 1948" on Broadway, September 17, at the Gotham, Eagle Lion is preparing four other major productions for first run New York openings by mid-October. "Hollow Triumphs," starring Paul Henreid and Joan Bennett, will open shortly at the Mayfair. "Let's Live a Little," starring Robert Cummings and Hedy Lamarr, is scheduled for the Globe. The British release, "The Red Shoes," will open October 21 at the Bijou on a reserved-seat basis. "Blanche Fury," another British production, is scheduled for the Sutton theatre.

Named in Percentage Suits

James R. Cook was named defendant in three percentage suits filed September 21 in the U. S. District Court at St. Joseph, Mo. Suits were brought by Paramount, Twentieth Century-Fox and Warner Brothers. The theatre involved is the Missouri, Maryville, Mo.

New Theatre in Quito

The Central, an 1,800-seat theatre, will be opened in Quito, Ecuador, October 9 with MGM's "Fiesta." The house is operated by the Mantilla circuit which operates eight theatres, three of which are first runs.

Gentlemen...it's magic

PARAMOUNT magic that
now conjures up for
you Hit No. 3 in that
Autumn Harvest of Hits



"Night has a thousand Eyes"

IS ONE OF THE MOST UNUSUAL PICTURES
MADE BY PARAMOUNT IN THE
PAST 36 YEARS . . .

WE REPEAT:

"One of the Most Unusual Pictures
Made By Paramount in the
Past 36 Years" is this

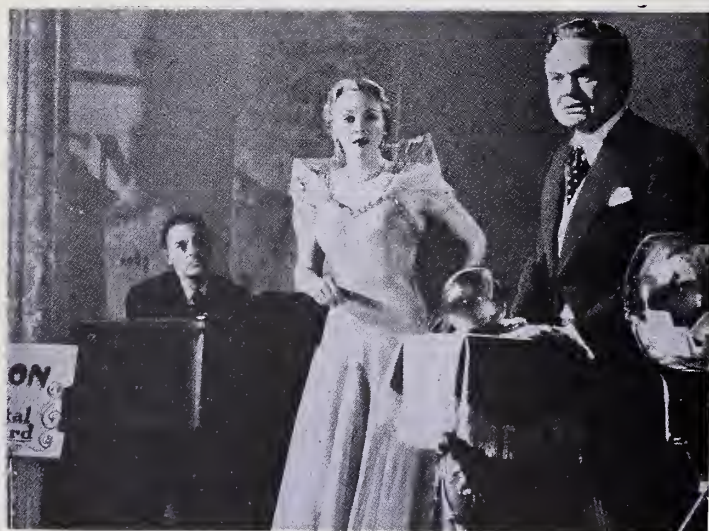
Adventure

That Explores The Fascinating
Phenomena The Average Man Calls
"Hunches" and "Premonitions"



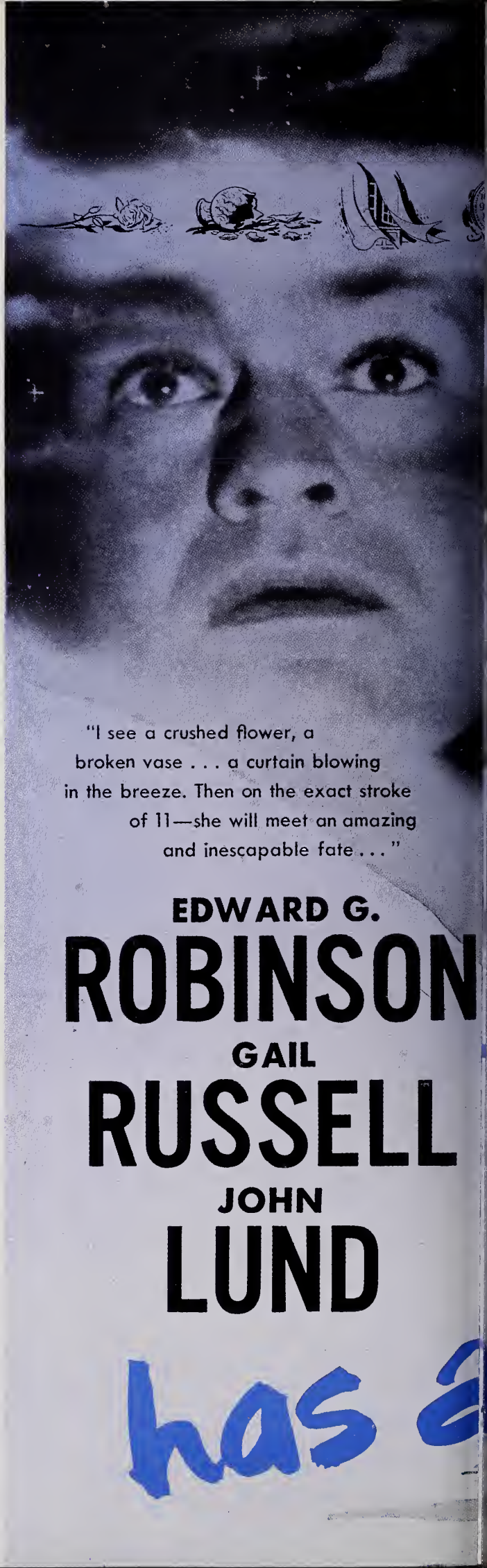
IT'S AN ADVENTURE IN TIME

that takes the spectator thru time's purple
veil . . . behind which the past merges with
the present, the present with the future . . .
on a menacing night when the stars look down.



IT'S AN ADVENTURE OF A MAN'S SOUL

. . . of "Triton, The Great"—the man who can
see into tomorrow. Labeled by the police a criminal—
by psychic scientists an "E.S.P. Person,"
gifted (or cursed) with "extra-sensory perception."



"I see a crushed flower, a
broken vase . . . a curtain blowing
in the breeze. Then on the exact stroke
of 11—she will meet an amazing
and inescapable fate . . ."

**EDWARD G.
ROBINSON
GAIL
RUSSELL
JOHN
LUND**

has a

"The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

"The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is done."



IT'S AN ADVENTURE OF TWO LOVERS

with your meteoric star, John ("Foreign Affair") Lund as the man whose arms shield a beautiful girl whom a predetermined, little-comprehended destiny has marked for tragedy . . .



IT'S AN ADVENTURE IN BOXOFFICE SELLING

spearheaded by a personal appearance tour by Dr. J. B. Rhine, psychic researcher at Duke University. Plus national magazine ads beamed to the feminine intuition of 66 million women . . .

Night thousand Eyes"

with

VIRGINIA BRUCE • WILLIAM DEMAREST

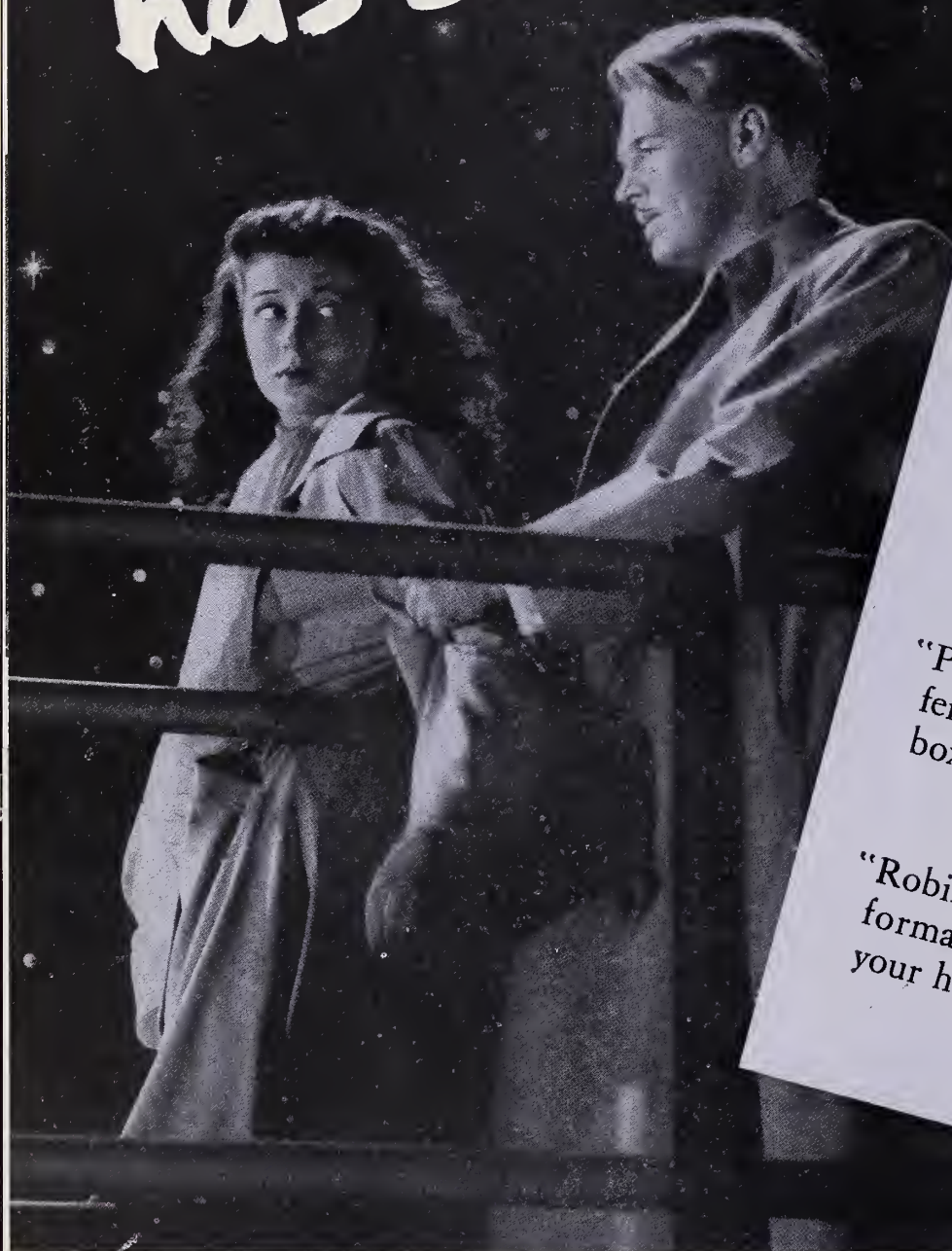
produced by **ENDRE BOHEM** • directed by **JOHN FARROW**

Screen Play by Barré Lyndon and Jonathan Latimer



THE PRESS
HAS A THOUSAND "AYES" FOR

"Night Has a thousand Eyes"



"A sock, saleable film . . . geared for profitable pay-off regardless of national boxoffice level."
—says *Hollywood Reporter*

"Here is one of the most terrific thrillers of this year."
—says *Showmen's Trade Review*

"Supernatural gifts are not required to foresee a healthy boxoffice future for it."
—says *M. P. Daily*

"Provocative drama strikes a different note. A good bet for a long boxoffice haul."
—says *Film Daily*

"Robinson turns in excellent performance and that finish puts your heart in your throat."
—says *M. P. Herald*

SPECIAL EXPLOITATION HUNCHES TO FOLLOW:

Start playing extra early that extra exciting trailer narrated by John Lund...

Start local disc-jockeys playing extra early that title-popularizing ballad: "Night Has A Thousand Eyes."



will lengthen that boxoffice line from now right up to '49!

DOLE IN BRITAIN FAILS TO FIRE PRODUCTION ENGINE

Exhibitors Need Product to Meet Quota; Studio Costs Complicate Problem

by PETER BURNUP
in London

The major time and talent this side are currently occupied with seeking simplification of the production riddle—the crux of the British industry's problem at the moment. Caught up in the complexities of quota regulations, the indecision over the American market, attempts of Government to come to the rescue, and soaring costs, production is faltering. Independent exhibitors are pressing the producers about their ability to supply enough pictures to meet the 45 per cent quota which was to become effective Friday.

On the one hand, the cold war, of prodigious dimensions, developing between the Motion Picture Association of America and the vertically integrated combines this side is forcing the major producers into the dilemma of not knowing whether to make a considerable number of their pictures on the assumption that a substantial part of the production costs would be recoverable in America or to discount American possibilities.

Not Hopeful of Aid From Film Finance

On the other, the independent producers are not at all sure that the British Government's highly touted Film Finance Corporation is going to be any help at all.

It needs to be pointed out that at this reporting, no fewer than eight of the lesser studios, covering 17 sound stages, are closed.

While J. Arthur Rank and his producer-colleague, Sir Alexander Korda, still maintain the countrys' studios will furnish sufficient product, exhibitors evince scepticism. They have the additional anxiety that, in fulfilment of their pledge to the Board of Trade, film-makers will be driven to mass production methods.

Exhibitors claim there is little comfort in the record, which shows that for the first nine months of this year, 49 pictures have been tradeshown, 39 are awaiting screening, and 24 are in production.

Statistics of Production Considered Deceptive

On the face of it, that's a flattering facade of steepened activity. But the statistics are deceptive. Included among them are several offerings which, under no sort of reckoning, can be regarded as first features; some of them, indeed, being those despised featurettes whose sole quota qualification is that they add up to the stipulated 3,000 feet.

Liberal analysis of the figures indicates that a maximum delivery of 65 first features may be expected by year's end, comparing with the 55 or so delivered in 1947. Many experienced showmen believe that the number of first features acceptable to them will not exceed 45.

Exhibitors point out that the quota percentage of 45 was based on the estimate of the Producers Association that this country would turn out 110 first features. Producers themselves now admit that their maximum output in the year under review will be around 92 films. Showmen declare that the ultimate outcome will have an even chillier appearance.

The independent producers have their own particular problem: the British Government's Film Finance Corporation, set up to finance independent production.

Independent Producers Outline Problems

Unbeknown to the outside, the independents have been talking long and frankly to J. H. Lawrie, head of the Corporation. They believe their deep-seated troubles will not be reached by the amiable issue of a Governmental dole through the agency of existing distributors. Led by Maurice Ostrer, they went down to the Board of Trade recently to tell Mr. Lawrie so.

Mr. Ostrer is well qualified to speak. He is a member of a respected firm of merchant bankers. Until his rift with Mr. Rank some two years ago, he was known as Mr. Rank's most profitable producer. He also has a disconcerting faculty of looking at a problem in the whole, as is illustrated in his summation of the problem in the August 7 issue of the HERALD. At that time he wrote: "Loans are not the answer. This has happened many times before from private sources—with a never ending tale of losses and tragedy. Loans do not prevent losses."

The talks Mr. Ostrer and his colleagues had with Mr. Lawrie are described as "friendly," but they told the latter that, without a drastic revision of the whole pattern of production, Harold Wilson, president of the Board of Trade, might just as well keep the taxpayer's £5,000,000 (\$20,000,000) in the Exchequer. Production costs, Mr. Ostrer feels, are unwarrantably high: studios renting for £2,000 a week now when they rented for £450 before the war, etc.

Ask Change of Policy in Distributor Contracts

The Ostrer party also told Mr. Lawrie that no good will come of the Corporation's munificence without a complete upset in the distribution contract to which an independent producer must conform.

Opinion in the City of London money

market concerning the wisdom of Mr. Wilson's plan for financing the independents is best described as cautious. Mr. Wilson's stipulations that the state's money should be advanced to distributors only (who would, in turn, advance it to the producers)—and then only on "reasonable commercial terms"—worry City men. Some bankers aver that they have always been willing to finance film production on "reasonable commercial terms."

Membership Committee for Finance Corporation Set

Mr. Lawrie continues to press on with his arrangements for putting the Finance Corporation to work. His membership committee was announced last week. It includes: Nicholas Davenport, well known economist and Sir Alexander Korda's financial adviser; S. J. Pears, accountant, formerly with the Ministry of Supply; C. H. Scott, partner in the legal firm of Slaughter and May which acts for several picture companies, including Mr. Rank's; R. J. Stopford, formerly finance counselor for the British Embassy in Washington and later economic director of the war office.

British-Lion, Sir Alexander Korda's distributing affiliate—is seeking authority from its stockholders to borrow £2,000,000 from the Finance Corporation.

Another band of independents—the exhibitors—are marshalling their forces in readiness for combat. They persist in their prophesy that there will be wholesale defaults when the reckoning comes at the end of the first new quota year.

Right now, 1,500 anxious exhibitors await the edict of Mr. Wilson which will fix for them a revised quota. Upwards of 2,500 applications were made for relief. Nearly 1,000 were summarily rejected by the Films Council.

Exhibitors Persuade Council On Grading Formula

While the Films Council's recommendations may not be disclosed officially until Mr. Wilson makes his own decision, it has been learned authoritatively that exhibitor representatives have persuaded the Council to accept an intricate formula grading the 1,500 theatres according to local conditions and in each case scaling down the percentages from the original 45 per cent.

The revised quotas will range from 42½ per cent in the top bracket to as low as 10 per cent in specially competitive situations. Theatres taking in less than £100 weekly are likely to be exempt completely.

Meanwhile, the Exhibitors' Association is not accepting those original total rejections. Walter Fuller, secretary of the CEA, is preparing an impressive body of evidence to show the rejections were not justified.

Seek Order to End Ascap Right To Tax Theatres

In a proposed decree filed Wednesday in New York Federal Court the plaintiff exhibitors in the New York anti-trust suit against the American Society of Composers, Authors and Publishers asked the court to order Ascap and its members to relinquish all theatre-licensing rights on music already synchronized on film.

Earlier, attorneys for the plaintiffs said that such a decree would relieve exhibitors of any possible risk of copyright infringement action against them while not paying for music rights so long as Ascap is so constituted and so declared as an illegal theatre collection agency by the New York court. The plaintiff exhibitors are members of the Independent Theatre Owners Association.

Ascap also submitted its proposed decree to the court, which, as a matter of legal course, are supposed to be consistent with the opinion and findings of the New York court.

The plaintiffs also asked damages equivalent to all money paid to Ascap since the institution of the suit in 1942, totaling, it is said, \$900,000, or three times the actual alleged damages, as allowed under the anti-trust laws.

Monday, Herman Levy, general counsel for the Theatre Owners of America and featured speaker at the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois convention at St. Louis, said any basic modification of the Ascap problem will have to come from Congress. Mr. Levy reviewed the recent court record of Ascap cases, but warned that no Ascap decision can affect an individual's right to demand a fee for the use of his copyrighted product by producers or exhibitors.

Seidelman to England; Speeding Sales Plans

Joseph H. Seidelman, head of Universal-International's foreign operations, sailed for England September 23 to set up a streamlined policy for the distribution of the company's 1948-49 product. Before sailing, Mr. Seidelman announced that the company's foreign sales plans called for a number of general meetings throughout the world before the end of the year. Regional meetings will be held on the continent. A Latin American conference will be held in November. Robert Lury, eastern supervisor for U-I, with headquarters in Singapore, will come to New York for sales discussions. Herbert Tonks, U-I's Far Eastern supervisor, with headquarters in Manila, is flying to Australia to attend conferences and screen new product there. Americo Aboaf, U-I's supervisor for Latin America, last week started a tour of every branch south of the Rio Grande.

ECA Pact with MPEA Awaits Approval of General Clay

Washington Bureau

The announcement of a formal contract between the Economic Cooperation Administration and the Motion Picture Export Association, guaranteeing convertibility of the cost of film distribution in occupied Germany, "now awaits only a purely formal approval from General Lucius D. Clay, American military commander in Germany," it was announced last week.

ECA officials said they were uncertain as to just when his approval would come, saying that it might be anywhere from a day to a week, "depending how soon the General can get to the matter." They stressed, however, that the details of the contract are worked out and in writing.

The amount involved is about \$460,000 a year. If approved, it will be the first agreement of this kind to be signed under the ECA act's guarantee of distribution expenditure of films, books, magazines and other media in the Marshall Plan countries. General Clay already has given the proposed contract his general approval.

Paramount Settles Windsor Trust Suit Out of Court

Washington Bureau

Paramount, it was reported here Monday, has made an out-of-court settlement with the Windsor theatre of Baltimore in that theatre's anti-trust suit against six major distributors. Paramount agreed to split its first neighborhood run films between the Windsor and the competing Walbrook theatre. A similar settlement was made in an out-of-court agreement with the Windsor by Twentieth Century-Fox. This settlement led to the Walbrook suing 20th-Fox for breach of contract. This suit is pending in the District Court here. Walbrook attorneys point out that the Walbrook has contracts with 20th-Fox, United Artists, Universal and Warners, but it has no contract with MGM or Paramount.

"Businessman Approach" Is Urged by Smakwitz

"The wartime opening-and-shutting-the-door policy is through. A businessman's approach in theatre operations is necessary today." That was the message of Charles A. Smakwitz, Warner zone manager, to 26 Warner Brothers managers in upstate New York, meeting in Albany September 22. Managers, he said, must go out as businessmen, selling their pictures and merchandising their theatres, for the "only successful approach is one of advanced planning for dollar-getting activities and merchandising screen attractions."

Smalley Circuit's Clambake

Over 150 employees and guests of the Smalley Circuit were entertained by William C. Smalley, president, at a clambake held September 14 at Cooperstown, New York.

Raibourn Tells FCC Television Losing Money

Television broadcasters are "losing money as fast as it can be lost," Paul Raibourn, Paramount vice-president, told the Federal Communications Commission in Washington last Thursday. Testifying at the third day of the FCC's hearings on possible television expansion into the higher frequencies, his testimony was a slashing attack on many of the "sacred cows" that had been worshipped during the earlier days of the hearings.

For instance, he warned the industry that if it left color television "to chance," as it seemed inclined, "it will wake up to find the new band as crowded as the present one."

Mr. Raibourn insisted the need for additional channels was pressing, and that the only way the need could be met was by using the upper frequencies. He said that all properly qualified parties should be permitted to operate stations in both the present band and the upper band, "provided there is no un-economic utilization of these higher bands through a duplication of the same programs over both stations."

The next day in New York Mr. Raibourn spoke at a round-table meeting of the National Industrial Conference Board at the Waldorf-Astoria, and said that film patronage declines 20 to 30 per cent when the average family acquires a television receiver. He characterized television as "the greatest cultural, educational and entertainment medium of the future."

Discussing the effects of home television on motion picture attendance he predicted that the decline in demand for theatre and other entertainment would level off to show only an eight to 10 per cent decrease after five years when, at the current rate of production of television sets, the "saturation" point for video will be reached.

Baltimore Papers Raise Motion Picture Ad Rate

Motion picture advertising rates were increased in Baltimore October 1. The Sun papers increased the morning *Sun* from 50 cents to 55 cents per line; the *Evening Sun* from 60 cents to 65 cents per line and the *Sunday Sun* from 55 cents to 60 cents per line. The national rate for the Sunpapers is now 80 cents a line. The *News-Post* has also announced a similar raise in rate, the *News-Post* from 60 cents to 65 cents a line, and the *Sunday American* from 55 cents to 60 cents per line. The paper's national rate will not increase until January 1.

Party for Gene Autry

Gene Autry was guest of honor at a party for the press held Monday afternoon in the lobby of the Madison Square Garden, New York City. Wednesday, Mr. Autry opened and starred in his rodeo at the Garden.

THE HOLLYWOOD SCENE

Production Level at 27 As Studio Boom Still Fails to Appear

by WILLIAM R. WEAVER
Hollywood Editor

The studios collectively finished shooting 10 pictures and started nine in an otherwise uneventful week, bringing the over-all production level to 27. Talk of a production boom to come echoed throughout the studio community, what with announcements of 1948-49 product popping into print every day or two, but any resemblance between the September figures and those of any recent September is purely a matter of calendar. Now it's October that's expected to usher in the era of expansion. Each of the nine months preceding has been expected to do the same.

But the optimism which is inextinguishable in show business has not ebbed. The same is not true of enthusiasm, but anything like a gentle groundswell headed in the right direction would remedy that state of affairs. Lacking such an eventuation, the morale of the production personnel is more or less a cinch to be reflected ultimately by the product, for there isn't a producer in town who won't tell you that you can't get spirited performances out of dispirited people. Maybe October will deliver. Or November.

Beery and Marjorie Main In New MGM Picture

The week's new undertakings were widely representative.

Metro-Goldwyn-Mayer started "Big Jack Horner," with Gootfried Reinhardt producing and Richard Thorpe directing. Wallace Beery, Marjorie Main, Richard Conte and Vanessa Brown are the principals.

Producer Harry M. Popkin began shoot-

ing "Impact," for United Artists release, with Arthur Lubin directing Brian Donlevy, Helen Walker, Charles Coburn, Ella Raines and the too long unseen Anna May Wong.

Pine and Thomas, having graduated with box office honors from secondary product manufacture, loosed cameras on "El Paso," in Cinecolor, with Lew Forster directing John Payne, Gail Russell, Sterling Hayden, George "Gabby" Hayes, Jackie Coogan, Eduardo Noriega and Frank Ferguson. The stepping up of the showmanly Pine-Thomas duo from minor budgets to major appropriations is a source of gratification to their innumerable friends and admirers in Hollywood, inclusive of the several syndicated columnists who have said so in print.

No Expression From Exhibitors on Change

There is as yet, however, no expression of similar satisfaction on the part of exhibitors far and wide who have been buying their highly exploitable pictures at a price and profiting handsomely on them in consequence of the pair's special attention to marketability in choice of subject and treatment. It could turn out, conceivably, that the vacuum the gentlemen have created in the field they've left behind is a matter of greater dollar import to their customers than any contribution they may make to the field they've left it for.

Vinson Pictures, a unit of Equity Pictures, producing for Eagle Lion release, started "An Old Fashioned Girl," presenting Gloria Jean, Jimmy Lydon, Frances Rafferty, John Hubbard, Irene Ryan and others. Arthur Dreifuss and Joseph Levinson are producing; Dreifuss also directing.

Columbia's Ted Richmond rolled "Make-Believe Ball Room," directed by Joseph Santley, with Jerome Courtland, Ruth Warrick and Ron Randell.

Peter Scully commenced production of "The Rainmaker" for Monogram, with Raymond Walburn, William Tracy and Mary Stuart featured. Jean Yarbrough is directing.

Republic's contribution to the week's total is "Renegades of Sonora," which Gordon Kay is producing and R. G. Springsteen directing. It's an Allan "Rocky" Lane Western with Eddy Waller alongside.

Lippert Productions turned cameras on "Shep Comes Home," featuring Robert Lowery, Billy Kimberly, Magda Deab and Flame, a dog.

Fortune Films Begins "Zamba" with Jon Hall

Fortune Films started "Zamba," with Jon Hall, June Vicent, George Cooper and Jane High. Maurice Conn is producer and Nate Watt director. The release channel for this is undetermined.

Not quite properly to be included as yet in the statistics opening this week's report on the Hollywood scene, nor the table below, is "The Amboy Dukes," which got into camera stage in Brooklyn with Maxwell Shane in charge as producer-director. It is the first Universal-International shooting activity since that studio closed down in July, and will be reported fully when the unit returns from Brooklyn.

Enterprise Relinquishing Studio to Harry Sherman

Hollywood Bureau

Enterprise will relinquish its studio to Harry Sherman October 3 under a settlement reached September 22 between Enterprise and Mr. Sherman, owner of the studio. Enterprise's lease had eight months to run at the time Enterprise suspended production September 13. Enterprise will rent office space at the studio. The company's plans for the resumption of production are still undecided.

STARTED

COLUMBIA

Make Believe Ballroom

EAGLE - LION

An Old Fashioned Girl (Equity)

INDEPENDENT

Zamba (Fortune Films)

M-G-M

Big Jack Horner

MONOGRAM

The Rainmaker

PARAMOUNT

El Paso (Pine-Thomas)

REPUBLIC

Renegades of Sonora

SCREEN GUILD

Shep Comes Home (Lippert)

UNITED ARTISTS

Impact (Popkin)

COMPLETED

COLUMBIA

Air Hostess

Desert Vigilante

Jungle Jim's Adventure

Knock on Any Door

FILM CLASSICS

Daughter of Ramona (Mooney)

MONOGRAM

Jiggs and Maggie in Court

Headin' for Trouble

PARAMOUNT

One Woman

REPUBLIC

The Missourians

WARNER BROTHERS

The Fountainhead

SHOOTING

ALLIED ARTISTS

When a Man's a Man (Windsor)

COLUMBIA

Blondie's Big Deal

Rough Sketch (Horizon)

Mr. Soft Touch

EAGLE - LION

Reign of Terror (Wanger)

FILM CLASSICS

File 649—State Department (Neufeld)

M-G-M

The Barkleys of Broadway

PARAMOUNT

A Mask for Lucretia

REPUBLIC

Wake of the Red Witch

RKO RADIO

The Green Promise (McCarthy)

20TH CENTURY - FOX

Mother Is a Freshman
Down to the Sea in Ships

UNITED ARTISTS

Too Late for Tears (Stromberg)

WARNER BROTHERS

Flamingo Road
Somewhere in the City
Happy Times
Two Guys and a Gal
Montana

One of the most
Amazing Action
Spectacles ever
filmed!

Raging from the
pages of
THE SATURDAY
EVENING POST!



COLUMBIA
PICTURES presents

THE UNTAMED

STARRING

SONNY

TUFTS


BARBARA

BRITTON

GEORGE "GABBY"

HAYES





**MIGHTY OUTLAW
STALLION FIGHTS
GIANT BRAHMA
BULL!**

REED

in **CINECOLOR**



with
EDGAR BUCHANAN • WILLIAM BISHOP

Screenplay by Tom Reed

Based upon a **SATURDAY EVENING POST** Story by Eli Colter

Directed by

Produced by

CHARLES LAMONT • HARRY JOE BROWN

Box Office Champions for The Month of September

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

THE BABE RUTH STORY

(Allied Artists)

Produced and directed by Roy Del Ruth. Screenplay by Bob Considine and George Callahan from the book of the same title by Mr. Considine. Photographed in Technicolor. Cast: William Bendix, Claire Trevor, Charles Bickford, Sam Levene, Fred Lightner, Gertrude Niesen, William Frawley, Mark Koenig.

A DATE WITH JUDY

(M-G-M)

Produced by Joe Pasternak. Directed by Richard Thorpe. Screenplay by Dorothy Cooper and Dorothy Kingsley. Based on the characters created by Aileen Leslie. Photographed in Technicolor. Cast: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack.

A FOREIGN AFFAIR

(Paramount)

Produced by Charles Brackett. Directed by Billy Wilder. Screenplay by Mr. Brackett, Mr. Wilder and Richard Breen. Adaptation by Robert Harari. Original story by David Shaw. Cast: Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell, Peter Van Zerneck, William Murphy, Stanley Prager, William Neff.

GOOD SAM

(Rainbow - RKO Radio)

Produced and directed by Leo McCarey. Screenplay by Ken Englund. A Rainbow Production released by RKO. Cast: Gary Cooper, Ann Sheridan, Ray Collins, Edmund Lowe, Joan Lorring, Clinton Sundberg, Minerva Urecal, Louise Beavers, Dick Ross, Lora Lee Michel, Bobby Dolan, Jr., Matt Moore.

TAP ROOTS

(Universal - International)

Produced by Walter Wanger Productions, Inc. A George Marshall Production. Screenplay by Alan LeMay. From the novel by James Street. Directed by George Marshall. Cast: Van Heflin, Susan Hayward, Boris Karloff, Julie London, Whitfield Connor, Ward Bond, Richard Long, Arthur Shields, Griff Barnett.

THAT LADY IN ERMINE

(Twentieth Century - Fox)

Produced and directed by Ernst Lubitsch. Screenplay by Samson Raphaelson. Photographed in Technicolor. Cast: Betty Grable, Douglas Fairbanks, Jr., Caesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbell, Whit Bissell, Edmund MacDonald, David Bond.

Film Salesmen Win Daily Maintenance Increase

In the contract negotiations between 11 film distributors and the Colosseum of Motion Picture Salesmen of America, increased on-the-road maintenance has been won by the industry's 1,000 film salesmen along with previously reported salary and automobile expense gains, it was announced in New York last week. Maintenance has been increased from \$7 to \$8 a day, and it will become effective when the agreement is ratified by the Colosseum's first national convention in Chicago October 16-17. At the same time the convention will ratify the \$10 weekly wage increase and other contract provisions.

Balaban, SOPEG Exchange Letters on "Red" Issue

Paramount will maintain its position against dealing with the Screen Office and Professional Employees Guild (CIO) "whatever the cost" until the union's officers swear they are not Communists, Barney Balaban,

Paramount president, said in a strongly worded letter last week to Sidney Young, SOPEG president. "If ever there was a time for each of us to stand up and be counted, this is it! Why should any American hesitate to stand up and state: 'I am not a member of the Communist Party and I am glad to swear to it,'" Mr. Balaban wrote. Mr. Young answered with another letter saying that if Paramount still refused to bargain the union was "free to use the processes of economic action and public opinion."

Television Film Council Proposes Annual Awards

To establish higher standards in the production of films for television, Jack Glenn, executive director of the March of Time and chairman of the production committee of the National Television Film Council, New York, has proposed annual awards for television films. To be sponsored by the NTFC, the awards would be similar to the motion picture industry's Academy Awards. Members were to vote on it Thursday.

RKO to Release 28 in England During Season

RKO Radio will release 28 features in Great Britain in the coming season, Robert Wolff, chairman and managing director of the company there, told executives and branch managers at a meeting in London last Wednesday. Saying that business for the past 12 months had easily beaten the record figures set two years, Mr. Wolff reviewed RKO's activities since the advent of the *ad valorem* tax in August, 1947, then outlined the company's future policy. He also discussed current industry problems.

Pictures Are Listed

The 28 pictures announced by Mr. Wolff:

JOAN OF ARC, in Technicolor starring Ingrid Bergman; THE SECRET LIFE OF WALTER MITTY, produced by Samuel Goldwyn and starring Danny Kaye; ENCHANTMENT, another Goldwyn production starring David Niven and Teresa Wright; A SONG IS BORN, a second Danny Kaye comedy in Technicolor; TYCOON, a Technicolor adventure picture; THE MIRACLE OF THE BELLS, the Jesse L. Lasky and Walter MacEwan production; two Disney features, MELODY TIME and SO DEAR TO MY HEART.

TARZAN AND THE MERMAIDS, a Sol Lesser production; THE VELVET TOUCH, an Independent Artists Production starring Rosalind Russell; GOOD SAM, the new Leo McCarey production starring Gary Cooper; THEY LIVE BY NIGHT, with Farley Granger and Cathy O'Donnell; MOURNING BECOMES ELECTRA, from the Eugene O'Neill play; RACE STREET, with George Raft and Marilyn Maxwell; RACHEL AND THE STRANGER with Loretta Young; STATION WEST with Dick Powell and Jane Greer.

FIGHTING FATHER DUNNE, starring Pat O'Brien as the St. Louis priest; RETURN OF THE BAD MEN, an outdoor adventure Western; EVERY GIRL SHOULD BE MARRIED, a romantic comedy with Cary Grant, Franchot Tone and Diana Lynn; MR. JOSEPH YOUNG OF AFRICA, produced by Merian C. Cooper and Ernest B. Schoedsack; BALTIMORE ESCAPE, a comedy; THE LONG DENIAL, with Maureen O'Hara and Melvyn Douglas; WEEP NO MORE, with Valli and Joseph Cotten; INTERFERENCE, a sporting drama with Victor Mature and Lucille Ball; BLOOD ON THE MOON starring Robert Mitchum and Barbara Bel Geddes; LE SILENCE EST D'OR, the Rene Claire French picture with Maurice Chevalier, and THE PEARL, based on the John Steinbeck story and produced in Mexico.

The company's short subjects program will consist of Disney cartoons, Edgar Kennedy and Leon Errol comedies, Sportsscopes, Flicker Flashbacks, and British subjects.

Executives Attend

Attending the meeting were representatives of RKO's associated producing companies; George Dawson, secretary-director; Joseph Vagoda, general sales manager; Ernest Simon, executive assistant to Mr. Wolff; David Jones, publicity director, departmental managers, and the following:

Gordon Chester, London; Max Green, Birmingham; Bill Bailey, Leeds; Jack Morris, Cardiff; Eddie Burns, Glasgow; C. N. Wilkinson, Liverpool; James Arnott, Newcastle; W. S. Browning, Manchester, and Bertie McNally, Dublin.

ALBANY

The Palace played "The Paradine Case" and "Triple Threat." SRO, through its Albany district representative, Schuyler Beatty, put a strip on the bottom of the Palace newspaper advertising for the Sunday before opening, to herald coming dates at Proctor's theatre in Troy, Proctor's theatre in Schenecady, the Olympic theatre in Utica, the Glove theatre in Gloversville, and houses in Hudson, Schuylerville, Greenwich and Bennington, Vt. The Strand gave equal billing to "The Lady in Ermine" and "Smart Girls Don't Talk." The Ritz screened two Monogram pictures, "16 Fathoms Deep" and "Michael O'Halloran." The Grand had "I, Jane Doe" and "The Gallant Legion." The Colonial reverted to foreign product with "The Lost One." . . . Saul J. Ullman, general manager of Fabian's theatres upstate, and Charles A. Smakwitz, zone manager for Warner Theatres, are co-chairmen of the theatres committee for the Albany Community Chest drive. . . . Harry Fendrick has been appointed a Warner salesman, succeeding the late George Goldberg. He was with MGM in Philadelphia for 12 years. . . . Burt Topal was promoted from student booker to booker by MGM. . . . George Holtree, of New York City, is the new operator of the Royal in Harrisville, taking over from Milton Berkeley.

ATLANTA

The new Roosevelt theatre in Dade City, Fla., has opened. It seats 400. In Fayetteville, N. C., J. G. Wellons has opened his Sky-Vue drive-in. The cost was over \$100,000. . . . The Dixie-Drive Theatre Company, with headquarters in Atlanta, has announced plans for the building of a drive-in on the Greensboro-Reidsville highway, N. C. The company president is Harris Robinson, of Atlanta. . . . The Interstate Enterprises, Nat Williams, president, has announced that the plans for the new Leaf theatre, Quincy, Fla., have been given to Kemp, Butch and Jackson, of Jacksonville, Fla. The Leaf will seat 1,000. Interstate Enterprises recently acquired 22 acres of land close to Quincy, where they will also build a drive-in. . . . Seen on Film Row: Eddie Foster, Knoxville; John Thompson, Vidalia; O. C. Lam, Rome; J. H. Thompson, Hawkinsville; Mr. and Mrs. Ed Martin, Columbus, and E. F. Ingram, Ashland. . . . Sid Landers will reopen the Zephyr. . . . Near Jacksonville, Fla., the Florida Drive-In Theatre Co. will start construction of a drive-in theatre with 500-car capacity. . . . The King, renamed the Florida, under the management of C. P. Cohen, has opened to the public.

BALTIMORE

Nice fall weather for the week beginning September 23 and the over-all picture presents an upswing in business. Six new pictures offered at seven first runs. "Pitfall" very good at the Century. "Triple Threat," with vaudeville, fine at the Hippodrome. Italian picture, "The Great Dawn," good at the Little. "Angel in Exile" good at the Mayfair. "Joe Palooka in Fighting Mad," plus "Monsieur Beaucaire," good at the Times and Roslyn. "Rachel and the Stranger" okay at the Town. Two holdovers included "A Foreign Affair" at



Keith's and "Beyond Glory" at the Stanley. "Forever Amber" was brought back to the New theatre at regular prices. . . . Combined Washington and Baltimore Variety Clubs charity football game, September 19 at the Baltimore Stadium, was attended by about 42,000 persons. . . . List of those passing the Bar examinations in Baltimore included Irwin Cohen, head officer in Capitol Pictures in Baltimore. . . . There appears to be a change in method of advance newspaper advertising for first run theatres in Baltimore. Space appears to be enlarging in the local amusement space display and diminishing in the national display side.

CHICAGO

In the downtown theatre sector, business is somewhat static. Robert Mitchum is proving to be big a big draw in "Rachel and the Stranger," which opened strong at the Palace. . . . New films are "Good Sam," "Beyond Glory" and "A Date With Judy," latter doing well. . . . TOA convention highlights: Over 400 exhibitors from the U. S. attended the first anniversary of TOA at the Drake Hotel over the weekend. . . . F. C. C. Chairman Wayne Coy's talk on television as a threat to the industry furnished members with both optimistic and pessimistic outlooks. . . . Paramount Prexy

WHEN AND WHERE

October 13-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25: Tri-States Theatre Owners meeting in Memphis, Tenn.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

Barney Balaban's luncheon speech at opening day session warned of an impending film shortage for exhibitors due to his declaration that "distribution is now in the red." . . . Spyros Skouras, 20th-Fox president, warned that the constant growth of drive-in theatres is a serious threat to indoor theatres. . . . Extra-curricular divertissement was provided by lavish parties given by Coca-Cola and Warners.

CINCINNATI

Following an ambitious exploitation campaign, "The Loves of Carmen" gave the RKO Albee one of the biggest weeks in a long time, which rated a holdover, a distinct rarity at this 3,300-seat house, where only seven pictures have been held over in 10 years, according to the RKO division office. . . . J. E. Watson doing MGM field exploitation out of the local branch, has taken over the additional work of the Indianapolis territory, formerly handled by Harold Marshall, resigned. . . . Louis Siebert, who has been covering Kentucky for Eagle Lion, has resigned to become salesman for Screen Guild. . . . Samuel Heber also has resigned as an Eagle Lion salesman and has been succeeded by Lee Hiedingsfeld, RKO-Radio booker. . . . John A. Schwalm, manager of the Northio Rialto in Hamilton, Ohio, again is in circulation following a major eye operation at Christ Hospital, Cincinnati.

CLEVELAND

With baseball enthusiasm at fever heat, the theatre is taking second place in public interest. . . . Tony Stern, co-boss of Ohio Theatre Service Corp., celebrated his birthday last week. . . . Variety Club, after a summer of inactivity, opens October 2. . . . Paul Staup, Delphos, O., theatre owner, purchased the recently opened and nearby Starlite drive-in from Christopher Brothers. . . . Jack O'Connell plans to open his remodeled Port theatre, Port Clinton, about Christmas, and the Grand, Paulding, O., rebuilt after being entirely destroyed by fire, operated by O'Connell and Arthur Weaver, will be also be ready for an end-of-the-year opening. . . . Henry Greenberger announces that the former Lake theatre will be called the Esquire when it opens the end of October under the Community Circuit banner. . . . E. A. Baker is now booking for the Mumac, Middlefield, owned by James Mozzochi. . . . Shore and Yorktown theatres, both in the deluxe class, have started a series of matinee cooking demonstrations sponsored by the Electrical League of Cleveland. An electric stove is given away at every demonstration. Jack Gertz and Max Jacobs are handling deals. . . . Dave Sandler, general manager of Theatrecraft, has appointed J. Stuart Cangney as sales and advertising manager for Mobiltone in-car speakers.

COLUMBUS

"Luxury Liner," at the Ohio, was the box office standout of the week, with "The Velvet Touch," at the Palace, doing fairly well. These were the only brand new features of the week, with the Grand having a moveover of "Rachel and the Stranger," and the Broad bringing in "The Crusades" to satisfying business. The World's "Mine Own Executioner" took a pasting from the

(Continued on page 44)

ONE OF THE YEAR



ROUGH HEAT..



GAS SHORTAGE.

still



HUGE CROWDS... at gala
World Premiere, Two Paramounts,
Hollywood and Downtown,
Los Angeles...and still they come
for second big week!

NOW WATCH THE GROSSES CONTINUE
THAT BIG-BUSINESS SPIRAL AT...

UNITED ARTISTS, CHICAGO

SAENGER, NEW ORLEANS

AND 150 OTHER BIG DATES!

There's **LOVE** in
MOONRISE

There's **EXCITEMENT** in
MOONRISE

There's **DANGER** in
MOONRISE

SURPRISE HITS!

FRANK BORZAGE'S

PRODUCTION OF

Moonrise

starring

DANE CLARK ★ GAIL RUSSELL
ETHEL BARRYMORE

with

ALLYN JOSLYN • REX INGRAM • HENRY MORGAN
and **DAVID STREET • SELENA ROYLE**
LLOYD BRIDGES • LILA LEEDS

AND EXHIBITORS KNOW
THERE'S MONEY in
MOONRISE

Screen Play by CHARLES HAAS • Produced by CHARLES HAAS
Based on the Novel "MOONRISE" by THEODORE STRAUSS

Directed by **FRANK BORZAGE**

A REPUBLIC PRESENTATION



(Continued from page 41)

critics and did only moderate business. . . . The city's anti-noise ordinance was declared unconstitutional by Municipal Judge Wayne Fogle, which will allow theatres and other amusements to use sound trucks and front-of-the-theatre loudspeakers. . . . Frank Yassenoff and Harold Schwartz are continuing operation of the CCC Auto theatre through October and possibly into November, depending on the weather. . . . RKO Palace and University theatres have started football rallies. . . . Mrs. Catherine Ross Betry has been reelected president of the Columbus and Franklin County Motion Picture Council. . . . George Holzbacher, former owner of the candy stand in the Grand theatre building, is dead. . . . William Green, assistant manager of Loew's Broad, has resigned to enter Ohio State University.

DENVER

All male adult employees of the Ord, Ordway, Colo., are either licensed pilots or working to that end. The pilots are Hugh Haynes, manager; operators William Ellis and Gene Watts, while Dwayne Davis is on the way to being a pilot. . . . Gibraltar Theatres are taking over the Star, Fowler, Colo., from H. O. Russell October 15. The theatre will get an extensive remodeling job. . . . Henry Valleau has been made city manager for Gibraltar Theatres at Santa Fe, N. M., where the company already has two theatres operating; the Arco, opening in October, and the El Paso, to open in November. . . . Paul Allmeyer, Paramount booker, becomes salesman, succeeding Frank Westbrook, Jr., moved to Kansas City. James Ricketts, Des Moines booker, moves to Denver in the booking job. . . . Atlas Theatres are spending \$250,000 on a new theatre in Golden, Colo., to supplement their Gem. New theatre will have 975 seats.

DES MOINES

"Rachel and the Stranger" did terrific business at the Orpheum last week to lead the four downtown theatres at the box office. . . . Norman Holt, Warner booker, has recovered from an operation performed recently. . . . Milt Feinberg, NSS branch manager, and salesman Jim Parsons and Dick Shields attended the "Do It For Dembow" meeting in Kansas City. . . . Mildred Holden is new booker at Universal. . . . John Winn, former Warners booker, has replaced Jim Ricketts at Paramount. . . . Ernie Pannos has reopened the Capitol, Iowa City, after extensive redecoration. . . . M. E. Lee, Central States booker, who suffered a stroke several months ago, is planning to return to work for a part of each day. . . . M. W. Long has bought the Blackhawk, Lansing, from Mrs. C. V. Scolfield. . . . Tri-States has announced a circuit-wide courtesy campaign from October 1 through December 31. . . . Clyde and Ralph Pratt are observing their 37th year in the theatre business this month. They operate the State in Washington. . . . Rank Reed has purchased the Eddy, Eddyville.

HARTFORD

The Regent theatre, Worcester, Mass., owned by Mrs. Grace K. Sullivan, will be turned down to make room for a parking lot. . . . John F. Cane, 78, retired theatrical stage manager, has passed away in Alton,

N. H. . . . Continental Films, Inc., a new foreign pictures distributor, has set up offices at 185 Church St., New Haven, to serve Connecticut, Massachusetts and Rhode Island, with Norton M. Levine, New Haven lawyer, as president; David S. Korn, secretary-treasurer; Allan Stewart, sales manager. . . . Walter Silverman, Columbia's branch manager in New Haven, is chairman of the Will Rogers Memorial Hospital fund campaign in the New Haven area. . . . Leonard Young has been named assistant manager of E. M. Loew's theatre, Hartford. . . . Hartford visitors: I. J. Hoffman and Cy O'Toole, Warner New England theatres; Bernie Levy, Amalgamated Booking Service, New Haven.

INDIANAPOLIS

Frank Paul, manager of the Lyric, has set up a special section for unescorted children, with a matron in charge. . . . The Indiana Associated Theatre Owners' board met here Tuesday. The Smith arbitration plan was discussed, but action was deferred "until we can work out differences of opinion," Secretary Bill Carroll said. . . . More than 200 film men from all parts of the state attended the Variety Club's golf tournament and banquet at the Broadmoor Monday. . . . The first issue of *Caravan* was sent out from the new headquarters at the ATOI offices here this week. . . . Steven Patrick LaCause is here from Akron to succeed Edward Garner, resigned, as assistant manager of the Circle. . . . Ed Lurie, in town this week to ballyhoo "The Babe Ruth Story," landed a contest in the *Star*, the first it has taken since before the war.

KANSAS CITY

The Roxy has held over all its attractions for a second week since going on a first run policy. It is holding "Canon City" to a third week. . . . Theatre Enterprises will reopen the People's Theatre, Pleasant Hill, Mo., October 7. It has been rebuilt and now seats 600, against the former 440 capacity. Jim Bell is manager. . . . Downtown theatres cooperated with the fashion goods merchants in a promotion last week that brought large numbers of women to the shopping center and the theatres. . . . Edward Ross has been appointed manager of the Folly. . . . Several incidents came together in September to give Youth Month a notable emphasis in Kansas City. These included the "Democracy Beats Communism" campaign of the Junior Chamber of Commerce, and the Community Chest drive.

LOS ANGELES

The Eastland theatre circuit has reopened the Brooklyn theatre, which has been completely renovated. . . . Ish White, Paramount salesman, has resigned after 31 years of service. . . . Harry Stern, representative for the Super Film Distributing Company, has opened offices at 1700 Cordova Street. . . . Ben Judell has been appointed sales manager for Filmack Trailer Company. . . . George Pantages, booker and buyer for the Leimert theatre, was seen on Film Row. . . . Billy Sobelman, manager of the Eliso theatre, was on the Row purchasing supplies. . . . Paul Glick, operator of the Canoga theatre in Canoga Park, was here booking. . . . Manny Carnakas, owner of the Virginia theatre in Bakersfield, reports he is building

a new theatre which will seat 700. . . . Howard Monroe, Ritz theatre, Long Beach, and his wife were visiting on the Row. . . . Sam Wheeler, Film Classics division manager, has resigned and left for Washington, D. C. Bob Abelson, formerly branch manager of the exchange, has been named division manager, and Joe Rosenberg, salesman, is acting branch manager. . . . The Harper brothers, who operate theatres in Corona and Fontana, were in town in a huddle with their father, Glen Harper.

LOUISVILLE

The National theatre here continued its stage show-feature policy by bringing in former Governor Jimmie Davis and his band, plus "Secret Service Investigator." "Forever Amber" was returned to the Rialto in a popular priced engagement. The Mary Anderson held "Two Guys from Texas" for a second week. Also in its second week was "Tap Roots," moved to the Brown from the Rialto. "The Great Mr. Handel" came into the Scoop, and "Raw Deal," plus "Bury Me Dead," came into the Strand. Loew's played "Pitfall" and "Triple Threat." . . . Film Row visitors: M. G. Thomas, district manager for Altec Service; Ralph Cundiff, Liberty; J. T. Kennedy, Stanton; Mrs. Paul Threlkel, Morgantown; Lewis Baker, West Point; L. R. Smith, Pekin; George Peyton, LaGrange; Clark Bennett, Taylorsville, and Mrs. Ethel Walsh, Scottsburg.

MEMPHIS

Malco led the first run attendance parade and held over for a second week "Tap Roots." State reported a strong opening with "Luxury Liner." Palace had fair business with "Fury at Furnace Creek." Warner was cheated out of its picture this week when Memphis censors banned "Rope." So Warner filled in with a double-feature of action pictures and had fair business. Ritz had good attendance with "Anna Karenina." Strand showed a double feature. . . . Mrs. W. Wright Mitchell was elected president of Better Films Council, which operates four kiddie matinees each Saturday at neighborhoods and recommends pictures for children. . . . Doak Roberts, district manager, Warner, Dallas, was a Memphis visitor. . . . J. J. Donohue, Chicago, and Duke Clark, Dallas, were visitors at Paramount. . . . Mid-south exhibitors booking on Film Row included G. K. Jameson, Bald Knob; M. C. Alpe, Crawfordsville; Roy Bolick, Kaiser; Mr. and Mrs. Frank Patterson, Junction City; Gordon Hutchins, Corning; J. J. Sharum, Walnut Ridge; Orris Collins, Paragould; A. N. Rossiem, Clarksdale; J. C. Bonds, Hernando; J. F. Adams, Coldwater; Mr. and Mrs. William Wheatley, Trimble; E. R. Gillett, Dyersburg; Amelia Ellis, Mason; Norman Fair, Somerville; Lyle Richmond, Holcomb; and C. A. Gilliland, Steele.

MIAMI

Miami's first hurricane of the season did little damage in the urban districts, but there were floods in the suburbs. Theatres had to close for a few days. There was some damage, but not too much. The Miami, Capitol and State theatres were the only ones operating. The Ace theatre was used as a hurricane shelter. . . . Frank Maury, manager

(Continued on opposite page)

(Continued from opposite page)

of Wometco's new Miracle theatre, opening soon, has selected Mel Haber, now assistant manager of the Lincoln, and Harry Krone-witz, floor manager of the Miami, for his staff. . . . The Normandy theatre's popcorn stand was blown away at the height of the hurricane. . . . WMIE officially opened last week. Mitchell Wolfson, co-owner of Wometco, is president of the corporation. . . . "Larceny," at the Miami and Lincoln, took hold of Miami this week, while "Mr. Blandings Builds His Dream House" was at the Paramount and Beach. . . . "Lulu Belle" at the Town, and "Canon City" at the Paramount made up the midnight bill of attractions. . . . "So Evil My Love" continued at the Florida and Sheridan.

MINNEAPOLIS

Theatre business is basking in a general seasonal upturn at the box office with grosses consistently running to average or better. . . . "The Search" has held through five weeks of an excellent run at the 400-seat World. . . . Stanley Kane, executive secretary of North Central Allied, said preparations are under way for a suit to recover performance fee payments made to Ascap. . . . Clem Jaunich, Delano, Minn., exhibitor who is planning a drive-in at suburban Crystal Village, said he has been threatened with "nuisance suits" to prevent his going ahead with the project. . . . Peter J. Karalis, of Minneapolis, announced plans for a 400-car drive-in at Minot, N. D., with the project set for a spring opening. Karalis recently revealed that he will build a 450-car stand at Mankato, Minn. . . . Ted Mann of Minneapolis, and associates, reported a landoffice business at the opening of their Skyline drive-in near Duluth. . . . The Minneapolis city council ignored a 3-2 opposition recommendation from its committee and granted a license for reopening of the neighborhood Vogue. Wilford Wolfson and Joe Podoloff are the new owners of the house. . . . RKO is erecting a \$200,000 house at Marshalltown, Iowa, to replace the old Capitol, destroyed by fire several years ago.

MONTREAL

"The Emperor Waltz" at Loew's is still the leader here, now in its third week. . . . "Key Largo" following close behind as far as grosses are concerned. It's at the Princess, also in its third week. . . . "A Foreign Affair" was at the Palace. . . . "Silver River" showing at the Capitol in its second week, and "Bring 'Em Back Alive" doing okay in reissue at the Orpheum. . . . "Raw Deal" showing at Imperial. . . . Canadian films received high praise at the International Documentary Film Festival staged in conjunction with the Edinburgh Drama and Music Festival. . . . Douglas Peacock, coordinator of distribution and promotion, has resigned from the National Film Board.

NEW ORLEANS

"The Babe Ruth Story," at the Saenger, headed the list of attractions at the downtown houses. "Tap Roots" was at the Orpheum. "Rachel and the Stranger" moved to the Liberty for a second week. "Pitfall" was at Loew's State. The Joy played "Big City." "The Walls of Jericho"



was at the Tudor. "Key Largo" was at the Globe. . . . M. L. Gordey has purchased the Cheney theatre, Cheneyville, from Clarence Martin. . . . Charles Waterall has purchased the Baroness at Richton, formerly owned by Mrs. W. S. Sibley. . . . Plans for a new theatre at Vicksburg have been completed by W. A. Prewitt, Jr., and Joy Houck. . . . Film Row visitors: Fred T. McLendon and Al Morgan, Union Springs; Sam Wilson, Hazelhurst; C. H. and C. B. King, Mobile; I. M. Gauthier, White Castle; Roy Pfeiffer, Baton Rouge; Neal Robinson, Crestview; Mr. and Mrs. R. H. Muse, Denham Springs.

NEW YORK

Clear, cool weather and the end of week-end traveling to resorts was reflected in box office receipts over the weekend. . . . Seven new pictures opened on Broadway this week. They were: Robert Flaherty's documentary, "Louisiana Story," at the Sutton; the James Nasser-United Artists film, "An Innocent Affair," at the Rivoli; "Hamlet," made in England with Sir Laurence Olivier, and being distributed by Universal-International, at Park Avenue; U-I's "The Saxon Charm," at the Criterion; Twentieth Century-Fox's "Cry of the City" at the Roxy; the Howard Hawks-UA Western, "Red River," at the Capitol, and Warners' "Johnny Belinda" at the Strand. . . . Robert W. Chambers, director of the Motion Picture Association's department of research, has announced that the MPA will make a biennial survey of motion picture theatres in the United States. . . . Eugene Picker, in charge of Loew's New York theatres, has made the following managerial changes: William Carrol, from the Avenue B to the Burland; Buddy Neustein from the Brevoort to the Bedford, and John O'Connor from the Bedford to the Woodside.

OKLAHOMA CITY

R. Lewis Barton, Oklahoma City circuit owner, has been named Oklahoma County polio fund director for 1949. . . . McAlester Theatres, Inc., McAlester, Okla., has filed a dissolution of its state charter. . . . John Sanders, owners of Cleveland's two theatres, has announced he will stage a free show for all members of the local football team each time they win a game. . . . Mr. and Mrs. George Clark, operators of the theatre at Hydro, closed their theatre for two nights

last week and urged everyone to attend the local fair. . . . John H. Jones has opened his Jake theatre at Shawnee. . . . Houston Theatres, Inc., Houston, Texas, has been incorporated with \$5,000 authorized capital stock by James S. Nacol, John J. Woolems and Gerald Lee Shepard.

OMAHA

Manager Larry Caplain of the RKO-Brandeis introduced something new to Omaha with a midnight show of 15 cartoons October 1. . . . R. D. Goldberg, of the circuit bearing his name, says he is considering returning to a war-time practice of some circuits: women managers. Already he has hired Mrs. Corinne Gallup, new to show business, as manager of the deluxe neighborhood, Dundee. Women "have more experience in housekeeping," he says. . . . Bill Miskell's Omaha district won the Tri-States softball championship from Herb Grove's Davenport district. . . . Charles Lorenz, recovering from a heart ailment, is out of the hospital. He is an MGM shipper. . . . Elmer Huhnke reopened the Minne Lusa after extensive remodeling. . . . Mr. and Mrs. Archie Conkling bought out the interest of their partner, Merve Neeley, in the Globe theatre, Griswold, Ia.

PHILADELPHIA

Managerial changes at Warner theatres include Dave Fishman moving from the Felton to the Lyric, Camden, N. J., to replace Hamel Fields, who left the company; Ray Rendleman going from the Lindley to the Felton, and Elmer Risley, transferred from the Grange to the Lindley. . . . For the first time in its history, Warners' Mastbaum had a sneak preview, showing "Johnny Belinda" along with the regular showing of "The Rope," which led the field in the downtown district in garnering \$35,000 for its first week. . . . Opening of the Italian film, "Angelina," marks the return of foreign films to Warners' Princess, in the center-city sector. . . . While safe-crackers escaped with approximately \$1,500 from the office of manager Jack Ehrlich at the Grant last week, the office safe at the Fans several days later proved too rugged for the thieves who tried to crack it. They settled for a typewriter and an electric fan valued at \$150. . . . Louis Wakshul, assistant manager for Paramount's Tower and Nixon, was promoted to manager of the circuit's Frankford, a key neighborhood house. . . . Everett Callow, publicity head for the Warner theatres circuit, was given a testimonial dinner at the CR Club as outgoing commander of the Variety Club's American Legion Post. . . . Harry Waxman, independent circuit head in Atlantic City, is general chairman of the Student Assistant Fund there which is staging a benefit performance at the Warner on October 10. . . . Sidney Kapner, one of the owners of the Park, is moving to the West Coast because of an ailing youngster.

PITTSBURGH

M. A. Silver, zone manager for Warner Brothers, heads the motion picture division committee in this district for the celebration of Pennsylvania Week. His aides include William J. Blatt, Joseph Feldman, Morris M. Finkel, John H. Harris, Fred Herring-ton, John J. Maloney, Perry Nathan. M. A.

(Continued on following page)

(Continued from preceding page)

Rosenberg, Bert Stearn and Saal Gottlieb. . . . The annual meeting of the Allied Motion Picture Theatre Owners will be held in the Schenley Hotel instead of the William Penn as in former years. . . . Bob Green, Film Classics booker here, has been appointed an auditor by that company. . . . "Good Sam" ran for more than three weeks in the Warner and piled up better than average grosses during its stay. It was removed to make way for "Rachel and the Stranger," and another third-weeker, "Tap Roots," was dropped at the Senator so that "Luck of the Irish" could move in from the J. P. Harris. . . . "So Evil My Love" moved from the Penn to the Ritz after a disappointing week so that "Pitfall" could be brought to that screen. . . . Leo Wayne has been named head booker at the Paramount exchange here.

SAN ANTONIO

Film fare along the Row: "Rachel and the Stranger" was at the Aztec theatre; "A Southern Yankee" played the Majestic; "The Doctor Takes a Wife," and the Cerdan-Zale fight film showed at the Empire on the weekend; "Up in Central Park" was at the Texas. . . . The Prince is being remodeled. . . . Visitors on Film Row: Mrs. Ray B. Willie, Dallas; Mickey Riley, Dallas; David Shipp, new Republic salesman for south Texas, also from Dallas; Jack Jackson, Dallas, and Richard Hill Dunlap, Berkeley, Calif. . . . New office secretary for Southern Theatre Co. here is Miss Sally Stanton.

SEATTLE

"Easter Parade" was held over into its seventh week at the Liberty, and thus became the longest run feature in Seattle since the "Jolson Story" ran 13 weeks early in 1947. The neighborhood Varsity held "The Mikado" over for its third week. . . . Effective October 1, the Los Angeles office of Altec is absorbing the Seattle branch, which will be discontinued. Jack Gregory, northwest district manager, will go to Los Angeles, and Bruce Mewborn, Seattle branch manager, will go to Cincinnati. E. R. Holcomb and John Briggs will remain in Seattle as service engineers. . . . Archie Holt has resigned as salesman for Paramount in Portland, Ore., and was taken on in the same capacity by Universal-International. . . . Chuck Reed, on the staff of Robert Woock, northwest district manager for Manley, Inc., has resigned. . . . Lois Harrison has joined the office staff at U-I. . . . Sam Shirley, formerly MGM district manager in Chicago, and now on special assignment work, was here conferring with Sam Davis, Seattle MGM branch manager. . . . Buck Tidwell, office manager for RKO, is improving from his recent illness at Doctors Hospital.

ST LOUIS

You couldn't drop a piece of confetti in the Hotel Jefferson without hitting a theatre man. The Jefferson was host to annual meetings of the Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Protective Association, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and a session of RCA theatre equipment sales representatives. The meetings ran from

Sept. 25-30. . . . If any visitors found time to drop in at the first run houses, the new fare included "Rachel and the Stranger" at the Ambassador, "Feudin', Fussin' and Fightin'" at the Fox, and "Luxury Liner" at Loew's State. . . . Two new St. Louis drive-ins beat the weather deadline and got operations under way this past week. The 1,000-car North Drive-In opened a rain-or-shine schedule with "It's a Pleasure." The North Drive-In is the first in the northern suburbs, and is owned by Fred Wehrenberg, Paul Krueger, and the Kaimann brothers. It raises the Wehrenberg drive-in interests to three, all opened or purchased this season. . . . The other new drive-in is Henry Hallows's Airway near the St. Louis Airport in the northwestern suburbs. The Airway is also a 1,000-car "house" with an additional 1,000 seats.

TORONTO

The leading grosser of the week among Toronto first run theatres proved to be "Beyond Glory" at the Famous Players' Imperial, with "Rachel and the Stranger" doing nicely at Shea's theatre with the female trade. The new Odeon-Toronto continued with its first feature, "Oliver Twist," which held up well for its third week, while "Life With Father" remained a second week at the Tivoli and Eglinton at regular prices. "The Search" was playing a second week at the Victoria and Nortown theatres. An unusual single bill at the Danforth and Fairlawn: J. Arthur Rank's Technicolor record of the Olympic Games, which played to more than average business. "Henry V" had a run at regular prices at the Hollywood and Capitol in suburban New Toronto to get in ahead of the local premiere of "Hamlet," which is scheduled to open the Odeon Hyland late in October, the two theatres being units of the Allen circuit. "The Lost One" remained for a second week at the International. . . . The Ontario censor board has graded five pictures as adult entertainment: "Money Madness," "Deadlier Than the Male," "Lulu, Belle," "The Rope" and "Shed No Tears."

VANCOUVER

A suburban theatre in a Quonset hut is being erected in the Oak Bay district of Victoria at a cost of \$25,000. Theatre will seat 450 people. . . . Famous Players made the following changes in their local setup when Tunny Morrison resigned as manager of the Victoria Road theatre; Frank MacKenzie, assistant manager of the Orpheum, succeeds Morrison; Mac Smee, from the Strand, takes over as assistant at the Orpheum; Ross Jenkins, formerly with Theatre Confections, succeeds Smee at the Strand as assistant to manager Jack Randall. Strand and Orpheum are first run spots. . . . First run business was on the light side. Best were "On an Island with You," Capitol; "Man-Eater of Kumaon," second week at the Plaza, and "So Evil My Love," at the Strand. . . . Max Sheine, Eagle Lion booker, has left for Toronto, having been promoted to salesman.

WASHINGTON

Business was fairly good, with holdovers reported as follows: "Good Sam," third week at RKO Keith's, and "Rope," second week at the Warner. New openings in-

cluded: "An Innocent Affair," at Loew's Capitol; "Forever Amber," at Loew's Palace at popular prices; "One Night of Love," reissue at Warner's Metropolitan, and a double feature, "Rose of Washington Square" and "Slave Ship," at Loew's Columbia. . . . New associate members at Variety Club Tent No. 11 are Jack Kehoe and Nicholas Frederick. New resident members include: Thomas I. Martin, Maurice B. Mitchell and Douglass H. Covington. . . . Barbara Weber, transferred from Loew's in Pittsburgh, is the newest addition to the MGM contract department. . . . Variety Club's board of governors will meet on October 11. . . . The local Variety Club tent had one of the most active weeks in its history, with the following activities crammed into seven days: September 13, charity boxing match; September 16-18, mid-year conference of Variety Clubs, International; September 18, Humanitarian Award Dinner for George C. Marshall; September 19, annual charity football game in Baltimore—plus active work on the Welfare Awards Drive. Interspersed were luncheons, cocktail parties, dinners and meetings.

Savini Signs for 3 Italian Films

Robert M. Savini, president of Astor Pictures Corp., has signed a deal for three pictures to be produced in Italy by Dr. Alexis Pantaleoni and F. H. Fodor. They will produce "Children of the Sun," "Pocohontas" and "Danger Point."

A deal is now pending whereby Mr. Savini hopes to acquire a screenplay or an original opera based on Shakespeare's "As You Like It," for which the music and score already have been written by Florence Wickham. Should this deal be completed, the picture will be the fourth to be made in Italy for Astor. American casts and directors will be used in all the Italian pictures.

The deals were signed during Mr. Savini's recent 10-week Hollywood visit. He returned to New York from the coast last week, bubbling with optimism.

"Never in all the happy years I've spent in the film business have I been so optimistic as I am today," Mr. Savini told the trade press.

He contends that not in the past decade has the future been so bright for the independent distributor and exchange man.

Twentieth Century-Fox Sets Two Premieres

Thursday's world premiere of "Apartment for Peggy" at the Fox theatre in Detroit, was the first of several to be staged by Twentieth Century-Fox during the Spyros P. Skouras 35th Anniversary Celebration, Charles Schlaifer, director of advertising and publicity, has announced. The second on the schedule is the November 4 premiere of "The Snake Pit," to be held at the Rivoli in New York. Stars of "Peggy," and producer George Jessell were to attend the Detroit opening.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 77—Truman-Dewey presidential campaign in California, Illinois and Iowa. . . . UN pays homage to Count Bernadotte. . . . Hurricane lashes Florida. . . . Paris opera ballet helps mark New York Golden Jubilee fashion show. . . . Big bomber carries tiny jet plane. . . . Marcel Cerdan new middleweight champ. . . . Flying daredevil.

MOVIETONE NEWS—Vol. 31, No. 78—Berlin crisis turned over to UN. . . . Presidential campaign. . . . Air Force reunion in New York. . . . Football: Notre Dame-Perdue; Army-Villanova; Navy-California.

NEWS OF THE DAY—Vol. 20, No. 207—Truman vs. Dewey. . . . Swiss air force keeps on the alert. . . . N. Y. Jubilee. . . . Fashion parade. . . . Hurricane roars past Miami. . . . Coast Guard in heroic sea rescue. . . . Marcel Cerdan, new champ. . . . Stunt crash-landing in circus thriller. . . . Boston Variety Club wins national award.

NEWS OF THE DAY—Vol. 20, No. 208—Greatest UN crisis as East-West split on Berlin issue. . . . The political campaign. . . . Stars shine at Air Force show. . . . Football.

PARAMOUNT NEWS—No. 10—Winds on rampage; \$25,000,000 loss as hurricane rips Florida. . . . Marcel Cerdan, new champ. . . . Count Bernadotte's body flown home. . . . Truman and Dewey campaign. . . . New aircraft carries jet-plane.

PARAMOUNT NEWS—No. 11—AAF reunion. . . . Last rites for Bernadotte. . . . Football.

UNIVERSAL NEWS—No. 181—Dewey and Truman hit the trail. . . . News in brief: Greek kids' camp; parade in Mexico; Bernadotte; the hurricane. . . . Aviation in the news; new jet plane, air circus, air show.

UNIVERSAL NEWS—No. 182—Truman and Dewey tour West. . . . Children's hands across the border. . . . Wing-ding for air vets. . . . Football.

WARNER PATHE NEWS—No. 12—Truman and Dewey. . . . Air news. . . . Bernadotte. . . . Florida hurricane. . . . Sports. . . . Great Americans: Capt. Lawrence.

WARNER PATHE NEWS—No. 13—Truman and Dewey. . . . UN: Berlin. . . . Air Force show. . . . Football.

TELENEWS DIGEST—Vol. 11, No. 39—UN assembly convenes. . . . Malaya: martial law. . . . Germany: the case of Ilse Koch. . . . Philippines: islanders flee volcanic fire. . . . Sweden: parliamentary elections. . . . Hurricane in Havana. . . . Remington charges spy queen lied. . . . Cutter *Bib* in new sea rescue. . . . Army reveals latest jets. . . . Canine capers. . . . Cranberry Bounce—new dance step. . . . New invention smooths sailing. . . . Army trims Villanova. . . . Vienna: soap box derby.

Toland, 46, Dies; Was Cameraman

Gregg Toland, 46, cameraman on numerous big productions, died suddenly in Hollywood September 28, apparently of a heart attack. Mr. Toland, who began his career as an office boy for Fox Films, won an Oscar for "Wuthering Heights" and considerable critical praise for filming such productions as "The Best Years of Our Lives," "Citizen Kane," "The Grapes of Wrath," "Intermezzo," "Dead End" and "The Little Foxes." He completed his last film, Samuel Goldwyn's "Enchantment," two weeks ago. Mr. Toland started as a cameraman at the Fox studios; later was under contract to Mr. Goldwyn for a number of years. Recently he had filmed productions for David O. Selznick, RKO, MGM and Mr. Goldwyn.

Leo White

Leo White, 68, a veteran character actor, died September 20 in Hollywood of a heart attack. He appeared in literally dozens of pictures, beginning his film career opposite Wallace Beery in his early comedies, and continuing through "Casablanca."

FIRE PREVENTION-A REMINDER



HOW TO FIGHT a fire . . . and, especially, how to use that fire extinguisher. At the Modesto, in Modesto, Cal., employees are instructed by the local fire department in the handling of the extinguisher. The whole show is a reminder to the exhibition world of Fire Prevention Week, October 3-9. Last year 1,100 theatres were damaged or destroyed by fire and suffered losses estimated at more than \$2,000,000.

Warren William, 53, Dies; Veteran Screen Actor

Warren William, 53, veteran film actor and in recent years the suave sleuth of dozens of mystery pictures, died at his home at Encino, Cal., September 24. He had been ill for several years and death was attributed to multiple myeloma, a blood disease, complicated by pneumonia. After a career in stock companies and in the legitimate theatre, Mr. Williams went to Hollywood in 1932. During the past decade he starred and featured in more than 60 pictures, notably the Earl Stanley Gardner mysteries and the "Lone Wolf" series. He is survived by his wife, the former Helen Nelson of New York.

F. E. Adams, British Industry Veteran

F. E. Adams, 70, British industry veteran, died September 17 at Matlock Bath Spa, Derbyshire. Mr. Adams had a considerable hand in the formation of Provincial Cinematograph Theatres, one of the principal groups ultimately absorbed into the present Gaumont-British combine. He became managing director of PCT in 1918 and remained in that office until 1924, when he resigned due to ill health. Earlier he had been a successful exporter of English-made films to the United States.

Noah Reynolds

Noah Reynolds, who entered the industry in 1907, died September 19 at his home in Philadelphia. He was connected first with the Lubin Studios and later with the McCurdy Film Co. For the past several years, he was an employee at Universal in Philadelphia. Surviving are his wife, a daughter, and two sisters.

Ask Legislation For Divorcement

The House Small Business Committee, conducting hearings at Minneapolis last week, was asked for legislation that would divorce production and exhibition interests.

Stanley D. Kane, counsel for North Central Allied, testified before the committee September 20 and charged that despite the decisions in the Paramount anti-trust suit, independent exhibitors in the Minneapolis area were still forced to take tie-in sales.

"To get one good picture," he said, "they must take three or four dogs."

Mr. Kane cited a Faribault, Minn., operator, who, he said, refused to buy Paramount product following a dispute. Then, Mr. Kane testified, Paramount "plastered the town" with advertisements of its latest pictures which the exhibitor refused to exhibit.

"Complete divorcement," Mr. Kane stated, "would make a free and open market which would improve the quality of the product."

Legion of Decency Reviews Nine New Productions

The National Legion of Decency has reviewed nine new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were: "Girl of the Canal," "I Surrender Dear," "Night Time in Nevada" and "Sheriff of Medicine Bow." In Class A-II, unobjectionable for adults, were: "Corridor of Mirrors," "Johnny Belinda" and "Out of the Storm." The following were placed in Class B, objectionable in part: "No Minor Vices," because of "light treatment of marriage," and "Winner Take All," because of "suggestive sequence and costume."

FROM THE FIELD

David Harris, *The Herald's* circulation director, travelling in the interior, reports in correspondence from Erie, Pennsylvania:

The average exhibitor need not fear a box office bust in the immediate future. Hotels, where the situation is still very tight, and restaurants, where they seem to think a slice of ham is of more value than a dollar bill, push people around and get fancy prices, even from the natives. The customers seem to enjoy being clipped.

Much venture capital seems to be coming into exhibition, due to the changing complexion of the business. A case in point:

Batavia, N. Y., for many years a closed town, sold to Warners by Dipson, now boasts two new theatres, one built about 11 months ago by the Dipson interests, the other a recently opened de luxer costing about \$750,000, built and being operated by newcomers in this business, Mancuso Bros., who also have all the General Motors dealerships in the town besides bowling alleys, bars and grills, and what have you.

In western New York business is off about 10 per cent below 1947, which was an extremely good year. Smart exhibitors are not complaining but do point out that admission prices are not in line with today's dollar. First runs average about 60c, tax included. Subsequent runs about 30c, including tax.

About venture capital again, a newcomer from Pennsylvania just opened a new theatre at Vestal, N. Y., at a cost of over \$150,000 for 600 seats. Theatre is located on Highway 17, 5 miles west of Binghamton, surrounded by a large new drive-in theatre and 6 other houses in Endicott and Johnson City, not forgetting Binghamton.

The most interesting feature of these new operations is the fact that these newcomers are by-passing their branch managers and taking their story to the sales managers in New York. If they don't get results at the home office, next stop—Washington, D. C.

The new theatres are beginning to take their toll from the older established houses. The older ones are beginning to spruce up. Exhibitors are beginning to really buy equipment.

James R. Grainger Sales Drive Started by Republic

Celebrating the tenth anniversary of his association with Republic, the James R. Grainger 10th Anniversary Drive was inaugurated Monday, and will continue through December 31, it was announced by co-captains Edward L. Walton, assistant general sales manager, and Walter L. Titus, Jr., division manager. Cash prizes are to be awarded for the best showings.

New Drive-In Opens

Ground has been broken at Jacksonville, Fla., for the building of a \$250,000 outdoor theatre, the Normandy Outdoor Twin Theatre. Capacity will be 1,700 automobiles and there will be enclosed seating facilities for an additional 1,000 customers. The theatre has two screens, placed back to back.

Short Product in First Run Houses

NEW YORK—Week of September 27

ASTOR: Haredevil Hare.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram

CAPITOL: Half-Pint Pygmy.....MGM
Fabulous Fraud.....MGM
Feature: Luxury Liner.....MGM

CRITERION: Scrub Me, Mama.....Universal
River Melodies.....Universal
Diving Champions.....Columbia
Feature: The Saxon Charm.....Universal

GLOBE: Foghorn, Leghorn.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: The Rope.....Warner Bros.

MUSIC HALL: Three Little Pigs.....RKO
Feature: Good Sam.....RKO

PARAMOUNT: Gypsy Holiday.....Paramount
Her Favorite Pools.....Paramount
Feature: Sorry, Wrong Number.....Paramount

RIVOLI: Big Sister Blues.....Paramount
Campdown Races.....Paramount
Feature: An Innocent Affair.....UA

ROXY: The Hard Boiled Egg...20th Cent.-Fox
Football Finesse.....20th Cent.-Fox
Feature: Cry of the City.....20th Cent.-Fox

STRAND: Roaring Wheels.....Warner Bros.
So You Want To Be a Politico..Warner Bros.
Rattled Rooster.....Warner Bros.
Feature: Life With Father.....Warner Bros.

CHICAGO—Week of September 27

APOLLO: Heavenly Daze.....Columbia
Feature: Northwest Stampede.....Eagle Lion

GRAND: Pixie Picnic.....UA
Strikes to Spare.....RKO
Feature: Larceny.....Univ.-Intl.

PALACE: Superman.....Columbia
Don't Hook Now.....UA
Unfinished Business.....Monogram
Feature: Rachel and the Stranger.....RKO

STATE LAKE: So You Want To Be a Detective
Warner Bros.
Her Favorite Pools.....Paramount
Feature: Walk a Crooked Mile.....Columbia

Indian Theatre Director Studying U. S. Television

F. H. Sidhwa, managing director of Globe Theatres, Ltd., Bombay, India, has arrived in New York to study U. S. television developments and Hollywood production. Meeting the trade press last week, Mr. Sidhwa said there was little prospect of television being introduced in India for "several years," but he wished to study the medium for his country. Mr. Sidhwa is a pioneer Indian exhibitor. He opened his first theatre in Rangoon in 1911 and still operates that house. He has two others in Bombay, two in Madras and one each in Calcutta and Bangalore. He plays about 35 weeks of U. S. product in most of his theatres. Only one of his houses uses native product.

Industry Providing 51 Yeshiva Scholarships

To mark the opening of the 51st year of Yeshiva University, New York City, the Motion Picture Industry Scholarship Fund will provide 51 scholarships for needy students during the 1948-49 school year, it was announced last week by G. S. Eyssell, president of Radio City Music Hall and chairman of the drive for the fund. Members of Mr. Eyssell's committee included: Barney Balaban, Nate Blumberg, Jules W. Catsiff, Irving H. Greenfield, Monroe Greenthal, Dan Michalove, Charles Moskowitz, Charles D. Prutzman, Harold Rodner, Sam Rosen, Abe Schneider, George P. Skouras and George J. Schaefer.

Sack Has Limited Rights

Sack Television Enterprises has been given permission to accept television bookings for "Woman Speaks" in territories not already covered by Film Studios of Chicago, the latter company has announced. Sack has not acquired the national television distribution rights as previously reported.

"Ruth" Business Refutes Critics

Except in a few spots such as New York, people pay comparatively little attention to the professional newspaper critics, a circumstance evidenced strongly in the case of "The Babe Ruth Story," Edward Morey, vice-president in charge of sales for Monogram-Allied Artists, said in New York last week.

"Our picture is a natural for the broad masses who made an idol out of the Babe," Mr. Morey said. "The critics try to find fault with the technical part of a production. The public is not interested in these aspects of picture-making. It wants to be entertained. To the public Ruth is a kind of hero and that is the way we portray him in the film. The critics want reality and so some of them slammed the picture."

According to Mr. Morey the film so far has had some 300 bookings and is doing "sensational" business. The only spot where business has apparently been affected by adverse critical reaction is New York. Here the picture has been playing the Astor theatre. It is in its ninth week. Mr. Morey sees cheer ahead when the film goes to the neighborhoods about November 1. "This is a natural for the neighborhood house," he said. Monogram has more prints of "The Babe Ruth Story" in circulation than of any other previous film.

Theatre Roof Collapses In Berlin, Killing 18

The roof of the 366-seat Pamet Kino theatre in the American sector of Berlin collapsed Sunday night, killing 18 Germans and seriously injuring nine others. That sector of Berlin was extensively bombed during the war and the theatre roof might have been weakened then, it was said.

Safety Stock Now Ready for Studio

The Eastman Kodak Company, Rochester, N. Y., has advised the industry it is ready for an immediate switch to the limited use of only non-inflammable film in the west coast studios. Edward P. Curtis, Kodak vice-president, announced the company's step at a meeting in New York of representatives of the Motion Picture Association.

Mr. Curtis said Kodak is prepared to supply the industry with a new type of safety film for what is known as "dailies." That is the film used in printing from the negative shot in the studios, as distinguished from the release prints distributed to theatres. He said the company is working on the development of safety film for release prints also, but that is "very much of a future operation."

"Currently," Mr. Curtis said, "we have started manufacturing non-inflammable film for use in the daily prints in the Los Angeles area studios and are completing necessary changes in coating machines and equipment. The eventual use of safety film throughout the motion picture industry would involve important changes in our equipment at Kodak Park and it would also involve certain changes in our equipment at Tennessee Eastman Corporation at Kingsport, Tenn."

Mr. Curtis said other manufacturers also

will supply non-inflammable film for studios. Kodak has supplied certain special types of non-inflammable films for more than 20 years for use in industrial and other non-theatrical exhibition of motion pictures, Mr. Curtis said.

Columbia's Directors Pass Common Stock Dividend

The board of directors of Columbia Pictures last week announced that although tentative figures for the fiscal year ended June 30, 1948, showed a net profit after taxes and preferred dividend requirements, nevertheless because of "unsettled conditions now prevailing in the motion picture industry, particularly with respect to foreign operations, it has deemed it desirable to take no action on the payment of a cash dividend on its common stock at this time."

Winter Garden Closes

The Winter Garden theatre on Broadway, New York, which has been operated for first run product by Universal-International for the past three years, closed last weekend, with the expiration of the lease. The house will revert to stage productions.

"Red Shoes" for Washington

"The Red Shoes," the Eagle Lion British release, will open the National theatre in Washington, D. C., October 14, when that former legitimate house is turned into a picture theatre.

Six New Houses Are Announced

Plans for the erection of four theatres, and the beginning of construction of two more were announced this week.

Ground has been broken in Jacksonville, Fla., for a \$250,000 outdoor theatre to be called the Normandy. Built by the newly-formed Tropical Drive-In Theatres, Inc., the theatre's capacity will be 1,700 cars, or an estimated 6,800 persons, plus a special enclosed seating area which will handle an additional 1,000 persons. At Davis, Cal., work has started on an 800-seat theatre built by James Stephens, representing the Davis Theatre Corporation. The estimated cost is \$150,000.

Plans for a 500-car drive-in theatre to be located near Manitowoc, Wis., have been announced by Roger Reinert and Richard Bosman. The open air theatre will cost about \$100,000 and will be called the Cool City Drive-In theatre.

Other building plans announced were: A 600-seat theatre at Catskill, N. Y., by Samuel E. Rosenblatt, operator of the Grand and Strand theatres in Watervliet and the Lake at Lake George; a theatre and farmers' market project at Compton, Cal., by Eugene Rector, costing \$550,000, and a 700-seat theatre at Bakersfield, Cal., to be built by Manual J. Carnakis and to cost about \$100,000.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING



TRIPLE THREAT

*Starring the greatest array of
"pro" football talent ever assembled...*

with

RICHARD CRANE • GLORIA HENRY

and announcers

HARRY WISMER • TOM HARMON • BOB KELLEY

Filmed with the cooperation of the NATIONAL FOOTBALL LEAGUE

Original screenplay by Joseph Carole, Don Martin

Directed by JEAN YARBROUGH • Produced by SAM KATZMAN

I SURRENDER DEAR

featuring **GLORIA JEAN • DAVID STREET**

and introducing

THE DISC JOCKEYS

Jack Eigen • Dave Garraway • Peter Potter

Original screenplay by M. Coates Webster • Additional Dialogue by Hal Collins

Directed by ARTHUR DREIFUSS • Produced by SAM KATZMAN

RUSTY LEADS THE WAY

with

Ted DONALDSON • Sharyn MOFFETT • John LITEL • Ann DORAN

Screenplay by Arthur Ross • Story by Nedrick Young

Directed by WILL JASON • Produced by ROBERT COHN

Charles STARRETT • Smiley BURNETTE as The Durango Kid The West's No. 1 Comic EL DORADO PASS

with **ELENA VERDUGO • STEVE DARRELL**
SHORTY THOMPSON and his SADDLE ROCKIN' RHYTHM

Original screenplay by Earle Snell

Directed by RAY NAZARRO • Produced by COLBERT CLARK

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Canadian Gross For 1947 Totals

\$220,714,785

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GOOD SAM (RKO)

Intermediate Report:

Total Gross Tabulated **\$571,800**
Comparative Average Gross **584,900**
Over-all Performance **97.7%**

BALTIMORE—Town, 1st week	111.6%
BALTIMORE—Town, 2nd week	93.7%
BALTIMORE—Town, 3rd week	64.2%
BUFFALO—20th Century, 1st week	115.0%
BUFFALO—20th Century, 2nd week	83.4%
BUFFALO—20th Century, 3rd week	63.1%
CINCINNATI—RKO Albee	94.4%
CINCINNATI—RKO Shubert, MO 1st week	116.6%
CLEVELAND—RKO Palace, 1st week	89.4%
CLEVELAND—RKO Palace, 2nd week	68.8%
KANSAS CITY—Orpheum, 1st week	180.1%
(DB) Dragnet (SG)	
KANSAS CITY—Orpheum, 2nd week	126.1%
(DB) Dragnet (SG)	
LOS ANGELES—Hillstreet, 1st week	115.1%
LOS ANGELES—Hillstreet, 2nd week	95.5%
(DB) The Gentleman From Nowhere (Col.)	
LOS ANGELES—Hillstreet, 3rd week	78.6%
(DB) The Gentleman From Nowhere (Col.)	
LOS ANGELES—Pantages, 1st week	130.9%
LOS ANGELES—Pantages, 2nd week	101.1%
(DB) The Gentleman From Nowhere (Col.)	
LOS ANGELES—Pantages, 3rd week	89.2%
(DB) The Gentleman From Nowhere (Col.)	
MINNEAPOLIS—RKO Orpheum, 1st week	119.0%
MINNEAPOLIS—RKO Orpheum, 2nd week	99.2%
NEW YORK—Music Hall	103.4%
(SA) Radio City Music Hall Presentation	
OMAHA—RKO Brandeis, 1st week	132.4%
OMAHA—RKO Brandeis, 2nd week	106.7%
PHILADELPHIA—Stanley, 1st week	97.4%
PHILADELPHIA—Stanley, 2nd week	82.2%
PHILADELPHIA—Stanley, 3rd week	67.9%
PITTSBURGH—Warner, 1st week	123.7%
PITTSBURGH—Warner, 2nd week	99.0%
PITTSBURGH—Warner, 3rd week	99.0%
SAN FRANCISCO—Golden Gate, 1st week	82.6%
SAN FRANCISCO—Golden Gate, 2nd week	77.6%

THE BABE RUTH STORY (AA)

Intermediate Report:

Total Gross Tabulated **\$539,700**
Comparative Average Gross **586,200**
Over-all Performance **91.8%**

ATLANTA—Fox	129.8%
ATLANTA—Roxy, MO 1st week	129.0%
BALTIMORE—Town, 1st week	126.7%
BALTIMORE—Town, 2nd week	108.9%
BALTIMORE—Town, 3rd week	93.7%
BALTIMORE—Town, 4th week	62.5%
BOSTON—RKO Memorial, 1st week	111.6%
(DB) Devil's Cargo (FC)	
BOSTON—RKO Memorial, 2nd week	107.1%
(DB) Devil's Cargo (FC)	
BOSTON—RKO Memorial, 3rd week	102.6%
(DB) Devil's Cargo (FC)	
CINCINNATI—RKO Palace	118.5%
CINCINNATI—RKO Lyric, MO 1st week	100.0%
KANSAS CITY—Tower	110.6%
KANSAS CITY—Uptown	120.0%
KANSAS CITY—Esquire, MO 1st week	100.0%
LOS ANGELES—Warner Downtown	122.3%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—Warner Hollywood	134.7%
(DB) The Return of Wildfire (SG)	
LOS ANGELES—Warner Wilshire	130.6%
(DB) The Return of Wildfire (SG)	
MINNEAPOLIS—State	117.6%
MINNEAPOLIS—Lyric, MO 1st week	100.0%
NEW YORK—Astor, 1st week	127.9%
NEW YORK—Astor 2nd week	80.8%
NEW YORK—Astor, 3rd week	67.3%

NEW YORK—Astor, 4th week	67.3%
NEW YORK—Astor, 5th week	60.6%
NEW YORK—Astor, 6th week	63.9%
NEW YORK—Astor, 7th week	58.9%
NEW YORK—Astor, 8th week	53.8%
OMAHA—Orpheum	86.7%
(DB) Winner's Circle (20th-Fox)	
OMAHA—Omaha, MO 1st week	102.4%
(DB) Winner's Circle (20th-Fox)	
PHILADELPHIA—Mastbaum, 1st week	117.0%
PHILADELPHIA—Mastbaum, 2nd week	87.3%
PHILADELPHIA—Mastbaum, 3rd week	50.8%
PITTSBURGH—Stanley, 1st week	128.5%
PITTSBURGH—Stanley, 2nd week	92.8%

LUXURY LINER (MGM)

First Report:

Total Gross Tabulated **\$327,700**
Comparative Average Gross **338,100**
Over-all Performance **97.8%**

BOSTON—Orpheum	102.6%
(DB) Gentleman From Nowhere (Col.)	
BOSTON—State	110.0%
(DB) Gentleman From Nowhere (Col.)	
CHICAGO—United Artists, 1st week	89.9%
CHICAGO—United Artists, 2nd week	68.7%
CINCINNATI—RKO Grand, 1st week	126.3%
CINCINNATI—RKO Grand, 2nd week	68.4%
CLEVELAND—Loew's State	100.5%
NEW YORK—Capitol, 1st week	105.8%
(SA) Gene Krupa's Orchestra	
NEW YORK—Capitol, 2nd week	81.6%
(SA) Gene Krupa's Orchestra	
PHILADELPHIA—Boyd, 1st week	142.1%
PHILADELPHIA—Boyd, 2nd week	112.3%
PHILADELPHIA—Boyd, 3rd week	71.0%

MR. PEABODY AND THE MERMAID (U-I)

First Report:

Total Gross Tabulated **\$192,100**
Comparative Average Gross **204,300**
Over-all Performance **94.0%**

BALTIMORE—Keith's	81.7%
CINCINNATI—Keith's, 1st week	108.6%
CINCINNATI—Keith's, 2nd week	76.0%
KANSAS CITY—Tower	63.7%
KANSAS CITY—Uptown	72.5%
LOS ANGELES—Guild, 1st week	114.7%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Guild, 2nd week	81.9%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Iris, 1st week	117.1%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Iris, 2nd week	78.1%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Ritz, 1st week	112.9%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Ritz, 2nd week	86.0%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Studio, 1st week	123.0%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—Studio, 2nd week	84.6%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—United Artists, 1st week	115.7%
(DB) Daredevils of the Clouds (Rep.)	
LOS ANGELES—United Artists, 2nd week	69.4%
(DB) Daredevils of the Clouds (Rep.)	
NEW YORK—Winter Garden, 1st week	149.0%
NEW YORK—Winter Garden, 2nd week	93.1%
NEW YORK—Winter Garden, 3rd week	55.9%
PITTSBURGH—Fulton	68.4%
SAN FRANCISCO—Orpheum	109.8%
TORONTO—Uptown	90.1%

The 1,693 motion picture theatres in Canada earned \$62,278,573 in 1947, excluding amusement taxes which amounted to \$16,375,226. Paid admission for the year totaled \$220,714,785. These are figures released by the Canadian Government last week in an advance preliminary report on theatre business.

The 472 theatres in Ontario led all others in receipts, earning \$26,483,044, with amusement taxes there totaling \$5,977,181 and paid admissions \$93,137,140.

Earnings, not including taxes, elsewhere in Canada were as follows: (Number of theatres are in brackets): Quebec, \$13,919,917 (319); British Northwest territories, \$7,055,066 (172); Alberta, \$3,707,668 (178); Manitoba, \$3,526,223 (146); Saskatchewan, \$2,890,727 (254); Nova Scotia, \$2,666,189 (79); New Brunswick, \$1,773,904 (59); Prince Edward Island, \$255,835 (14).

Amusement taxes follow: Quebec, \$4,743,498; British Columbia, \$1,724,085; Alberta, \$1,046,424; Manitoba, \$864,826; Nova Scotia, \$771,857; Saskatchewan, \$624,372; New Brunswick, \$547,691; Prince Edward Island, \$75,292.

Paid admissions were as follows: Quebec, \$48,864,876; British Columbia, \$24,062,010; Manitoba, \$13,054,600; Alberta, \$12,809,597; Nova Scotia, \$10,683,793; Saskatchewan, \$10,155,603; New Brunswick, \$7,027,133; Prince Edward Island, \$920,033.

Famous Players Open New St. John House

The Paramount, St. John, N. B., was formally opened by Famous Players Canadian Corporation September 21. Seating capacity is 1,392 in auditorium and stadium, the latter being available for smoking, and with special exhaust system separate from the building's air conditioning. This is the first theatre in the Maritime Provinces with a section for smoking. There are 550 seats in this section, elevated at the rear of the auditorium. The price for the section is 50 cents, nights, which is six cents more than for the auditorium. All of the proceeds from opening night were donated to the Canadian Legion charity fund. Harrison Howe has been named manager.

MPAA To Make Theatre Census Biennially

A census of the motion picture theatres in the U. S. will be made biennially by the Motion Picture Association, according to present plans of the Association, it was announced last week by Robert W. Chambers, director of the department of research. This department completed only recently its first official theatre survey.

//WHAT THE PICTURE DID FOR ME//

Columbia

BLONDIE'S ANNIVERSARY: Penny Singleton, Arthur Lake—Generally speaking, Blondie is popular, but this didn't take in Wheatley. Personally, I think they are crazy. Played Thursday-Saturday, Sept. 16-18.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

BLONDIE'S ANNIVERSARY: Penny Singleton, Arthur Lake—Good down-to-earth entertainment. They all went for this in a big way, although our neighboring houses didn't do so well. This was perfect.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOWN TO EARTH: Larry Parks, Rita Hayworth—These fantastic features certainly don't please my patrons. Beautiful Technicolor and a good cast helped some. Played Monday, Tuesday, Aug. 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PHANTOM VALLEY: Charles Starrett, Virginia Hunter—The Durango Kid pictures with the greatest comic in Westerns, Smiley Burnette, are always welcomed by our patrons. Played Friday, Saturday, Sept. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SIX-GUN LAW: Charles Starrett, Smiley Burnette—A very good Western for Friday and Saturday trade. Played Friday, Saturday, Sunday, Aug. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—This is a good show that was enjoyed by all. But they did not come out the second night. Played Wednesday, Thursday, Sept. 15, 16.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—Just a fair picture, rather cute. Good only for a double bill. Acting poor. The box office was only fair. Played Friday, Saturday, Sept. 17, 18.—Albert Hefferan, Crown Theatre, Marne, Mich.

Film Classics

ELEPHANT BOY: Native Cast—A good jungle picture that is suitable for the entire family. It will gross all right. Played Friday, Saturday, Sept. 17, 18.—Albert Hefferan, Crown Theatre, Marne, Mich.

Metro-Goldwyn-Mayer

B. F.'S DAUGHTER: Barbara Stanwyck, Van Heflin—A well done picture for the adult trade. Well received. Play midweek if possible. Box office good. Played Sunday, Monday, Sept. 12, 13.—Albert Hefferan, Crown Theatre, Marne, Mich.

B. F.'S DAUGHTER: Barbara Stanwyck, Van Heflin—This was a good show that was disappointing at the box office. It has some comedy and some mystery, but they just didn't jell. Played Sunday-Tuesday, Sept. 12-14.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

B. F.'S DAUGHTER: Barbara Stanwyck, Van Heflin—Too heavy for most small towns. Most of the action was saved until the end. To my surprise it was pleasing to every one. Played Sunday, Sept. 5.—James C. Balkcom Jr., Gray Theatre, Gray, Ga.

DARK DELUSION: Lucille Bremer, James Craig—Very good. James Craig deserves top roles. He can handle them. This picture pleased everyone and the word-of-mouth brought in extra business. Lionel Barrymore is still tops. Played Sunday-Wednesday, Aug. 29-Sept. 1.—Stanley Lambert, Logan Theatre, Chicago, Ill.

HOMECOMING: Clark Gable, Lana Turner—Did fair in spite of the fact that a softball tournament was on. If Gable keeps up at the pace he set in this show he will be tops again. Played Sunday, Monday, Aug. 22, 23.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HOMECOMING: Clark Gable, Lana Turner—When I wrote on Gable's last picture, "The Hucksters," and gave it "down the country," I received a letter from a "damn Yankee" in New York State stating how backward we must be in Gray, Ga., not to appreciate such a wonderful picture. I refused to answer his letter, considering the location and the source from which it came. As most everyone knows, the critics and non-critics gave it the devil. This time, I'm proud to say that "Homecoming" was truly a homecoming for Gable. Not since "Gone With the Wind" has he had a good part or picture. Gable was giving his all in this great MGM feature. Played Wednesday, Thursday, Aug. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—Good musical with what it takes to draw them in. Did O.K. Played Sunday, Monday, Aug. 15, 16.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—The country people seem to know when a good musical is in town. After the bad taste of "The Pirate" the week before I was doubtful it would draw. The water scenes were beautiful and most spectacular. This picture has a fine cast. Jimmy Durante's songs were super. Played Wednesday, Thursday, Sept. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PIRATE, THE: Judy Garland, Gene Kelly—Now this is really mush. No entertainment value at all. If there was a plot, I didn't get it. The few who came walked out cussing me. Played Wednesday, Thursday, Sept. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PIRATE, THE: Judy Garland, Gene Kelly—Poorest vehicle ever made in color by anyone. Miss Garland doesn't sing; she hollers, and the people do the same thing on the way out. There is one good number, but you have to wait about an hour and forty minutes to get it as it is at the end. Played Friday, Saturday, Sept. 4, 5.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—Very well done. Miss Hepburn and Tracy were never better. Very well attended. Spencer's speech was excellent. Played Tuesday, Wednesday, Aug. 10, 11.—John D. Mont, Beacon Theatre, Long Island City, New York.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—What wonderful possibilities this feature possessed. First, a good title; second, an excellent cast; third, it was in Technicolor. As it turned out, it was stupid. Walkouts continued throughout. I think the entire cast was miscast. Played Monday, Tuesday, Aug. 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—A light, airy musical comedy in Technicolor that failed us at the box office. Opinions were varied. Some for and some against; mostly against. This is the first for a long time from Metro that failed to click. Played Sunday, Monday, Sept. 5, 6.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—A fair musical show in Technicolor, but business was poor. Mickey Rooney seems to have lost his draw. Played Wednesday, Thursday, Sept. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Brenda Joyce—Here is a reissue that did more business than most of the new product, including "Tarzan and the Mermaids," which was a disappointment because of the absence of Boy and the lions and tigers. Play this one and go to town. Played Friday, Saturday, Sept. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—A nice musical show in color which did average business. Played Wednesday, Thursday, Aug. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—If Paramount makes many more of these, they had better quit. It is poor. Played Tuesday, Wednesday, Aug. 17, 18.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—No good. Business off. The "venture in suspense" turned out to be just another "who-dunit" with everyone but the cast knowing who, why and when. Highly oversold in this community. Played Friday, Saturday, Sept. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

BIG TOWN SCANDAL: Philip Reed, Hillary Brooks—Doubled with "Rin Tin Tin" to good business.

—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DREAM GIRL: Betty Hutton, Macdonald Carey—The most sinful waste of film, people's time and money. Betty Hutton had been a fairly good draw until this one. I am afraid for her for all time now. Paramount should have given that one to the exhibitor with a new car.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

DREAM GIRL: Betty Hutton, Macdonald Carey—Betty does a good job at acting this part. However, it is not for a small town. Too much dialogue and it lacks action. Played Friday-Sunday, Sept. 10-12.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Gorgeous color. Bing's voice is getting better and deeper. I can't understand the reason for all the criticism on this one, for it is no sillier than any person who loves dogs would be for loving a dog, especially such well trained ones. Played Sunday, Monday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Bing had better improve on the stories he picks or you will have to dig in the mine for the dough at the box office. The show was almost the worst in color I ever played. A case of a blue blood in the old country looking for a suitable mate for her dog. Not even a good song in the whole affair. Another lemon for Paramount. Played Sunday, Monday, Aug. 29, 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Can't understand why Bing was cast in such nonsense. My patrons came to hear Bing sing and they were let down. It was plain silly, with the dogs really being the stars. This was the first Crosby picture that let my patrons down. If Bing had sung more songs it would have helped. Next time, Bing, read your part before accepting anything. Played Monday, Tuesday, Aug. 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Opinion was divided on this. I think it was probably because it was a different type of picture than Bing usually plays in. It was, however, an excellent picture. Beautiful music. A wonderful job of acting by both stars. The two dogs were perfect. Let those who didn't like it go and see it again, looking for the good points, and they will admit it was quite a wonderful show. Played Friday, Sept. 3.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

FEAR IN THE NIGHT: Paul Kelly, Kay Scott—This picture was very usual. Well made. A lot of good comments. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SANCTED SISTERS, THE: Veronica Lake, Joan Caulfield—A fair comedy that pleased our Sunday customers. Played Sunday, Sept. 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SPEED TO SPARE: Richard Arlen, Jean Rogers—Double billed with "Western Heritage." Held up its end O.K. Lots of action. Played Tuesday, Wednesday, Aug. 24, 25.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SPEED TO SPARE: Richard Arlen, Jean Rogers—Good action picture. We double billed with "Blondie's Anniversary." Business off, but no fault of the picture. Played Thursday-Saturday, Sept. 16-18.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

UNCONQUERED: Paulette Goddard, Gary Cooper—I was pleased at the results of this adventure picture. It had everything to make a success in a small town, Technicolor, action, Indian wars, heroes and adventure. I recommend this to everyone. Played Monday, Tuesday, Sept. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

BAMBI: Disney Cartoon Feature—This was well liked by everyone and we were favored with compliments from our patrons. Played Friday, Saturday, (Continued on following page)

(Continued from preceding page)

Sept. 10, 11.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

BEST YEARS OF OUR LIVES: Myrna Loy, Fredric March—A wonderful picture that drew above average crowd for two nights. Why can't pictures be along this line? A good plot, a good moral and an audience pleaser. "Best Years of Our Lives" has all these traits. Played Wednesday, Thursday, Aug. 18, 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—Pat O'Brien still does a good job and his personality in the role of Father Dunne lifts this picture right up with the big ones. Will please everyone hand business will be good. Played Sunday-Wednesday, Aug. 29-Sept. 1.—Stanley Lambert, Logan Theatre, Chicago, Ill.

FORT APACHE: John Wayne, Henry Fonda, Shirley Temple—A swell action picture with plenty of star power and length. This will do business for you and you will have many fine comments on it. Don't fail to play it. Played Sunday, Monday, Sept. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FUGITIVE, THE: Henry Fonda, Dolores Del Rio—A waste of film and a great disappointment to Fonda fans, who were bored by it. Failed to take in film rental. Played Tuesday, Aug. 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GUNS OF HATE: Tim Holt, Nan Leslie—Just what the small town exhibitor needs for Friday and Saturday. Played Friday, Saturday, Sept. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I REMEMBER MAMA: Irene Dunne, Barbara Bel Geddes—Tops! Here is a picture that should please them all from the hinterlands to Broadway. George Stevens has proven his ability long ago. In my opinion, he is the best director in the business. Hope he doesn't give up directing, now that he is producing. Played Friday-Thursday, July 30-Aug. 5.—Stanley Lambert, Logan Theatre, Chicago, Ill.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis—An average musical which failed to draw any extra business. Played Sunday, Monday, Aug. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra—A good drama, but too heavy for a small town which plays to family trade. Business was fair, but the salesman led me to believe it would be big, so I was let down. Played Sunday, Monday, Aug. 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra—A good show that failed here. Can't figure it out, as we have a large Catholic population here. Played Friday, Saturday, Aug. 27, 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WESTERN HERITAGE: Tim Holt, Nan Leslie—Zane Grey stories do O.K. here for Westerns. This one is above average for the series. Played Tuesday, Wednesday, Aug. 24, 25.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Republic

ALONG THE OREGON TRAIL: Monte Hale, Adrian Booth—Doubled with "The Big Clock" to below average business. Folks liked this one far better than the top half of the program. The Tricolor was good, the story fair and, for a change, the heroine was good to look at. A real action Western with just enough music to carry the story. Played Friday, Saturday, Sept. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

DRIFTWOOD: Ruth Warrick, Walter Brennan—This didn't take. Don't know why. Business poor.—Harland Rankin, Beau Theatre, Belie River, Ont., Can.

HEART OF VIRGINIA: Robert Lowery, Janet Martin—This is another good race horse story showing more races than usual. Republic did a nice job on this picture and believe it will stand alone with a good short subject. Frankie Darro has always been popular here. Better than average draw. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SPRINGTIME IN THE SIERRAS: Roy Rogers, Jane Frazee—Very good Rogers Western. Played Friday, Saturday, Aug. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TIMBER TRAIL: Monte Hale, Lynne Roberts—Don't pass this one up. It is a natural. It has everything a Western audience could wish for. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TIMBER TRAIL: Monte Hale, Lynne Roberts—These Hale Westerns seem to be getting more popular with the fans. Played Friday, Saturday, Aug. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Screen Guild

RENEGADE GIRL: Alan Curtis, Ann Savage—Very good for a double feature. Played Friday, Sat-

urday, Aug. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

QUEEN OF THE AMAZONS: Robert Lowery, Patricia Morison—Another Screen Guild attraction that made an excellent double feature program. Played Friday, Saturday, Aug. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—Excellent acting. Well attended and really enjoyed by all. Why not make the new pictures as good as the old? Played Tuesday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

CAPTAIN FROM CASTLE: Tyrone Power, Jean Peters—This, I thought a good picture. Having seen it before, I had anticipated better business than we got. Played Monday, Tuesday, Sept. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FOXES OF HARROW: Maureen O'Hara, Rex Harrison—A good picture, but somehow it failed to bring them in. It lacked the appeal that makes us happy. Played Monday, Tuesday, Sept. 13, 14.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

GENTLEMEN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Not for small towns. The moral of the story is excellent, but it is slow moving. Long and all dialogue. Some walkouts.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—Vaudeville nostalgia in Technicolor. You will drop an occasional tear during this picture and your audience will love it. Personally, I'm hoping George Jessel will produce some more musicals because his stuff is loaded with the vim and vitality that the vaudeville shows diffuse. Played Friday-Tuesday, Sept. 10-14.—Stanley Lambert, Logan Theatre, Chicago, Ill.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—We exchanged this for a poor new picture and we were not sorry, as our business was tops. A good color picture that the entire family will like. If you have already played it, play it again. It will do business. Played Sunday, Monday, Sept. 12, 13.—Albert Hefferan, Crown Theatre, Marne, Mich.

SWAMP WATER: Walter Brennan, Anne Baxter—Being a Georgia picture, this double clicked. An excellent reissue. Played Sunday, Aug. 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

ARCH OF TRIUMPH: Ingrid Bergman, Charles Boyer—Wow! Did we take a beating on this one! A slow moving mellerdrummer with no one able to understand Boyer (as usual) and no one able to hear Miss Bergman with her whispering. Our opinion is that Miss Bergman just can't portray a woman of the streets convincingly. We erred in booking this one for three days, or for any days. We scraped bottom for the lowest midweek to date. Played Tuesday-Thursday, Sept. 7-9.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ON OUR MERRY WAY: John Ireland, Jane Randolph—Loaded with laughs. Miss Lamour does a terrific job of kidding herself and the entire cast, which is loaded with top names. It keeps you in stitches with a series of hilarious situations that seem endless. You have plenty of names to sell in this one. Played Sunday-Tuesday, Sept. 5-7.—Stanley Lambert, Logan Theatre, Chicago, Ill.

OTHER LOVE, THE: Barbara Stanwyck, David Nevins—A love story and no good for a small town. David Nevins, English actor, made a bad situation worse. Played Wednesday, Thursday, Sept. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ABBOTT AND COSTELLO MEET FRANKENSTEIN: Bud Abbott, Lou Costello—One of the best and most entertaining in the Abbott and Costello series. A good draw and a pleased audience. Played Monday, Tuesday, Aug. 30, 31.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BLACK BART: Yvonne de Carlo, Dan Duryea—A good Western of the upper bracket. I believe it is the best film in Technicolor we have played in some time. Played Monday, Tuesday, Sept. 6-7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PIRATES OF MONTEREY: Maria Montez, Rod Cameron—A fair Technicolor production. Played Sunday, Aug. 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Another poor one, of which we have had too many of late. Pass it if you can. I put off playing it as long as I could. Business was very poor. A ten dollar Western will do more business for you. Played Tuesday, Aug. 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SENATOR WAS INDISCREET, THE: William

Powell, Ella Raines—Our worst Tuesday night since we have been in show business. We thought that ice, snow and Christmas Eve caused patrons to stay away, but now I think it is Universal's pictures.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

Warner Bros.

ALWAYS TOGETHER: Robert Hutton, Joyce Reynolds—The Janie series seems to be slipping. Played Sunday, Aug. 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—The "Big Sleep" referred to must have been about those patrons who stayed home and had a good sleep rather than attend our show. Poor opening on Sunday, and one of the worst Mondays in years. Ever since Humphrey quit making knockdown gangster pictures our customers have quit coming out for him. Some action, but too much conversation, and the picture dragged out too long. Bogart has finally gone the "wrong way," trying to make the kind of pictures his fans don't want to see him in. Played Sunday, Monday, Sept. 12, 13.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

KEY LARGO: Humphrey Bogart, Lauren Bacall—Most of the so-called big pictures from Warners fail to draw. This was no exception, although it is well made. Gangster pictures just aren't for Gray, unless they are on a double bill. Played Wednesday, Thursday, Sept. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SILVER RIVER: Errol Flynn, Ann Sheridan—O.K. for a situation that has a Western draw. Did only fair here. Played Friday, Saturday, Aug. 20, 21.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SILVER RIVER: Errol Flynn, Ann Sheridan—A fine super Western that would have gone over well, but our local Berlin fair drew all our patrons. It takes Warners to make the best Westerns. Played Tuesday-Thursday, Sept. 14-16.—Albert Hefferan, Crown Theatre, Marne, Mich.

TREASURE OF SIERRA MADRE: Humphrey Bogart, Walter Huston—Exhibitors' hearts fail when their box office fails and this picture really caused me to have heart failure. It is a man's picture and when we ladies are left out, we squawk and my ladies squawked. Played Wednesday, Thursday, Aug. 25, 26.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Short Subjects

Metro-Goldwyn-Mayer

JUST SUPPOSE: Pete Smith Specialties—About the corniest bit of nonsense ever forced upon the public. If they must waste good film why not at least make it funny or educational?—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

PUSS 'N' TOOTS: Gold Medal Cartoons—Pleasing cartoon in full color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

LAND OF LOST: Noveltoons—Entertaining cartoon in color which had special appeal to the children.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

PLUTO'S BLUE NOTE: Walt Disney Cartoons—Entertaining color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NO MORE RELATIVES: Edgar Kennedy—Good two-reel comedy with plenty of laughs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPOOK SPEAKS: Leon Errol—A good two-reel comedy which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

BUCCANEER BUNNY: "Bugs Bunny" Specials—This baby, as usual, had the people screaming. Brother, I haven't been without a "Merrie Melodies" or a "Looney Tune" every week for the past 16 years.—Stanley Lambert, Logan Theatre, Chicago, Ill.

LITTLE PANCHO VILLA: Blue Ribbon Cartoons—Worthwhile color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LIVING WITH LIONS: Technicolor Adventures—A swell one-reel short in color with plenty of wild lions which will thrill and entertain.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO BE A DETECTIVE: Joe McDoakes—An entertaining one-reel comedy which was satisfactory.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



PUBLIC RELATIONS are so much a theme of these meetings that we lose no opportunity to uncover new accessories that may help the working theatre manager towards that objective. So it comes that we answered an ad in the *HERALD* to find out about the "Theatre Public Relations Campaign" put out by United Film Service of Kansas City in association with Motion Picture Adv. Service Co., of New Orleans.

A series of thirteen "one minute" subjects is offered, to dramatize the importance of the motion picture theatre and local theatre operation in the community. Jack Hillyer, sales promotion manager for United, tells the theatre manager, "In one minute you can make them appreciate your theatre, and you, more than they ever have before." The series will tell them what would happen if your theatre disappeared and what makes movies move. There's a chapter on theatre manners and one to explain that children are safe. You can show your theatre as a modern meeting place and as a travel ticket to everywhere. You place the theatre patron as eye-witness to world events, and tell him what granddad missed before movies.

Bill Ainsworth, president of Allied, praises United for making these one-minute films available to theatre managers at a time when public relations are so much needed, and Ted Gamble, president of Theatre Owners of America, has equal praise for the selection of material and the generous fashion in which it is being offered. We commend this institutional advertising on your screen for the benefits that will accrue in your own community.

Q An editorial bouquet, particularly remarkable in view of the fact that he worked in the community only 14 months, followed Ralph Lanterman, city manager for Walter Reade theatres in Long Branch, N. J., when he left that position last week to become

OPERATION DRIVE-IN

To say that the year's crop of new Drive-In theatres is doing all right is rather a mild understatement. From where we view this new field of theatre operations, it looks as though most were doing well, and some beyond the norm.

Visiting this week with Wilfred P. Smith, general manager of Eastern Drive-In Corporation, with outdoor theatres now operating at Union, Totowa, Morris Plains and Asbury Park, N. J., we gather that for those who entered this field as a "lark" the honeymoon is about over, but for those who built on a substantial and proper basis and who conduct their business on a high management level, the surface has scarcely been scratched, for profitable operations.

Bill Smith is probably the youngest general manager of a theatre circuit in the nation. He started as a page boy in the first-run Paramount theatre on Broadway, became a protegee of Ray Beall with the Interstate circuit in Texas, and is today an expert in Drive-In theatre operation, having supervised the modernization and construction of four new outdoor theatres in the past 18 months. Of this new member of the Round Table, more later.

city manager of the circuit's theatres in Morristown, N. J. The *Monmouth American*, weekly Long Branch paper, in a front page editorial column, said that "probably no man has in a stay of only a few months over a year become so popular nor earned as many friends and admirers." The Long Branch *Daily Record* also printed a story of the transfer and of the farewell dinner tendered to Lanterman by employees of the local theatres and businessmen of the community. We add our compliments to a member of the Round Table whose talents are appreciated by neighbors and friends.

Q G. Ralph Branton, general manager of Tri-States theatres, Des Moines, has launched a circuit-wide "Courtesy Campaign" to pick Tri-States' most courteous theatre as well as the circuit's "King" and "Queen of Courtesy." With a sense of timing for which he is noted, Mr. Branton calls for a return of pre-war standards of patron service, and the public will be asked to vote for circuit winners. During a thirteen weeks' period, ending December 31st, a mysterious "Courtesy Investigator" will visit every Tri-State theatre, and his reports will be unknown to anyone except Mr. Branton and the judges of the contest.

Q *Glamour* magazine has discovered the manager of a small town theatre, Mrs. Ruth Dean Grassmyer, of Williamsburg, Pa., who is a prize winner in their contest on "Why I Like My Job." Her essay won tenth place out of 4,150 contestants. Mrs. Grassmyer likes knowing her patrons, she likes children, she makes friends through her matinee club. "One particular fascination lies in watching the reaction of patrons to different kinds of shows," she says, and "I cannot imagine any job I would prefer to the one I have." She is the mother of two grown daughters and enjoys having a responsible position in her community.

Q We think Willis Shaffer must have fun out in the Fox theatres in Atchison, Kansas, for certainly his patrons have a good time. Recently he held his annual "Kiwanis Krazy Kapers" presented for the benefit of the local Kiwanis club, which he says, was strictly hellzapoppin in the rough. A street parade of the principal characters involved was bannered "This Is Crazy" and the suggestion was carried further when arriving patrons were wheeled down the aisles in wheel-chairs.

—Walter Brooks

Point-Of-Salesmanship

MANAGERS OF THEATRES are so situated that they not only know their customers at the point-of-sale, but find it a good idea to go out to meet potential customers and greet them personally.



Leon W. Korr, manager of the Earle theatre, Allentown, Pa., rented two expensive costumes to be worn by two beautiful girls, as street ballyhoo for "Tap Roots".

Bud Heck, manager of Walter Reade's Mayfair theatre, in Asbury Park, N. J., took advantage of the Baby Parade and had "Good Sam" giving out lollypops.



Ray Connor, manager of the Palace theatre, on Broadway, displayed the "Talking Mannequin" at left above, with a two-way microphone to answer questions.

Grant Martin, city manager for RKO theatres in Champaign, Ill., stationed a carpenter, at right, above, with lucky keys to open "Mr. Blanding's Dream House".

Bud Heck, again, at left, selling bricks in the lobby of the Mayfair theatre to benefit Asbury Park hospitals.

Lee Zweibel, manager of the Sierra theatre, Susanville, California, won a prize at the Lassen County Fair with this charming ballyhoo, at right.



Complete Small-City Campaign In Roswell, N. M.

Ed Kidwell, member of the Round Table since 1929, and now city manager of Theatre Enterprises' five theatres in Roswell, New Mexico, sends in his complete campaign for "Red River" at the Plains theatre, included in the four-state world premiere.

For a town of less than 15,000 population this is truly an exceptional campaign. The advantage of the circuit's local staff were thrown behind the first-run in Roswell, with Kenneth Solomon, manager of the Plains, contributing to the presentation. Additionally, this premiere engagement had the benefit of cooperation from the distributor's home office. But, for a town of this size, nothing as complete has been submitted.

Starting with three kinds of trailers and going through a 24-chapter story of exploitation, including the use of "their own stage coach"—for Roswell is in the Pecos River valley—they outdid many larger towns in getting in every possible lick. A stereopticon, on the building across the street, projected advertising on an outdoor screen, and 24-sheet posters completely covered the front of the Plains theatre. An airplane, flying a 60-foot banner, was used three days in advance of opening. Two sets of loud speakers, installed at the theatre, could be heard several blocks away. A cartoon character, "Ush," wearing the uniform of a theatre usher, appeared in newspaper advertising to boost the picture.

Needless to say, in an exhibit of this kind, every tieup was made with local merchants and for cooperative advertising. The Plains theatre stage coach delivered coffee and doughnuts to the newspaper boys every morning, and the same courtesy was extended to local radio stations, for extra dividends in publicity and advertising.



A good idea for putting over "Good Sam" was used by John Dostal, manager of the Orpheum theatre, New Orleans, who had a CBS sidewalk commentator selling dollar bills (good ones) for 90 cents or "What am I offered?"—just to prove that he was a "Good Sam", which explained the title and sold the picture, too.

CONTENDERS FOR THE 1948 QUIGLEY AWARDS

IVAN F. W. ACKERY
Orpheum
Vancouver, Can.

R. E. AGLE
Appalachian
Boone, N. C.

ALFRED A. ALLEN
Radion, Newport, Eng.

GEORGE ATTON
Hanford, Hanford, Cal.

T. W. S. BANKS
Electric
Sowerby Bridge, Eng.

JIM BARNES
Huntington Park
Huntington Pk., Cal.

VIOLA BERLIN
Exeter, Boston, Mass.

GEORGE BERNARD
Odeon, Bury, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

KENNETH BOWDEN
Carlton, Salford, Eng.

FRANK BOYLE
Keith's, Lowell, Mass.

JOSEPH BOYLE
Poli, Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
Each Chicago, Ind.

C. T. CAPPER
Odion, Birmingham, Eng.

ROBERT CARNEY
Poli, Waterbury, Conn.

MYER CIPIN
Ritz, Northampton, Eng.

LOU COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Toronto, Can.

D. R. COOPER
Kings, Shrewsbury, Eng.

H. J. COURT
Regent
Portsmouth, Eng.

J. A. DAVIDSON
Hume, Burlington, Can.

JACK DEMOS
Lex, Chicago, Ill.

EUGENE R. EDWARDS
Palace
Bergenfield, N. J.

J. D. EDWARDS
Park, Williamport, Pa.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

W. F. FOSTER
Dalston, London, Eng.

GEORGE FREWIN
Majestic
Rochester, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

FRANCIS C. GILLON
Paramount
Cedar Rapids, Iowa

ALICE GORHAM
United Theatres
Detroit, Mich.

C. GREENWOOD
Odeon, Radcliffe, Eng.

ARTHUR GROOM
Loew's, Evansville, Ind.

HANK HAROLD
Palace, Cleveland, O.

E. D. HARRIS
El Rey
Los Angeles, Cal.

JOHN HARRISON
Lyric, Waycross, Ga.

ELMER HECHT
Park, Tampa, Fla.

WALT HENDERSON
Odeon
Morecambe, Eng.

JOHN HINSON
Pines, Maplewood, La.

W. L. HUISH
Lido, Bolton, Eng

CLAUDE HUNTER
Odeon
Peterborough, Can.

ROBERT HYNES
Missouri
St. Joseph, Mo.

PHIL KATZ
Enright, Pittsburgh, Pa.

ED KIDWELL
Plains, Roswell, N. M.

GENE KISTNER
State, Elkhart, Ind.

SID KLEPER
College
New Haven, Conn.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

R. W. LANE
Gaumont
Camden Town, Eng.

C. W. LEWIS
Gaumont
Manchester, Eng.

LARRY R. LEVY
Colonial, Reading, Pa.

ALFRED LOEWENTHAL
Tivoli
Jersey City, N. J.

ABE LUDACER
Valentine, Toledo, O.

T. MURRAY LYNCH
Capitol, Halifax, Can.

P. E. MCCOY
Miller, Augusta, Ga.

FRED McSPADDEN
Tucson, Tucson, Ariz.

D. MACKRELL
Playhouse
Dewsbury, Eng.

ROBERT MARTINO
Capitol, Rouyn, Can.

TONY MASELLA
Poli, New Haven, Conn.

ED. MAY
Lincoln
Miami Beach, Fla.

LOUIS E. MAYER
Palace, Chicago, Ill.

D. W. MELLOTT
Naylor
Washington, D. C.

JOHN MISAVICE
Forest
Forest Park, Ill.

W. T. MOFFAT
Plaza, Southsea, Eng.

CLARENCE MOSES
Pix, Evergreen, Ala.

W. T. NORTON-STEPHENS
Arcade
Camberley, Eng.

HARRY PEASE
Odeon
West Hartlepool, Eng.

MIKE PICCIRILLO
Center, Hartford

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBERT R. PORTLE
Poli, Worcester, Mass.

H. L. POTTS
Regent, Hanley, Eng.

JIM PREDDY
Telenews, Dallas, Tex.

D. A. PRESTO
Opera House
Jersey, Eng.

ED PYNE
Keith's, Cleveland, O.

J. G. SAMARTANO
State, Providence, R. I.

HARRY SAUNDERS
Odeon
Manchester, Eng.

IRVING SCHWARTZ
Allerton, New York

DWIGHT SEYMOUR
Arbor
Nebraska City, Neb.

WILLIS E. SHAFFER
Atchison
Atchison, Kan.

JACK SIDNEY
Century, Baltimore, Md.

LLOYD SIEBER
College, Bethlehem, Pa.

J. SKINNER
Rialto
Kirkcaldy, Scot.

EDGAR SMITH
Palace, Tampa, Fla.

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis

HARRY D. STEARN
Maryland
Cumberland, Md.

A. H. STOBIE
Gaumont, Essex, Eng.

TREVOR TAYLOR
Brookfield, Payton, Eng.

S. TENSER
Central, London, Eng.

RUPERT TODD
Palace, Doncaster, Eng.

VINCENT J. TRIPODI
Valentine, Toledo, O.

DICK WAREING
Trent, Trenton, Can.

LILY WATT
Florida, Glasgow, Scot.

CHAS. W. WEYGANG
Carlton
Walthamstow, Eng.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

L. WILKINSON
Odeon, Nottingham

ANSEL WINSTON
Coliseum, New York

NATE WISE
Palace, Cincinnati, O.

LEO F. WOLCOTT
New Grand, Eldora, Ia.

WALTER WOLVERTON
Circle, Indianapolis

ELI ZULAS
Ritz, Berwyn, Ill.

LEE ZWIEBEL
Sierra, Susanville, Cal.

Willis Shaffer Uses "Mystery" Voice of Turtle

Willis Shaffer has been vacationing, as he well should, after winning a trip to Hawaii for the best campaign on Paramount's "Adventure Island," and therefore we have just received his campaign on "The Voice of the Turtle" from the Fox Atchison theatre, Atchison, Kansas. It's a little late, as news, but just in time as his entry in the third quarter for the Quigley Awards.

Willis can always be expected to come up with new ideas of his own that are definitely contributions for the benefit of other members of the Round Table. Looking through this campaign, we note that he used "The Voice of the Turtle" as a mystery-voice contest in "Miss Hush" style. And he picked a local girl, well known in Atchison, whose voice, recorded and played back, had everybody in town "knowing who she was" and making their guesses accordingly.

Over \$300 in prizes were donated by Atchison merchants, and the theatre was sold out by 7:45 every night, for contestants had to be in the theatre and prepared to come on stage to identify the voice. The Atchison Daily Globe went all out to support the campaign, which had added benefits for the local Red Cross. Different voice tests, including various jingles recited as "clues" to the mystery voice, were used over the theatre PA system and from a phonograph installed in a special lobby display. Local radio stations broadcast the voice with appropriate advertising value for the picture.



Eddie Moroz, manager of Walter Reede's Strond theatre, Perth Amboy, N. J., discovered that this simple display idea was a "stopper" for passersby gozing in local store windows. The mirror is lettered in watercolor to sell the attraction of the Strond, and the photographs in the foreground are backed with another set which reflect in the mirror. Most people walking past do a "double-toke" when they realize the pictures in the mirror do not match those in front, and that requires a second look.



Don Deokin, manager of the Dells theatre, Wisconsin Dells, Wis., is one of the theatre-men in the Bodger Stote who are celebrating Wisconsin's Centennial Year, and this is the way he looks on the job, these days, complete with whiskers and costume of 100 years ago. Every man in town was required to grow a beard as part of the promotion.

Canton Manager Sells "Parade"

Harry Klotz, manager of Loew's theatre, Canton, Ohio, turns in a campaign for "Easter Parade" that literally "sings" of the coming attraction. Promotion started well in advance of the playdates with a newsreel clip of the New York opening of the picture used as an advertising trailer. Then a special "teaser" trailer and after that the regular trailer, over a five week period. Lobby display, six weeks in advance, was kept in the same spirit of anticipation for the coming picture.

Newspaper ad copy was more closely to routine, with several "smash" ads for opening day and day after opening to tie in with reviews and word of mouth advertising. Art lay outs in Sunday paper preceding gave build-up for newspaper splurge. Radio on three stations included 15-minute program, "Backstage in Hollywood," with Fred Astaire interview, and plugs on two 30 minute shows, sponsored by a local store.

**OUTDOOR
REFRESHMENT
CONCESSIONAIRES**
from Coast to Coast
over 1/4 Century

**Now Specializing
in Refreshment
SERVICE for
DRIVE-IN THEATRES**

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

Dick Feldman's Quigley Entries From Syracuse

Dick Feldman's consistent campaigns from the Paramount theatre, Syracuse, N. Y., must always satisfy the Schine circuit heads at Gloversville, for he invariably has a complete description, in all its parts, of the showmanship it takes to sell pictures. Dick turns in such a regular job, and so frequently, that it's difficult to say anything new about his efforts, which are so generally on the beam.

Recently, he wrote that "we didn't have any pressbook on 'Canon City' but we sold it just the same," and we note that he used stunts that have been described in the Round Table. For street ballyhoo he had ushers in convict suits parading for three days and distributing slingers. Local radio stations gave him more than 40 "gratis" breaks on the picture. Newspaper advertising in local Italian papers and other Syracuse papers, was excellent.

On "Lady in Ermine," and also for "Feudin', Fightin' and Fussin'" he obtained his usual quota of newspaper and radio cooperation, plus some merchant tieups that went along with these attractions on a cost-free basis. "Walls of Jericho" was plugged with window cards and an invitation to leading lady lawyers to view the picture as his guests. Dick gets some exceptional cooperation from the Jewish Chronicle of Syracuse, which features his "Win a Ducat" contest.



We do not think that pinball machines are anything for "Youth Month", but this super-colossal device, which rings up a billion for the Damon Runyon Cancer Fund, may be the exception. Photo above was received from Lester Pollock, of Loew's Rochester theatre, and then, in quick succession, similar photographs in the mail were credited to Harold Mortin, manager of Loew's State, Syracuse, and George Hunt, manager of Loew's theatre in Louisville. Guess the machines get around, but fast.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

TAP ROOTS—Universal-International. In color by Technicolor. A spectacle unsurpassed since "Gone With the Wind." Entertainment for everyone, gives you Van Heflin and Susan Hayward as the new season's greatest love team. Aflame with the excitement of America's most dangerous days. The title displays effectively in the smaller ads, but every theatre should use at least one splash to sell this picture. You can get strong display in one, two, three and four-column sizes. One set of teasers, not connected, give you four 2-column units to choose from. The utility mat is not much to brag about, but there's a five-column "tabloid page" that you may sell to your newspaper man as a feature story because it has reader interest. Will cost you 75c and get many times that value in space. Posters look strong, the 24-sheet and 6-sheet have the best display and should make lobby and marquee cut-outs. Press-book shows you how to mount three and 6-sheet for this use. The one-sheet is good enough to plaster all over town, in addition to the window card. Special advertising stills offered are okay for the limited few who make blow-ups or have engraving facilities at hand. Since this is considered another GWTW you can dig back into that book for some similar exploitation. The combination of Heflin and Hayward will get you some extra space in the publicity section and there are good publicity mats available. "Tap Roots" suggests tieups with real estate, and contests for the oldest residents will find sponsorship. Banks and insurance people will also go for the suggestion. Street ballyhoo of girls in hoops and crinolines will attract attention.

RKO-Chicago Cooperative

Louis E. Mayer, publicist for the RKO Chicago theatres, turns in tear sheets from those newspapers they still print on the typewriter, showing the results of a coloring contest conducted with the Chicago *Herald-American*, to advertise "Man-Eater of Kumaon." It is typical of other such contests which have been followed in the past through the same cooperation.

**HENRY
R.
ARIAS**
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



THE VELVET TOUCH—RKO Radio. The private life of a public idol. "You can get away with anything if you have the Velvet Touch." Rosalind has her eye on three men . . . three men have their eyes on Rosalind. One of them is up to no good! Extensively pre-sold in national magazines but that doesn't mean they'll be waiting at your box office. Picture is one that requires selling of strong cast, including Rosalind Russell, Claire Trevor, Sydney Greenstreet, Leon Ames and others, with emphasis on a hard story which has a soft title. Big ads, such as 3-column No. 304 display huge head of Rosalind Russell, and the 24-sheet has a similar large head that can be cut out and displayed at the theatre. Such a cut-out head was used effectively at the Rivoli theatre on Broadway. This one pose of Rosalind is both sinister and intriguing, but some of the advertising is lacking in suspenseful interest, for instance, the 6-sheet and 3-sheet styles and a few of the newspaper ads. But you can pick up that good style again in the window card and herald; both follow best treatment you can give your campaign. Use of velvet gloves in the action of the story keys effective house staff costuming with velvet bows, gloves and accessories, pictured elsewhere in this issue of the Round Table. Half a dozen national merchandising tie-ins are described in the pressbook, and the title, of course, leads you to easy department store window displays. There's one featured song, with record tieups. Posting a warning that the picture should be seen from the beginning will sell mounting suspense. Use also for spot announcements and be sure to tell them the screen time.

"Tap Roots" Grosses \$400,000 in Tampa!

Elmer Hecht grossed \$400,000 in Confederate money with his announcement of the engagement of "Tap Roots" at the Park theatre, Tampa. At least, that was one result, for he turned out an edition of 20,000 new "20's" from authentic plates of the Confederate States of America to advertise the picture. He says none of this advertising was thrown away, for many people came to ask for samples of the old bills. The facsimile was found in a trunk in the attic of the home of the president of the United Daughters of the Confederacy. Reverse side of the bill was printed with advertising and playdates of the attraction, billed as the most spectacular since "Gone With the Wind."

At any rate, "Tap Roots" will be a big money picture throughout the South, if the opportunity to put out new currency continues in other situations.

Suggests Ideas For Drive-Ins

Ed Harrison writes from the Parkway Drive-In theatre, North Wilbraham, Mass., that he has enjoyed his first summer in the outdoor operation; there's no wise guys or torn seats, but he misses contact with the public and the difference is notable.

He reports difficulty getting drive-in patrons to come early enough, so a Hammond Organ was installed, which he plays nightly, and advertising brought customers to hear Eddie Harrison, even if he didn't get to meet them. The organ was placed near the refreshment counter, and resulted in a stimulation to that business.

Another problem was the loss of in-car speakers, which patrons either broke off accidentally and took away with them, or which were deliberately stolen. Ed ran a trailer announcing that the Parkway was under the protection of the Quality Detective Agency, and the loss of speakers was stopped abruptly, thus proving that the carrying away of speaker equipment was no accident.

Ed May's Local Campaign For "White Collar Girl"

Ed May's campaign on the March of Time issue, "White Collar Girl," has been arriving at the Round Table in bits and pieces, probably because Ed was impatient to show us how well he was doing with this short film as an example of first-string promotion, but now that we've received the last installment of tear sheets from the Miami papers, we'll have to admit that he really went to town with the picture at the Lincoln theatre, Miami Beach. Sunday feature stories, society page stories, and personality stories of local folks, all well known in Miami, proved that "white collar girls" have definite exploitation value for the theatre.

How To Rent An Apartment

Al Pluchos, manager of the RKO Keith's theatre, White Plains, N. Y., placed an ad in the *Reporter Dispatch* which read, "Apartment for rent, six rooms, \$30, all improvements, concessions," and then in italics at the bottom, "Oh, yes, we almost forgot. Dracula is in the closet; Frankenstein is in the living room, the Wolf Man is in the bedroom. Call RKO Keith's, starting Wednesday. Ask for Abbott or Costello."

Filmack
GIVES YOU THE
BEST VALUE IN
**SPECIAL
TRAILERS**

THREE COMPLETELY
EQUIPPED PLANTS

CHICAGO
1327 S. WABASH AVE.

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1574 W. WASHINGTON

SEND US YOUR
NEXT ORDER /

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, rebuilt like new, \$279.50; DeVry XD projectors, rebuilt, pair \$745; RCA rotary stabilizer soundheads, rebuilt, pair, \$395; 2 unit ticket machine \$69.50; Century mechanisms, like new, \$750 pair; Powers mechanisms, rebuilt, \$114.50; complete booth equipment with Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in excellent condition, a steal at only \$975. What do you need? We'll save you money. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

FOR SALE: EASTMAN 16MM. SOUND MOVIE projector late model Cordmatic Reel, cost \$500, price \$385. LINTON, 7701 LaSalle Blvd., Detroit 6, Mich.

TAKE A TRIP TO SOS—SAVE YOUR EXPENSES and see New York—Dual Simplex Acme arc sound Projector outfit, complete, \$1495; two unit Gold Seal ticket machines, rebuilt, \$139.50; Simplex Rear Shutter Mechanisms, excellent, \$195; other Simplexes from \$69.50; Dual DeVry ESF 2000' with amplifier, speaker \$595; Holmes \$667.50; DeVry theatre Projection outfits with low-intensity lamps, \$1995; with 1KW arcs \$2495; arcclamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5 \$245; 71K, 2" F2.8 \$295; 71Q, 3 lenses, motor, 400 foot magazine \$1195; Arriflex 3 lenses, 2 magazines, \$725; 2—35mm Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." World-wide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

OUR FEATURE PRODUCTIONS THIS MONTH—1/12HP 110V Synchronous Motors, new, \$57.50; Neumade automatic Film Renovators, 35mm, \$159.50; combination 16/35mm, \$194.50; 2000W Fresnel Spotlights with yoke, \$57.50; new cine special Blimps, \$295; B. Maurer variable density Recording Outfit, \$2275; used Auricon Record Outfit, \$495; Neumade 35mm, Film-racks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, \$3750; Western Electric Preview Magazine, \$395; Bodde Process Screens, \$2.40 sq. ft.; 35mm. three-way Sound Moviola, rebuilt, \$895. Send for latest catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

WANTED: YOUNG MAN BETWEEN AGES OF thirty and forty-five as house manager in a town of thirty thousand, first run theatre. Starting salary \$66.00 per week with chance for advancement. Box 2283, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER, \$3.00 per M., Screen Dial \$29.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

NEW EQUIPMENT

THE GREAT OUTDOORS MEANS GREAT profits—Complete Sound Projection outfits, \$1,995 up; new 500 watt Western Electric Booster Amplifiers, \$650; new dual In-Car Speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7 1/2 ft.; special 4 conductor neoprene Cable, 6 ft.; Super Snaplite, A.9 lenses increase light 25%, from \$150; 40' weatherproof reflex Horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

REGISTER YOUR NAME FOR NEWEST SOS catalog, ready soon—Box Office Bowl Heaters, \$2.95; voltage step-up Transformers, \$69.50; misprint Tickets, dozen rolls, \$2.28; RCA 868 replacement Photocells, \$1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements; \$61.20; Splicers \$4.25; Pump Extinguishers, \$6.95; Carbon Savers, 77c; Jensen 12" PM Speakers, \$18.95; 1000W T-20 Mogpref. C-13D lamps, \$3.95; 1500W \$5.95; Film Cabinets, \$3.95 section; Sound-film amplifiers including record player \$124.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

15-AMPERE RECTIFIER BULBS \$5.55; RCA photo-cells, \$3.25; reel end alarms, \$4.45; 30-ampere rectifiers, \$120 pair; exciter lamps, 39c; beaded sound screens, 49c; Superlite, 44c. Write us and save. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SEATING

THEATRE CHAIRS; AT PREWAR PRICES. large stock with metal bottoms and metal backs; write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC., 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

VOTED VERY FINEST CHAIRS FOR THE price—here's quality too—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—Get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

POSITIONS WANTED

FREDERICK J. STUDD, A BRITISH MANAGER with lifetime experience in cinemas, will arrive New York October 16 and would like to contact members of the trade with view to progressive engagement in USA. Hard worker. Smart exploiter. Excellent references. Write care ROUND TABLE, MOTION PICTURE HERALD.

LICENSED OPERATOR, 2 YEARS' EXPERIENCE, veteran, married. Available immediately. BOX 2279, MOTION PICTURE HERALD.

WELL KNOWN MANAGER AND PUBLICITY man presently employed seeks a change. 25 years' experience all phases of theatre operation. Interested primarily in permanence and security. Will go anywhere. BOX 2278, MOTION PICTURE HERALD.

PROJECTIONIST—NEW YORK CITY LICENSE. New York City or Long Island. State salary, BOX 2280, MOTION PICTURE HERALD.

MANAGER OR SUPERVISOR EXPERIENCE ALL phases theatre operation, independent or chain, prefer Metropolitan area. Best of reference. BOX 2282, MOTION PICTURE HERALD.

I'M YOUR MANAGER: IF YOU WANT A MANAGER with eighteen years experience who is capable, and who has a thorough knowledge of theatre operation, and can get results, either in the Metropolitan area or out-of-town write to Box 2284, MOTION PICTURE HERALD.

COLOR ORGANIST DESIRES POSITION IN theatre. A-1 references. REGINALD SMITH, 105-14 32nd Ave., Corona (Queens), N. Y. Tel. Illinois 7-3218.

PROJECTIONIST—NINE YEARS' EXPERIENCE. Knowledge of operation and equipment. Carry Pennsylvania license. References, married. BOB BARRY, Metropolitan Hotel, Ft. Madison, Ia.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

DRIVE-IN THEATRE FOR SALE. LOCATED IN popular summer resort area in Central California. Seasonally operated. 325 car capacity. Refreshment room grosses 35% of box office net after taxes. Sale price includes clear title to 6 1/2 acres of land also franchise under Hollingshead patent. Exceptionally good net return on investment. For particulars and photographs write BOX 2285, MOTION PICTURE HERALD.

THEATRE WANTED NEW YORK CITY OR Nassau County. Send full particulars. HERBERT ESSWEIN, 3806 Avenue H, Brooklyn 10, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

PRODUCT DIGEST

SHOWMEN'S REVIEWS SHORT SUBJECTS ADVANCE SYNOPSES THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rogues' Regiment Universal - International — Foreign Legion Adventure

With Saigon, French Indo-China, for its background, "Rogues' Regiment" is a story of that branch of the French Foreign Legion which accepts enlistments from former Nazi Army personnel. Starring Dick Powell and Marta Toren, it is also a story which is concerned with the international political situation and the recent French Indo-China civil war when the native population rose against the French occupation.

In a story of adventure, Powell is seen as the American Intelligence officer who joins the Foreign Legion to uncover a former high Nazi official who is to be brought to trial for his war crimes. Miss Toren, as the night club entertainer in Saigon, is also an allied agent with whom he is to work. As the story progresses it is revealed that Stephen McNally is the escaped Nazi but it is not until the climax that Powell is able to corner him and bring him back to Germany.

As an adventure story it has its moments of thrill and glamour, but it is a story that has been told many times before against different backgrounds. However, Miss Toren is given the opportunity to sing several songs, including "Who Can Tell" and "Just for Awhile," which adds a pleasant note to an otherwise grim tale. Vincent Price, as the wealthy merchant, helping the fleeing Nazis and also as the agent for the Russians supplying guns for the civil war, lends competent support.

It is a Robert Buckner production, directed by Robert Florey, who collaborated on the original story with Mr. Buckner, who wrote the screenplay.

Reviewed at the Universal-International projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, October, 1948. Running time, 86 minutes. PCA No. 13211. General audience classification. Whit Corbett Dick Powell
Lili Maubert Marta Toren
Mark Van Ratten Vincent Price
Carl Reicher Stephen McNally
Edgar Barrier, Henry Rowland, Carol Thurston, James Millican, Richard Loo, Philip Ahn, Richard Fraser, Otto Reichow

Road House

Twentieth Century - Fox — The Fatal Triangle

From the 20th-Fox studio comes good news for exhibitors in the form of a very fine and suspenseful drama, based on a good, believable story and graced by top-notch performances. "Road House" is a well balanced production that can't fail to please and with a star cast that will attract and satisfy a wide variety of audience. In a nutshell—it's merchandise of

the highest calibre and entertainment of marked merit.

Ida Lupino turns in one of her best screen performances to date. This capable and popular actress somehow sets the mood of the picture, especially in the beginning, and her rendition of the low-down blues are a knockout. There is no need to stress the acting skill of Richard Widmark. Once again audiences are treated to his spine-chilling laugh as a man gone insane with hate and jealousy. He is superb. There are few actors that so well manage to portray the outer manifestations of a twisted mind.

Cornel Wilde and Celeste Holm render able support and with their names and talents insure this picture of success. Considerable credit should go to Jean Negulesco for his sensitive and knowing handling of key scenes. He is a master at suspense and, thanks to Edward Chodorov's able screenplay, his actors turn in some of the most realistic performances seen for a long time. Mr. Chodorov also produced.

Set within the sharply contrasting atmosphere of a lush roadhouse establishment, the picture manages to keep moving most of the time despite the fact that, except in the end, there is a great deal of dialogue. The audience does not know till the very end what the outcome of the story will be and when the climax comes it has impact and dramatic punch.

Ida is a girl from Chicago, hired by Widmark, the owner of the roadhouse. Wilde runs the establishment for him. Widmark, a spoiled playboy, falls in love with Ida, who has taken a liking to Cornel. When Widmark leaves on a trip, Cornel and Ida meet frequently and fall in love. Cornel tells his friend about it and Widmark frames him.

He accuses Cornel of stealing money and, when Wilde is convicted of theft, he manages to get the judge to parole him in his care. His insane mind sees this as a subtle kind of torture, but when they go on a trip, Cornel knocks him out and, taking Ida with him, makes for the border. Widmark goes after them and shoots Celeste, who has proof of his guilt. In the end, Ida shoots Widmark.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, November, 1948. Running time, 95 minutes. PCA No. 13093. General audience classification. Lily Ida Lupino
Pete Cornel Wilde
Susie Celeste Holm
Richard Widmark, O. Z. Whitehead, Robert Karnes, George Beranger, Ian MacDonald, Grandon Rhodes

Triple Threat

Columbia — Gridiron Story

With the opening of the annual football season, Columbia is releasing "Triple Threat," a story of the professional side of the game, and a film which introduces such "pro" names as

Sammy Baugh, Paul Christman, Sid Luckman, Charles Trippi, "Indian" Jack Jacobs, and others.

Filmed with the cooperation of the National Football League and with the original screenplay by Joseph Carole and Don Martin, the slow moving plot concerns an egotistical college player who turns to "pro" ball. By the time the picture ends he realizes that his egotism is ruining not only his playing, but the spirit of teamwork, and is having a marked effect on his romance. Heading the cast are Richard Crane, Gloria Henry, Mary Stuart and John Littel.

Although the story is highlighted by some excellent and exciting gridiron action, the attempt to introduce the various "name" football players only proves that athletics and not acting is their forte. Describing the gridiron actions are Harry Wismer, Tommy Harmon and Bob Kelley. Jean Yarbrough directed and Sam Katzman produced.

Reviewed at the Brooklyn Fox theatre. Reviewer's Rating: Fair.—G. H. S.

Release date, September 30, 1948. Running time, 70 minutes. PCA No. 13332. General audience classification.

Don Whitney Richard Crane
Ruth Nolan Gloria Henry
Marian Rutherford Mary Stuart
Coach Snyder John Littel
Pat Phelan, Joseph Crehan, Regina Wallace, Syd Saylor, Dooley Wilson, Harry Wismer, Tommy Harmon, Bob Kelley, Sammy Baugh, Paul Christman, Johnny Clement, "Boley" Dancewicz, Bill Dudley, Paul Governali, "Indian" Jack Jacobs, Sid Luckman, Charles Trippi, Steve Van Buren, Bob Waterfield

Louisiana Story

Loport Films — Documentary

Robert Flaherty, the noted producer of documentaries, has taken his cameras into Cajun country—into Petit Anse Bayou in Louisiana—and filmed there a powerful and appealing story that favorably compares with his classic, "Nanook of the North."

Financed by an oil company—but with never a trace of advertising in it—"Louisiana Story" contrasts the primitive life of a Cajun family with the steam and steel of modern society. The mystifying search for the oil, the overpowering brutality of the machinery used in drilling for oil, the material possessions that wealth from the oil brings are all recorded as they affect Flaherty's hero—a 12-year-old native of the territory. The whole story is there in the boy's face, sensitively caught by the producer.

"Louisiana Story" contains some of the most effective industrial sequences yet seen on the screen. In contrast, there are long poetic sequences in which the camera is focused on the flora and fauna of the swamps—all breathtakingly lovely. High spot of the little drama in the film is the boy's fight with a huge alligator, suspected of eating the boy's pet coon.

This sequence is particularly effective—guaranteed to keep you on the edge of your seat.

Unquestionably, this production is a beauty,

(Continued on next page)

a classic. It is not, however, for the general theatre audiences. It is for specialized audiences—and not all of them. Wherever Flaherty's name is known, people will want to see this picture.

The story is by Mr. and Mrs. Flaherty, and Mr. Flaherty produced and directed. Virgil Thomson has written the score performed by members of the Philadelphia Orchestra, Eugene Ormandy conducting.

Seen at a New York projection room. *Reviewer's Rating: Excellent for specialized audiences.*—RAY LANNING.

Release date, September, 1948. Running time, 77 minutes. General audience classification.
 The Boy Joseph Boudreaux
 His Father Lionel Le Blanc
 His Mother Mrs. E. Bienvenu
 The Driller Frank Hardy
 His Boilerman C. T. Guedry

The Return of Wildfire

Lippert - Screen Guild —
Action Western

Produced in Sepiatone by Carl K. Hittleman for Robert L. Lippert Productions and boasting a cast known to adventure and Western fans, "The Return of Wildfire" emerges in the higher rank of Westerns. Part of its success is due to the direction of Ray Taylor, who has added touches of romance not usually found in this type of fare; part of it is due to the cast, which includes Richard Arlen, Patricia Morison, Mary Beth Hughes and Chris-Pin Martin, and part can be attributed to the excellent outdoor photography by Ernie Miller.

As for the screenplay itself—written by Betty Burbridge and Mr. Hittleman—it is one that has been treated many times on the screen. Arlen is the wandering cowboy who arrives at the ranch owned by two pretty sisters. They are in the process of being swindled by Reed Hadley, an unscrupulous trader trying to corner the horse market. Eventually, he and his cronies are exposed and the girls' ranch is saved.

As a secondary theme there is "Wildfire," a spirited horse leading a wild herd, and the attempts of the ranchers to capture him. They succeed, but turn him loose (probably to come back again in another picture) when it is found that he cannot be tamed.

In supporting roles are James Millican and Holly Bane, two aides of the crooked horse trader, while the part of "Wildfire" is played by the thoroughbred Highland Dale.

Reviewed in a New York projection room at a screening for the trade press. *Reviewer's Rating: Good.*—GEORGE H. SPIRES.

Release date, August 13, 1948. Running time, 81 minutes. PCA No. 13256. General audience classification.

Dobe Richard Arlen
 Pat Marlowe Patricia Morison
 Judy Marlowe Mary Beth Hughes
 James Millican, Reed Hadley, Chris-Pin Martin, Stanley Andrews, Holly Bane

(Review reprinted from last week's *HERALD*)

BATTLE FOR GERMANY —

(20th Century - Fox)

The March of Time (Vol. 14, No. 15)

With the Berlin question the main subject in the international news, March of Time's "Battle for Germany" is a timely and highly informative report on the problem. The importance of Germany, Berlin and the industrial Ruhr in the world economic picture; the attempts of the Russians to drive the Western powers out of the German capital through the use of Communist demonstrations; the success of the Allied airlift in supplying the people of besieged Berlin with much-needed food, medical supplies and coal, and how the occupation affects the average German family, have all been skillfully photographed and expertly described. Perhaps better than any other medium, this will give theatre audiences a complete and concise picture of Germany today and its importance in the international scene.

Release date, October 1, 1948 18 minutes

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

10,000 KIDS AND A COP (Abbott-Costello)

Bud Abbott, Lou Costello, William Bendix, James Stewart and Brenda Joyce are the highly exploitable principals in this completely commendable subject showing the constructive approach toward prevention of juvenile delinquency as exemplified in the establishment and operation of the Lou Costello, Jr., Youth Foundation in Los Angeles. In twelve tight minutes the subject, directed by Charles Barton, relates the experience of Bendix, as the policeman on the beat, in visiting the Foundation and discovering the ruffianly juveniles who used to give him trouble now engaged in wholesome sports and activities furnished them gratis and under successful self-supervision. Abbott and Costello contribute two humorous interludes to punctuate the otherwise mainly informative and stimulating script, which includes a direct address to civic bodies by Bendix on the value of such youth installations to a community. Stewart sounds a similar note in an introductory message. The subject rates exhibition in every city and town, strictly on merit, and appears guaranteed by its name power to more than earn its way.

Release date, not set 12 minutes

WHATTA BUILT (Universal)

Variety View (3344)
 So you want to get thin! This will show you what you might do. There is an amusing narration and the camera works to get the humorous angles on keeping fit in a big way. You see weight lifters, dancing girls, and the current Mr. America.

Release date, June, 1948 10 minutes

LITTLE 'TINKER' (MGM)

Technicolor Cartoons (W-938)
 A little skunk doesn't know why he is a social outcast until he learns the facts of life the hard way.

Release date, May 15, 1948 8 minutes

YOU CAN'T WIN (MGM)

Pete Smith Specialties (S-958)
 The Smith named Pete investigates further into various types of human foibles. This time it is the pesky insurance salesman, the telephone that rings when you are taking a bath and the problem of starching shirts.

Release date, May 29, 1948 9 minutes

THE BOWLING ALLEY CAT (MGM)

Gold Medal Cartoons (W-926)
 Tom goes bowling and anticipates a quiet game until Jerry decides to serve as pinboy. From then on panic ensues on the alley.

Release date, June 12, 1948 8 minutes

RED INGLE AND HIS NATURAL SEVEN (Universal)

Name Band Musical (3306)
 This musical featurette includes "Natural Seven Stomp," a Red Ingle original and "The Man with the Big Sombrero" vocalized by Karen Tedder. This is followed by a burlesque ballet presented by the Albins to the rhythm of "How Strange." Miss Tedder also sings "Your Red Wagon" and the subject is concluded by the orchestra playing "Violin Concerto."

Release date, June 16, 1948 15 minutes

SOUVENIRS OF DEATH (MGM)

Passing Parade (K-975)
 This dramatizes the hidden menace in thousands of America homes—the countless guns and other souvenirs of World War 2 which annually take a great toll of human lives.

Release date, June 19, 1948 10 minutes

A DAY AT THE FAIR (Warner Bros.)

Technicolor Special (4006)
 All the attractions, events and people that make up the Iowa State Fair are the subject of a camera tour in this film. The camera is on hand at the livestock shows and the agricultural exhibits. Other highlights include paintings in the art exhibit, harness racing and the exciting midway of a giant carnival.

Release date, July 3, 1948 19 minutes

RAY NOBLE - BUDDY CLARK (MGM)

Martin Block's Musical Merry-Go-Round (M-983)
 America's number one disk jockey introduces the music of Ray Noble who is heard playing his own composition, "Goodnight Sweetheart." Buddy Clark delivers the vocals which include "Linda," "Serenade," and "I'll Dance at Your Wedding."

Release date, June 26, 1948 11 minutes

FLOOD WATERS (Universal)

Answer Man (3394)
 The Answer Man tells us that there are 9,508,484 railroad ties that people pass over during a coast-to-coast trip. Another question popped at the Answer Man concerns relay races and afterwards he tells why rabbits wiggle their noses all the time. The reel ends with interesting material concerning spring floods.

Release date, April 26, 1948 8 minutes

SINGIN' THE BLUES (Universal)

Sing and Be Happy (3382)
 Here is a musical story about the "blues." The narrator points out that there is something about the blues that gets almost everyone. The story goes back to the great W. C. Handy who first set the blues, as such, down on paper. "Blues in the Night" is featured as an example of the early blues songs. Other numbers featured also are "Am I Blue?" "Moanin' Low," and "Wabash Blues." The words of all the songs are imposed on backgrounds for audience participation.

Release date, June 14, 1948 8 minutes

TEX WILLIAMS & ORCHESTRA IN WESTERN WHOOPEE (Universal)

Name Band Musical (3307)
 Tex Williams, Western composer and maestro, who wrote and introduced "Smoke, Smoke, Smoke" introduces another original, "Don't Telephone, Don't Telegraph—Tell a Woman." The Three Corral Cuties, Della Norell, Judy Clark and Pat Alpin lend their voices in this musical short which includes the following numbers: "That's What I Like About the West," "I Wish That I Could Be a Singing Cowboy," "Big Bad Bill from the Badlands," "Amarillo," "I'm My Own Grand-Paw" and "Yuk-A-Puk." The show closes with Williams singing his new number, "Don't Telephone, Don't Telegraph—Tell a Woman."

Release date, June 23, 1948 15 minutes

ADVANCE SYNOPSSES

and information

MACBETH (Republic)

PRODUCER-DIRECTOR: Orson Welles. **PLAYERS:** Orson Welles, Jeanette Nolan, Edgar Barrier, Roddy MacDowell.

TRAGEDY. Moved by his own ambition and that of his wife, Macbeth murders the King of Scotland and takes his crown, thereby fulfilling a witches' prophecy. After he commits several additional crimes, Lady Macbeth becomes mad and dies and he is slain.

INCIDENT (Monogram)

PRODUCER: Harry Lewis. **DIRECTOR:** Hall Shelton. **PLAYERS:** Warren Douglas, Jane Frazee, Joyce Compton, Robert Osterloh, Meyer Grace, Anthony Caruso, Harry Lauter.

MELODRAMA. Douglas, mistaken in the dark for Osterloh, a gangster, is brutally beaten by Grace, another gangster, and winds up in jail on a drunk charge, with his friends, Lauter and Miss Frazee, obtaining his release. The innocents then set out to avenge the assault, and are drawn into violent incidents, including a murder and some hijacking, with Douglas getting wounded in the finale but not seriously enough to interfere with his marriage to Miss Frazee.

JOAN OF ARC (RKO-Sierra)

PRODUCER: Walter Wanger. **DIRECTOR:** Victor Fleming. **PLAYERS:** Ingrid Bergman, Jose Ferrer, Francis Sullivan, J. Carol Naish, Ward Bond.

HISTORICAL DRAMA: In 1428, while France is at war with England, a 16-year-old French girl is told, through mystic visitations, to drive the enemy from France and to crown the uncrowned king. Joan, clad as a man, makes an eleven-day journey to the Dauphin. In a private audience, she tells him that she will lead his army and relieve Orleans and that he will be crowned at Rheims. Heading an army of four thousand, she sets out for Orleans, where, under her leadership, the French triumph over the English. Her enemies, however, force the King to sign a truce with the English and she is forbidden to continue fighting. She refuses to stop and is captured by the enemy. At Rouen she is tried as a heretic and burned at the stake.

JUNE BRIDE (Warner Brothers)

PRODUCER: Henry Blanke. **DIRECTOR:** Bretaigne Windust. **PLAYERS:** Bette Davis, Robert Montgomery, Betty Lynn, Fay Bainter, Barbara Bates, Jerome Cowan.

COMEDY. Miss Davis, editor of "Home and Mother" magazine, is assigned Montgomery, a dashing foreign correspondent who broke his engagement to her four years before, as assistant. Neither like the arrangement, but they have to accept it. Their first undertaking is the setting up of a magazine feature to be photographed and written at the scene of a small town wedding, which blows up when the bride-to-be discovers she really loves somebody other than the groom-to-be, and is reinstated again when Montgomery rigs things so that the bride-to-be's sister substitutes for her. In the course of the humorous excitement attending all this, Miss Davis and Montgomery discover they're still in love with each other, and start over again.

DEAD MAN'S GOLD (Screen Guild)

PRODUCER: Ron Ormond. **DIRECTOR:** Ray Taylor. **PLAYERS:** Lash LaRue, Fuzzy St. John, Peggy Stewart, Lane Bradford, Steve Keyes.

WESTERN. The town mayor is the unsuspected kingpin of a gang which, discovering that a rancher has discovered gold on his property, kills him and proceeds to try to obtain possession. Lash and his pal, who had been summoned by the deceased but arrived after the murder, dig into the situation and, by dint of fist and gun, bring the culprits to justice.

OUTLAW BRAND (Monogram)

PRODUCER: Louis Gray. **DIRECTOR:** Lambert Hillyer. **PLAYERS:** Jimmy Wakely, "Cannonball" Taylor, Christine Larson.

WESTERN. Jimmy hires out to a rancher to capture Midnight, an outlaw stallion which has been raiding domestic herds, and succeeds, but is innocently entangled in a maze of nefarious events resulting from the rancher's bad luck at cards and women, the latter interested in obtaining possession of his lands and holdings. The rancher is murdered, and Wakely obtains a confession from the murderer, taking off then with Taylor to ride the trail to their next adventure.

THE DENVER KID (Republic)

PRODUCER: Gordon Kay. **DIRECTOR:** Phil Ford. **PLAYERS:** Alan "Rocky" Lane, Eddy Waller, Carole Gallagher, William Henry.

WESTERN. Border Patrolman Lane, determined to find the murderer of his friend, goes outside his jurisdiction into the territory held by a dictator-minded brigand and, posing as an outlaw, discovers evidence identifying the latter as the killer. After exciting adventures, Lane stampedes the brigand's herd across the border into Lane's jurisdiction, where he whips the killer and brings him to legal justice.

DRUMS ALONG THE AMAZON (Republic)

PRODUCER-DIRECTOR: John H. Auer. **PLAYERS:** George Brent, Vera Ralston, Brian Aherne, Constance Bennett, Fortunio Bonanova, Gus Schilling.

ADVENTURE. A white woman who has fled civilization because of a supposedly incurable illness and spends her time in the Amazon jungle, hunting and fishing, is thrown necessarily into contact with a group of her kind when their plane crashes in the jungle. She falls in love with Brent, and he with her, but she cannot yield to this emotion on account of her condition. Adventures of jungle variety precede a surprise ending to the complicated situation.

SMUGGLERS' COVE (Monogram)

PRODUCER: Jan Grippio. **DIRECTOR:** William Beaudine. **PLAYERS:** Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict.

MELODRAMA. A skyscraper maintenance worker inherits a Long Island mansion. He goes there with his daughter but discovers it is being used by a count as headquarters for smuggling aliens into the country. The smugglers imprison them but they are rescued by their detective friend.

THE SHERIFF OF MEDICINE BOW (Monogram)

PRODUCER: Barney A. Sarecky. **DIRECTOR:** Lambert Hillyer. **PLAYERS:** Johnny Mack Brown, Raymond Hatton, Max Terhune, Evelyn Finley, George Lewis.

WESTERN. Sheriff Brown obtains Hatton's parole from prison and they start for town, but are unsuccessfully ambushed by Lewis, who knows Hatton can identify him as an escaped convict. Lewis and his gang, who are engaged in trying to obtain possession of land where they know gold is to be found, are successful, after various exciting attempts, in getting Brown and Hatton confined in jail, but they break out, round up the crooks and put everything to rights.

RUSTY LEADS THE WAY (Columbia)

PRODUCER: Robert Cohn. **DIRECTOR:** Will Jason. **PLAYERS:** Ted Donaldson, Sharon Moffett, Paula Raymond, John Litel.

SMALL TOWN DRAMA: Thirteen-year-old Danny (Ted Donaldson) befriends Penny (Sharon Moffett), a little blind girl who is shy and lonely. Danny attempts to intercede for Penny when she is about to be sent to the State Institution for the Blind. At his suggestion, she attends a guide dog school. She does not trust her dog, however, and in a final test in traffic, she loses her head. She sends the dog back to the school but he jumps out of the car and returns to her. Her confidence is restored and she is freed from her world of darkness.

THE RANGERS RIDE (Monogram)

PRODUCER: Louis Gray. **DIRECTOR:** Derwin Abrahams. **PLAYERS:** Jimmy Wakely, Cannonball Taylor, Virginia Belmont.

WESTERN. After the Texas Rangers are disbanded, a private state police force dominated by unscrupulous characters takes over and uses its authority for purposes of fleecing the ranchers. Ex-Ranger Wakely discovers what is going on and is violently dealt with by the fast-shooting illicit constabulary, but manages finally to pin a murder on the key member and bring the others to justice, after which the Texas Rangers are reinstated.

MARK OF THE LASH (Screen Guild)

PRODUCER: Ron Ormond. **DIRECTOR:** Ray Taylor. **PLAYERS:** Lash LaRue, Fuzzy St. John, Suzi Crandall, Jimmie Martin, Marshall Reid, John Cason.

WESTERN: LaRue and his pal are summoned to Red Rock, where the town saloon owner has taken the law into his own hands following the death of the sheriff. LaRue witnesses the murder of a state territorial representative by the saloon owner's henchmen, and after sizing up the situation and narrowly averting being shot down in a running street fight, pursues the saloon keeper into the hills on horseback, unseats him with a bull whip, and overpowers him in the ensuing fight, bringing him into town and jail.

THE LAST OF THE BADMEN (Allied Artists)

PRODUCER: King Brothers. **DIRECTOR:** Kurt Neumann. **PLAYERS:** Barry Sullivan, Marjorie Reynolds, Broderick Crawford, Fortunio Bonanova.

WESTERN. Sullivan, an outright type of Western bad man equally successful in solo banditry and in gang operations, undertakes and gets away with a long list of criminal undertakings, some involving the taking of life, winning a wife as he goes along and besting his double-crossing pal, Bonanova, in a competition concerning a split of the burglarious profits. There's an ironic ending in which he gets shot to death just because he's riding a stolen horse.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4327, issue of September 25, 1948.

Feature product listed by Company on page 4326, issue of September 25, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	90m	.....	.....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11, '48	97m	.....	.....	.....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 25, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)			John Calvert-Catherine Craig	Oct., '48	....	.....	.....	4318	....
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	63m	.....	.....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	54m	.....	.....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	Sept. 11, '48	4309	4303	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	.....	.....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	.....	.....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1, '48	55m	.....	.....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	67m	.....	.....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June, '48	70m	Apr. 17, '48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyfe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	65m	.....	.....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —				
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page	
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28,'48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checked Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14,'48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	...	.....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18,'48	4317	4303	....
DANGEROUS Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20,'47	3981	....	4011	
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4291	
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	....	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	....	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3,'48	4001	3956	4131	
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207	
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17,'48	4242	....	....
Drums Along the Amazon	Rep.	....	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11,'47	3409	3363	3933	
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4291	
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	....	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291	
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN' , Fussin' and A-Fightin' Univ.		665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15,'48	4161	4139	4190	
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933	
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13,'48	4094	....	4291	
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8,'48	4154	4139	4291	
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10,'48	4117	4039	4190	
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15,'47	3929	3818	4175	
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broad- way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29,'48	4181	4165	4291	
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24,'48	4137	4038	4207	
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)	FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4,'48	4303	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190	
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec., '48	....	....	....	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mon.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	711	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Oct. 31, '48	....	....	....	4335	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	....	....	....	4335	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	....	....	3865	....
(formerly Indian Summer)									
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
June Bride	WB	....	Bette Davis-Robert Montgomery	Nov. 13, '48	97m	....	....	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15, '48	74m	....	....	4335	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3, '48	66m	Nov. 1, '47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct., '48	....	....	....	4335	....
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23, '48	60m	Mar. 13, '48	4095	4051	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6, '48	71m	Apr. 3, '48	4109	3895	....
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4242	....	....
Mark of the Lash	SG	....	Lash LaRue-Fuzzy St. John	Oct. 29, '48	....	....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	60m	....	....	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
† Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 15, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	67m	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	....	Dana Andrews-Lilli Palmer	Nov., '48	....	....	....	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Aug. 27, '48	56m	Sept. 4, '48	4301	....	....
Olympic Games of 1948 (color)	EL	....	Documentary	Sept., '48	136m	Sept. 25, '48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24, '48	57m	....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
† Parade Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	....	4131
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizaboth Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	....	....	4183	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26, '48	....	....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	Oct. 2, '48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	95m	Oct. 2, '48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
Rogues' Regiment	Univ.	....	Dick Powell-Marta Toren	Oct., '48	86m	Oct. 2, '48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July, '48	86m	June 26, '48	4214	....	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21, '48	59m	....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	....	R. Montgomery-R. Taylor-V. Heflin	Oct., '48	71m	Aug. 28, '48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	65m	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Sept. 19, '48	55m	....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	62m	....	....	4283	....
Sinister Journey	UA	....	William Boyd-Andy Clyde	Not Set	54m	Sept. 25, '48	4325	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	....	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10, '48	66m	....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	....	Monte Hale-Pamela Blake	Sept. 15, '48	60m	....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	60m	....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED				Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page				
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257			4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17, '48	69m	.....	....			4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161			4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4, '48	90m	Aug. 7, '48	4265			4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10, '48	114m	Nov. 1, '47	3905			3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066			4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267			4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8, '48	63m	Sept. 11, '48	4310			....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162			4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030			....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110			4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301			4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137			4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213			4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093			3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2, '48	76m	May 15, '48	4163			....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894			3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066			....	....
Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226			4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110			4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965			....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017			3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16, '48	89m	July 17, '48	4242			4190	4291
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241			4226	....
They Drive by Night (R.)	WB	....	George Raft-Ann Sheridan	Dec. 11, '48	95m	.....	....			....	....
They Live by Night	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213			....	....
(formerly The Twisted Road)											
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182			4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057			3599	4131
Three Musketeers, The (color)	MGM	....	Lana Turner-Gene Kelly	Sept., '48	....	.....	....			4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290			4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226			4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2m	May 29, '48	4182			4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095			....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10, '48	91m	Dec. 20, '47	3981			....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030			4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109			4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067			4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July, '48	92m	July 17, '48	4242			....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	....			3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	....			4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242			4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146			4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009			4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274			4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	70m	Oct. 2, '48	4333			4283	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265			4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849			3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162			4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	....			4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	....			4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181			4010	4291
Urubu	UA	....	Native cast	Aug. 13, '48	65m	Aug. 21, '48	4282			....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2, '48	59m	Aug. 14, '48	4273			....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249			4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189			....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993			3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310			4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173			3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242			4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161			4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	....			4069	....
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077			....	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov., '48	....	.....	....			4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....			3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163			4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154			....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	....			4226	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290			4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	70m	.....	....			4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118			4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303			....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051			4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137			3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27, '47	3993			3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Jan., '49	....	.....	....			4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199			4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029			....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4326



The WORLD MARKET

SECTION of MOTION PICTURE HERALD

*MOTION PICTURE HERALD presents its annual
World Market Section, dedicated to individuals
and firms concerned with international trade
in motion pictures and theatre supplies,
to be published November 13, 1948.*



KEEP POSTING!

KEEP POSTING

1 SHEETS • 3 SHEETS • 6 SHEETS • 24 SHEETS

SHOWMANSHIP

Built Show Business!

SHOWMANSHIP *can*

Better Show Business!

"The motion picture good enough to sell itself has not yet been made."

Martin Quigley



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
DO NOT REMOVE



NOTION PICTURE
ASSOCIATION OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

4 COPIES

MO CTURE HERALD

REVIEWS

(In Product Digest)

Unfaithfully Yours

Hills of Home

Best Man Wins

Leather Gloves

Jungle Patrol

(In News Section)

Macbeth

**"SELL 1,400 THEATRES NOW,
COMPLETE DIVORCEMENT IN
5 YEARS," U. S. DEMANDS**

— Detailed list of theatres cited
in Government's anti-trust brief

**U. S. PLAYING TIME "PRICE
OF PEACE" RANK SAYS**

**ADMISSION CUTS BOOST
CHICAGO LOOP GROSSES**

**UNIVERSAL ANNOUNCES 30
TOP FEATURES FOR YEAR**

**REPUBLIC TO INCREASE
SEASON PROGRAM TO 50**

In this issue —

THEATRE SALES

VOL. 173, NO. 2; OCTOBER 9, 1948

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices, \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1948 by Quigley Publishing Company.

"Make Mine

It's the new cry that's sweeping the nation! Showmen tell us that M-G-M is tops with ticket-buyers from Coast to Coast. They loved Leo's big, gay, Summer attractions and it's in the air everywhere that M-G-M's got the top pictures for Fall and Winter, too!

For instance, "Julia Misbehaves" has taken New York by storm and is destined to be one of 1948's biggest grossers!



Note: Use the teaser ad above by substituting your theatre name.



M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • ELIZABETH TAYLOR • CESAR ROMERO • Lucile Watson • Nigel Bruce • Mary Boland • Reginald Owen • Screen Play by William Ludwig, Harry Ruskin and Arthur Wimperis • Adaptation by Gina Kaus and Monckton Hoffe Based Upon the Novel "The Nutmeg Tree" by Margery Sharp Directed by JACK CONWAY • Produced by EVERETT RISKIN

Metro-Cola!



You hear it everywhere! M-G-M has the hits! Below is one of another ad series that tells New Yorkers about M-G-M's entertainment leadership!

THERE'S A **BIG** ONE COMING!



LANA TURNER as wicked Lady De Winter
GENE KELLY as D'Artagnan

with FRANK MORGAN • VINCENT PRICE • KEENAN WYNN • JOHN SUTTON • GIG YOUNG
Screen Play by ROBERT ARDREY • Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN

M-G-M
presents
Alexandre Dumas'

The Three Musketeers

starring

LANA TURNER
GENE KELLY
JUNE ALLYSON
VAN HEFLIN
ANGELA LANSBURY

COLOR BY
Technicolor

**WORLD
PREMIERE
Soon!**

Did You Hear About the Explosive "THE THREE MUSKETEERS" Preview?

Let's face it! M-G-M has the greatest commercial property it has had since "Gone With The Wind." We told you about the Coast Preview, and last week at Loew's 72nd St. Theatre we saw its magic with our own eyes and heard the tumultuous cheers of a capacity audience! Watch! Wait! A new Box-office Giant is born!

**MAKE YOURS METRO-COLA AND YOU'LL
BE THE MOST POPULAR HOST IN TOWN!**



Shame comes out
and changes a

"BELINDA" BOX-OFFICE BULLETIN NO. 2:
New York follows up Atlantic City with tremendous
figures that are day-by-day match of "Key Largo"!

JANE WYMAN ~ LEW AYRES in "JOHNNY BELINDA"

Without exception, all who have reviewed this picture call

the shadows
g girl's life.

This Scene

is one of the reasons why
wherever motion pictures are shown

Johnny Belinda

will be the most discussed drama this year.
This is the scene being featured in a record
schedule of current national magazine ads
reaching practically every woman reader
in every corner of the land.

Warner Bros. next



CHARLES BICKFORD

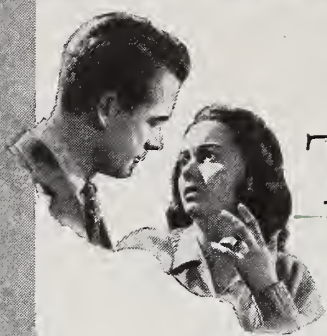
AGNES MOOREHEAD
STEPHEN McNALLY

directed by
JEAN NEGULESCO

produced by
JERRY WALD



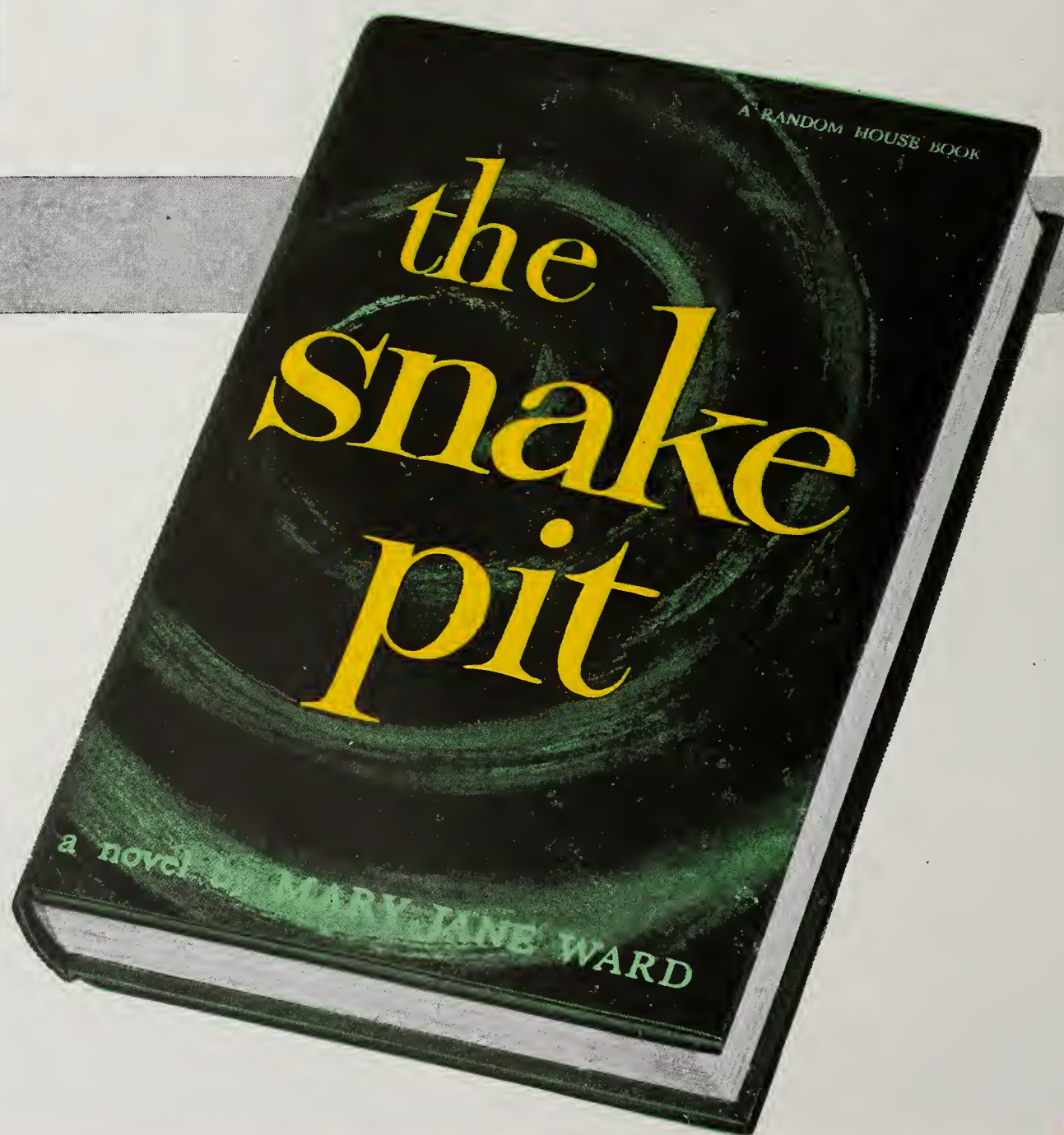
on Play by IRMGARD VON CUBE and ALLEN VINCENT From the Stage Play by Elmer Harris Produced by Harry Wagstaff Gribble • Music by MAX STEINER



The Snake Pit has been filmed!

IT COMES TO THE SCREEN

THURSDAY, NOVEMBER 4TH
WORLD PREMIERE
RIVOLI THEATRE, NEW YORK



Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" also starring MARK STEVENS, LEO GENN with CELESTE HOLM, GLENN LANGAN and Helen Craig, Leif Erickson, Beulah Bondi, Lee Patrick, Howard Freeman, Natalie Schafer, Ruth Donnelly, Katherine Locke, Frank Conroy, Minna Gombell • Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER • Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

20
CENTURY-F

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 173, No. 2



October 9, 1948

WORLD MARKET

THESE days of tentativity and readjustments, it is pleasant to have a note of solid optimism from so well traveled and experienced an observer of the world scene as Mr. Jack L. Warner.

"There is," observes Mr. Warner, with due emphasis, "still a world market. . . ."

Despite some current pessimisms, it must be considerably obvious that both here and overseas the customers are still alive and as concerned as ever with the wishes and interests which are served by the screen. To serve them, in the maze of complicating circumstances and the tangles of international finance, perhaps calls for a lot of doing. The business of the motion picture has always demanded that, and it has been done.

It is to be recalled that not so long ago there were somewhat unofficial observations, from rather official quarters, that there did remain a foreign market amounting to about \$50,000,000 a year. That, it is urged, is still a considerable sum of money to be earned and collected.

"Hollywood," says Mr. Warner, "has been suffering from a lot of mental ills caused by indecision, inertia and plain fears. . . . The good old American roll-up-the-sleeves and tear-into-the-job method will work."

Clearly, the motion picture industry is not signing off, either here or "over there".

* * * *

The developments of the week in the fields afar bring a special cogency to last week's remarks of Mr. Warner about " . . . an alarming tendency to stray from the simple work formula to fake panaceas supposed to bring superabundance without honest sweat". One may pause for only a moment for the irrelevant remark that all sweat is not necessarily honest.

There seems to be a manifestation from London that emphatically restates that internationally pictures are to be sold, bought and played on terms of international agreements—which seems somewhat to leave the decision of the customers, who buy the seats, out of it. They can not be left out, as they often have demonstrated and will continue to demonstrate.

Neither here nor in Britain, so far, can the people who want to buy entertainment be ordered into the seats. It is said that they do that in Russia. When freedom of the box office is lost, democracy is lost.

* * * *

Speaking of markets overseas, midweek cables covering Mr. Eric Johnston's visits to assorted Iron Curtain capitals, including Moscow and Belgrade, indicate that he had "sold the Russians a large number of films" and that "the Yugoslavs had agreed to buy twenty-five films during the next year. . . ."

In each instance it has been the cabled statement that: "The Association will furnish a list of films from which they can choose."

One of the most interesting elements of the report will be what those lists contain and by what criteria they have been selected. All manner of significances could be involved, besides those of art and industry.

DISCOVERING YOUTH

OF polling and researching of the motion picture there is no end, quite as truly in Britain as here. Just now the British Association, leading scientific body, in convention assembled has had report from "a team", which is to say a committee, on the movie habits among some five thousand adolescents in the Birmingham district.

The findings include: 60 per cent attend the cinema at least once a week; 50 per cent of those, being from homes lacking luxury and parental guidance, go more often; adolescence is the peak period of attendance. That may be scientific; it is not news.

The judgment is: "A highly disproportion of films seen to represent the American national background, with an almost total concentration of town life mainly among the wealthy. . . . Love scenes emphasized physical attraction, and many sources of possible emotional disturbance were present."

Despite the scientific deploring, it would seem that the adolescents have been thus expressing the interests common and natural to them—and that they have been entertained, looking at life "mainly among the wealthy". That, perhaps, makes it entertainment. They know the other side.

■ ■ ■

FOR THE RECORD

OUR distinguished contemporary, *La Cinematographie Francaise*, leads a June issue with a memorial page citing the achievements of the late Louis Lumière and, coming to the motion picture, presents this entry:

1894: *At the instigation of Clément Maurice, he studied a reversible camera-projector, permitting the recording of movement and the subsequent projection of it. On this he worked with his collaborator—the mechanic, Moisson.*

We are to assume that it was the pressure of space which prevented the statement of the fact, once related to this writer by M. Lumière, that his "instigation" was the Werner Brothers' exhibition of the imported and American Edison Kinetoscope in Paris in the summer of that same 1894.

■ ■ ■

NATURE NOTE: This is the afternoon of the year. There are little premonitory frosts in the lowlands of the Silvermine splashing the valley with touches of orange and gold and crimson on sumach and maple and pin oak against the hardier, more tenacious, greens. It is a time of scents, with the honey of ripening goldenrod mingling with the aromas of drying forest leaves. There are hints that remind of that black Indian lapsang tea, so smoky in the cups, when laced with ancient rum, or the wafting, clinging odor that drifts from the pipe packed with tent-cured Latakia, that tobacco spiced by its Virginia heritage and its oriental soil. The flow of scents rises in the autumn dawn, and spreads over the sunlit landscape until the October twilight falls. It is a year on the way out.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Greek Note

JUST ABOUT every top executive in New York City did a little public singing last Wednesday night in an NBC broadcast celebrating New York's Golden Jubilee. Under the baton of Fred Waring, this "Billion Dollar Glee Club" warbled three tunes. Mr. Waring, Meyer Berger of the *Times* reported, had his hands full. In a parody of "Side by Side," for example, he had trouble with George Skouras, president of Skouras Theatres. Mr. Skouras had a solo line to sing: "Queens and an island called Staten." Mr. Berger reports what happened: "Mr. Skouras' quality was weak and quavery. Mr. Waring frowned.

"He said, 'Come, George, give me some volume on that line.'

"Mr. Skouras swished what was in his glass. 'Can't I maybe sing it in Greek?' he asked plaintively.

"Mr. Waring finally got him up to pitch."

No Building

Washington Bureau

COMMENCEMENT of work on the first section of the Motion Picture Association's new building here has been put off until spring, MPAA officials have announced. Permission to build the first section, consisting of a theatre and a projection room, has been granted. The MPAA had hoped to break ground in September, but building costs are still too high and top MPAA officials have been tied up with other matters.

Silent Market

GEORGE PAL, overlooking no bets, has assigned Duke Goldstone and Harry Hinkle to prepare various silent picture versions of his forthcoming "The Adventures of Tom Thumb," after conducting a survey showing that the almost forgotten silent field still controls thousands of rentals in remote parts of the world. Mr. Pal will use the Goldstone-Hinkle researches to determine how many silent prints of "Tom Thumb" should be released by United Artists.

For Sale

PARAMOUNT would like to sell three of its largest theatre office buildings—one each in New York, Los Angeles and San Francisco. These sales, it must be pointed out, haven't a thing to do with the courts trying to get Paramount to divest itself of some of its holdings—it's merely a real estate deal. Paramount would like to lease back the theatres on a long-term basis and use some of the money to pay off some promissory

MOTION PICTURE HERALD

for October 9, 1948

U. S. demands five major companies drop 1,400 theatres Page 12

PLAYING time in U. S. is Rank's price for industry peace Page 15

UNIVERSAL planning 30 top features for the new season Page 16

THOMAS ARMAT, who brought the screen to Broadway, dies Page 17

JUDGE LEIBELL indicates limits on July Ascap decision Page 23

REPUBLIC increases production schedule to 50 pictures Page 24

MYERS reiterates position of Allied States on industry problems Page 28

DECREASE in admission prices boosts grosses in Chicago Loop Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

SERVICE DEPARTMENTS

From Reader Page 30

Hollywood Scene Page 25

In the Newsreels Page 40

Late Review Page 23

Managers' Round Table Page 43

Picture Grosses Page 50

Short Product at First Runs Page 42

What the Picture Did for Me Page 41

THEATRE SALES Pages 51-59

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4341

Reissue Reviews Page 4342

Short Subjects Page 4342

Advance Synopses Page 4342

Service Data Page 4343

The Release Chart Page 4344

bank notes. Largest of the buildings is the New York Paramount theatre and office, for which the asking price is \$12,000,000. Tony Farrell, the fellow who acquired the Warner theatre in New York a short time ago, is reported dickering for the Paramount.

10,000 Orchid Tree

WHATEVER the forthcoming new Los Angeles afternoon paper, *The Mirror*, may prove to be, the preliminaries are positively colossal, astonishing, without precedent and utterly in the flamboyant tradition of the strange land. It is announced as a project of the Chandlers of name, fame and fortune through the morning *Los Angeles Times*. The paper, with some slight tentativeness, is expected to appear Monday, October 11, replete with pictures, many, many colors, and at an amazing speed of mass production, "startlingly different."

Most remarkable of all is a nation-wide solicitation by a concern known as Biltmore Flowers and Gifts, of floral tributes to be displayed at the dedication of the *Mirror* plant Sunday, October 10. For sums, for specified items, ranging in price from \$7.50 to \$250, you can send an airborne floral design from Hawaii, or the gardens of California, and have your name on display with the flowers.

The great crowning glory will be a tree of ten thousand orchids, surmounting a congratulatory plaque—and you can get your name on that, too. The paper will have a movie page.

Oh, No, Not That!

AWHILE BACK in a story about some of the more perplexing and annoying inventions of the day, we gloomily forecast that it wouldn't be long before they were putting television sets in automobiles. We should have shut up and let sleeping dogs lie. For in the *New York Tribune* Wednesday morning there was a two-column cut of a Robert Wright of Milwaukee sitting in his car and that car had a television receiver right under the steering wheel. Mr. Wright put it there, but we were glad to see that the *Tribune* noted that "Milwaukee safety officers have not given the idea a cordial reception, pointing out that a television set in an automobile is dangerous unless it is placed where the driver cannot see it."

Crook in the House

OMAHA POLICE turned to the theatre recently for help in apprehending a man and wife who were too liberal in opening charge accounts and who were under suspicion for other offenses.

They had a hunch the woman was attending an Omaha theatre. The manager was asked to flash the woman's name on the screen with the message that she was wanted at the box office.

The police met her there.

Fred's Bond

FRED ALLEN'S bond is going to be as good as his word from now on. Peeved, to say the least of it, over the popularity of the radio giveaway shows, Mr. Allen announced Sunday on his first radio program of the season, that he was bonding any listener to his show against the loss of a prize on any giveaway program. In other words, if you were listening to Fred and so didn't get the telephone call offering you a chest of silver, Fred will see to it that you get at least \$5,000 worth of that prize. He's arranged with the National Surety Corporation to guarantee that he will reimburse you for any amount of merchandise or prize money lost up to \$5,000. As Mr. Allen said on the radio Sunday, "in other words, my listeners can only lose 30 minutes." Mr. Allen's 8:30 to 9 p. m. program plays competition to "Stop the Music," running from 8 to 9 p. m.

Busy Met

THE METROPOLITAN Opera in New York City is going to resemble a mad house before long. A month back the Met didn't know whether it was going to open or not since it was engaged in some bickering about salaries with the unions. That settled and the announcement made that Wagner would once again be staged, it was learned that the management was negotiating with a number of producing companies to get opera on the screen. And now the opera seems to be going on television. Negotiations are under way between the American Broadcasting Co., the Metropolitan Opera Association and the various labor unions involved so that a sponsor—perhaps a big oil company—can televise one opera a week over ABC's Boston to Washington TV network.

Bing's News

THAT CROSBY fellow's been all over the newspapers recently. There's been news about his four kids (they appeared on dad's radio program last week); about his plans for television (he wants to build some stations in Washington State), and about the Crosby Foundation (he's selling better mousetraps).

First of all the product of the Crosby Research Foundation—supported by Bing and headed by brother Larry—is being finished for the department stores. Five Crosby-sponsored inventions will be ready for you by Christmas time. They include that mousetrap which will hold a mouse but not hurt a kid sticking its finger into it; a new line of tricycles, made in sidecar, tandem or

chariot models; a junior juke box, a breath neutralizer that deodorizes the breath, and a motorized belt-driven filing cabinet that gives access to any one of 40,000 files in 10 seconds.

Now about those television stations: Bing on Tuesday asked the Federal Communications Commission for authority to build three television stations—one each at Tacoma, Spokane and Yakima, Wash.—at a total cost of \$592,000.

Reminder

Washington Bureau

ACCORDING to an early "be-on-your-toes" reminder from Jack Bryson, legislative representative of the Motion Picture Association, 44 state legislatures have regular sessions scheduled for next year and the other four may be called into special sessions. Now don't get panicky. Mr. Bryson says that so far "there hasn't been even an intimation" of any legislation hostile to the industry. But he adds that it's still too early to be sure that there won't be some hostility shown. Mr. Bryson just wants the industry to know that there's certainly no reason for us to let down our guard in any area.

On the Roof

WHEN SMILEY BURNETTE went to Michigan for a personal appearance at the new Tuscola drive-in at Bay City the smile almost fell off his face—no stage on which to make his appearance. But he reckoned without owner Harold G. Bernstein, who hoisted Smiley right up on top of the projection booth in the middle of all the cars. There Smiley did his p. a.

Martin Quigley will be the speaker on the CBS "Church of the Air" program on Sunday at 10 A.M., EST. The program is broadcast nationally.

The address is the second in a series of three addresses by laymen of the Jewish, Catholic and Protestant Churches. The first in the series was delivered last Sunday by Lewis L. Strauss, member of the Atomic Energy Commission and president of Temple Emanuel, New York City. The third address in the series will be given on October 17 by a Protestant layman.

The subject of Mr. Quigley's address will be "The Crisis of the Times".

PEOPLE

LOUIS NIZER, industry attorney, has been appointed Greater New York chairman for the 1949 March of Dimes, WILLIAM F. SNYDER, chairman of the Greater New York Chapter, National Foundation for Infantile Paralysis, has announced.

MALCOLM SMITH, former New York investment banker, has been elected a vice-president of Hughes Tool Company, central organization of HOWARD HUGHES' industrial operation, it was announced last week in Hollywood. He will work in close association with Mr. Hughes and with NOAH DIETRICH, executive vice-president.

WILLIAM F. KRUSE, vice-president and director of United World Films, has resigned to return to Chicago and establish his own public relations firm.

ROBERT W. COYNE's status as a salaried executive of Theatre Owners of America terminated last Thursday. First executive director of TOA preceding GAIL SULLIVAN, the indications are that he will enter the exhibition field, probably as an associate of TED R. GAMBLE, head of Monarch Theatres.

PETER W. HOGUET, formerly with Skouras Theatres and operator of a theatre at Sampson, N. Y., has been appointed chief of a United Kingdom section and assistant to the deputy administrator at the Economic Cooperation Administration (Marshall Plan) headquarters in Washington.

EDWARD CHEYFITZ, assistant to ERIC JOHNSTON, president of the Motion Picture Association, addressed an advanced economics seminar at Harvard University Wednesday in Boston. His subject was "Hollywood Labor."

ALLAN M. GUNDELFINGER, Cinecolor vice-president, was to fly to London Saturday to survey possibilities of establishing a laboratory in England.

TED SCHLANGER, zone manager for the Warner theatres in Philadelphia, has been named honorary chairman of the Philadelphia committee of the Los Angeles Sanatorium and National Medical Center for its fund drive starting October 24 in Philadelphia.

ABEL ABRAHAMSEN has succeeded his brother, SAM ABRAHAMSEN, as president of Saga Films, New York.

JOHN F. CLAGETT and HAROLD L. SCHILZ have established a new law firm in Washington to specialize in motion picture, radio and anti-trust cases. Both have worked for the Justice Department's anti-trust division, working on major film suits.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager, Bureau: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 120 South LaSalle Street, Telephone Andover 6449, James Ascher, editorial representative, Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

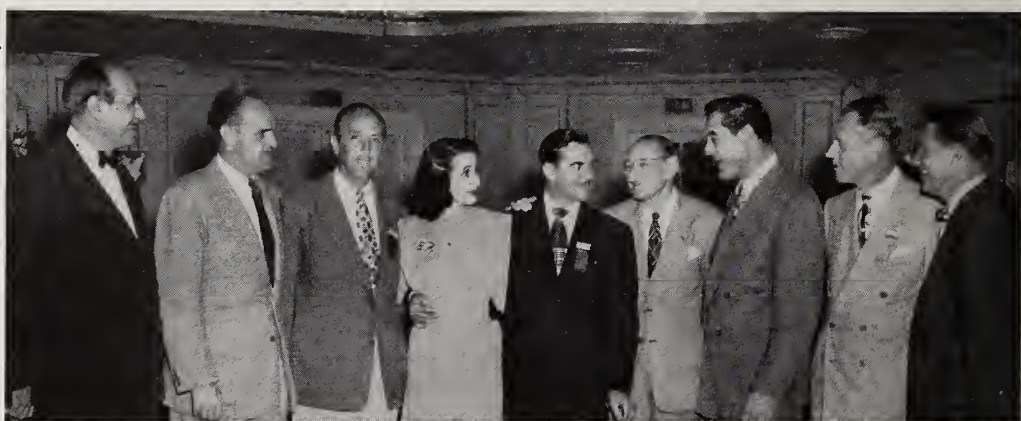
THIS WEEK the Camera reports:



CONVENTION TIME. The scenes above and at the right are at the Kansas - Missouri Theatre Owners Association Kansas City meeting. Above, Elmer Bills, left, new president, chats with Herman Levy, Theatre Owners of America general counsel. Right, in order, Homer Strowig, past-president; Richard Biechle; Dorig Burroughs, Lawrence Lehman; Leon Bamberger, RKO sales promotion manager; Glen Hall, George Baker and Senn Lawler.



AND, IN ST. LOUIS, the meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois. In left-to-right lineup: Lou Dufour, RKO; Edward Arthur of the Fanchon & Marco circuit; James Frisina, Frisina circuit; Audreanel Freeman, McCutcheon circuit; the new president, Tom Edwards, Edwards-Harris circuit; the traveling Mr. Bamberger; Guy Pisani, RKO; Bill Williams, Williams circuit, and Tom Williamson, RKO.



LOUIS RICHMOND, right, with the E. M. Loew circuit 20 years, is resigning to develop his own circuit with Louis Stern.

TENTH anniversary, left: James Grainger, Republic sales vice-president, accepts congratulations from division manager Walter L. Titus, Jr., left, and assistant sales manager Edward Walton, co-captains of the drive.





MELVIN L. GOLD, National Screen Service director of advertising and publicity, last week was elected president of the National Television Film Council.



ROYALTY at Paramount's studio. The scene as the Maharajah of Jaipur, India, right, visited on the set of "A Mask for Lucretia". Others—above, left to right—are the Maharanee; Paulette Goddard, the picture's co-star; Mitchell Leisen, director, and Anita Colby. The visitors were on a tour of the United States, with Hollywood a must.



By the Herald

EVERETT RISKIN, until recently an M-G-M producer, as he announced in New York on Tuesday the formation of Equitable Pictures, Inc., with his brother, Robert, formerly producing for RKO. The company will make about three films per year, if it gets the cooperation of independent stars, who, he pointed out, have been asking impossible terms from new producers. Its first will be "Half an Angel", a fantasy comedy.



POSTMASTER GENERAL Jesse Donaldson, right, was guest the other day of Henry Ginsberg, Paramount studio head, left, at luncheon at the Hollywood plant.

ARRIVING IN NEW YORK, right, for the November premiere of "Joan of Arc": producer Walter Wanger; his wife, Joan Bennett, and three daughters.



ROBERT WEITMAN, left, Brooklyn and New York Paramount theatres director, was honored at luncheon the other day in New York for his aid to the annual United Jewish Appeal "Night of Stars". With him are Mrs. Ted Lewis and Nathan Straus.



U. S. DEMANDS 5 MAJORS DROP 1,400 THEATRES

Brief Asks Cross - License Ban and Divorcement in Reasonable Period

Washington Bureau

The five theatre-owning defendants in the U. S. vs. Paramount anti-trust suit will have to sell more than 1,400 of their theatres in 115 companies within one year, if the New York District Court, in hearings later this month, grants the plea of the Department of Justice.

The Department, further, will argue the necessity for divestiture above and beyond the 1,400 theatres; will ask for a cross licensing ban in 426 localities, and seek total divorce of production and exhibition.

In the Government's "Proposed Findings and Judgment with Supporting Memorandum," handed to the defendants' attorneys at the weekend and filed with the District Court, the Department asks:

1. That the exhibitor-defendants holding joint theatre interests with "an actual or potential independent exhibitor" be forced to sell its interests to non-defendants within one year. The Department's list is appended.

2. A ban on cross-licensing of more than half of the major's product released during any six months' period in 239 "closed towns" (the list is appended) and on first runs in 187 cities (this list is also appended). The ban would commence six months after the entry of judgment and would remain in effect for five years while divestiture is carried out.

3. An unconditional rule prohibiting the defendants from acquiring any competing theatre and making all other acquisitions subject to court approval.

The Department's proposed findings stated that there was no doubt the Supreme Court had divestiture in mind when it referred the case back to the District Court.

Thus, the Department believes that a ban on cross licensing among the majors, theatre divestiture and divorcement are the "only remedies available to end the major defendants' illegal dominance of the film industry which the Supreme Court has considered and found to be permissible."

DIVESTITURE

The Department's position: "A substantial divestiture of theatre interests to end continuing restraints of competition between the exhibitor defendants and other exhibitors has been expressly directed by the Supreme Court."

In addition to the 1,400 theatres which the Department is sure ought to be sold, there are others that the Department thinks also should be sold.

CLARK'S "GIVE MORE MILK" EDICT STILL STANDS

Washington Bureau

Attorneys for the defense tried for a consent decree in the Paramount trust suit here Monday, but unless "they're willing to ante up a lot more" there appears to be little chance of a decree settlement before the suit goes to trial in New York District Court—possibly at the end of the month.

The attorneys, headed by James F. Byrnes, counsel for Twentieth Century-Fox, held a lengthy discussion with Herbert Bergson, assistant attorney general in charge of the anti-trust division, presumably basing their talks on tentative tabulations of theatre holdings which Paramount, Loew's, Warner Brothers and 20th-Fox had listed as being willing to dispose of to get the decree. RKO was reported ready to take a "different approach".

But the proposals—never formally submitted as a proposed decree—were "inadequate . . . they (the majors) didn't come up with as much as we required," said one Department official, not as pungent but just as firm as Tom Clark's dictum of 1945, "They have to give more milk."

The new trial, scheduled for October 13, will be postponed for 15 days—perhaps more—if a decree is not agreed upon.

To find out if this is so, the Justice Department asks that the defendants be given one year from the entry of judgment to submit a plan for "the ultimate separation of its distribution and production business from all theatre-owning or operation corporations"—to be completed in five years.

The defendants would also be asked to submit within one year "such plans for divestiture of theatre interests (other than the 1,400) which they believe to be adequate to satisfy the requirements of the Supreme Court," which suggested, in its May 3 opinion, that some partnerships were legal.

The defendants, however, would be permitted at any time after three years from the submission of the above plans to petition the court to suspend the effective date of such plan on the grounds that "actual divestiture of theatres interests during such period has made such plan unnecessary, in whole or in part, to provide adequate competition in distribution and exhibition."

CROSS LICENSING

The Department's position: "A partial ban on cross licensing among the major defendants is required to give relief while divestiture is being executed."

The Department is asking for a modifi-

cation of the cross licensing proposal previously presented. These modifications are: "A limitation of the remedy to specific communities where total monopolization or first run monopolization occurred, with the effective period limited to five years"; prohibiting "only the licensing to the affiliated theatre of more than half of the features released during a six-month period"; and "limiting this prohibition to first run exhibition in situations where affiliated first run monopolies are found to have existed."

FRANCHISES

The District Court enjoined the making or further performance of any franchise. When the case reached the Supreme Court, that court set aside those findings on franchises "so that the (District) Court may examine the problem in the light of the elimination from the decree of competitive bidding." The Department of Justice now seeks to modify the franchise section so as to prohibit franchises except where made to permit an independent exhibitor to compete with affiliated theatres and so as to prohibit certain types of "discriminatory licenses."

The Department's "Proposed Findings" list these new "Conclusions of Law":

"That the eight distributor defendants actually achieved a monopoly of film distribution.

"That the five major defendants achieved theatre operating monopolies in specific communities.

"That each major defendant is a combination of corporations which has illegal power to exclude competitors from access to a substantial segment of the domestic film market.

"That each combination was created and maintained for this illegal purpose.

"That each has a continuing illegal power and intent to exclude competitors which should be terminated by dissolution of the combination in such a way as to separate completely the corporations engaged in exhibition from those engaged in distribution and production.

Would Ban Licensing For 5 - Year Period

"That the effects of their past illegal activity may be partially dissipated by prohibiting each of them for a five-year period from licensing more than half of their films to exhibitors affiliated with other major defendants in towns where such exhibitors have completely monopolized the exhibition of films and from licensing more than half of their films on first run to such exhibitors in towns where first run monopolies are found."

Following is the Justice Department's list of 115 corporations, owning more than

1,400 theatres. These corporations are owned in partnership by the defendants, one or more of them, and by "actual or potential independent exhibitors." It is the Department's contention that the defendants should sell their interests in these theatres to non-defendants. These corporations include such large companies as the Butterfield circuit, Interstate, Jefferson Amusement, Malco, Paramount - Richards, Penncom Corp., Texas Consolidated and others.

Paramount would be the hardest hit if these theatres were ordered sold. Paramount has joint interests in more than 1,000 houses; National in almost 200; Warners in about 20; RKO in approximately 280 and Loew's in almost 30.

Since the Department did not name all theatres nor always give their locations, this supplemental data has been incorporated into the listing below. This name-and-place data was obtained from the Motion Picture Association's 1948 "Theatre Directory."

PARAMOUNT

Alabama Theatres, Inc.: Paramount, 50 per cent; partners, H. B. Kinney and R. B. Wilby. Theatres: Alabama—Anniston: Calhoun, Cameo, Noble, Ritz; Auburn: Tiger; Bessemer: Grand, State; Jasper: Jasper, New; Montgomery: Charles, Clover, Empire, Paramount, Strand; Selma: Walton, Wilby; Troy: Enzor; Tuscaloosa: Bama, Diamond, Druid, Ritz, Tennessee—Kingsport: Gem, Rialto, State, Strand.

Alger Theatres Corp.: Paramount, 75 per cent; partner, Ernest P. Lajoie. Theatres: Michigan—Detroit: Alger.

Allied Theatres of Bangor: Paramount, 51 per cent; partner, Park Amusement Co. Theatres: four in or near Bangor, Maine.

Arkansas Amusement Corp.: Paramount, 50 per cent; partner, E. H. Rowley. Theatres: 10 theatres in Little Rock, Ark.

Augusta Amusements, Inc.: Paramount, 50 per cent; partner, William K. Jenkins. Theatres: Georgia—Augusta: Imperial, Miller, Modjeska, Rialto.

B & J Theatres, Inc.: Paramount, six per cent, RKO, 25 per cent; partner, Bijou Theatrical Enterprise Co. Theatres: Michigan—Grand Rapids: Easton, Four Star, Our, Royal, Wealthy.

Birmingham Theatre Operating Co., Inc.: Paramount, 60 per cent; partner, R. B. Wilby. Theatres: Georgia—Birmingham: Alabama, Lyric, Ritz, Strand; Ensley: Ensley, Franklin.

Buffalo Theatres, Inc.: Paramount, 43 1/3 per cent; Loew, 43 1/3 per cent; partner, Vincent R. McPaul. Theatres: New York—Buffalo: Shea's Elmwood, Shea's Great Lakes, Shea's Hippodrome, Shea's Kensington, Shea's Niagara, Shea's North Park, Shea's Buffalo, Shea's Seneca, Shea's Teck; Kenmore; Shea's Kenmore; Lackawanna: Shea's Lackawanna; Niagara Falls: Shea's Bellevue.

Butterfield Michigan Theatres Co.: Paramount, 33 1/3 per cent, RKO, 33 1/3 per cent; partner, Bijou Theatrical Enterprise Company. Theatres: approximately 22 in Michigan.

W. S. Butterfield Theatres, Inc.: Paramount, 25 per cent, RKO, 10 per cent; partner, Bijou Theatrical Enterprise Co. Theatres: approximately 90 theatres in Michigan.

The above two circuits include the following, all in Michigan: Adrian: Crosswell, Family; Allegan: Regent; Alpena: Lyric, Majestic, Maltz; Ann Arbor: Majestic, Michigan, Orpheum, State, Whitney, Wuerth; Battle Creek: Bijou, Michigan, Post, Regent, Strand; Bay City: Bay, Center, Regent, Westown; Benton Harbor: Lake, Liberty; Big Rapids: Big Rapids; Cadillac: Center, Lyric; East Lansing: State; Flint: Capitol, Della, Garden, Palace, Regent, Roxy, State, Strand; Grand Haven: Grand, Robinhood; Grand Rapids: Center, Eastown, Four Star, Keith's, Kent, Majestic, Our, Regent, Royal, Wealthy; Greenville: Gibson, Silver; Hillsdale: Dawn, Hill; Holland: Center, Colonial, Holland; Ionia: Center, Ionia; Jackson: Capitol, Majestic, Michigan, Regent, Rex; Kalamazoo: Capitol, Fuller, Michigan, New, Orpheum, State, Uptown; Lansing: Capitol, Gladner, Lansing, Michigan, Northtown, Southtown; Ludington: Center, Lyric; Manistee: Lyric, Ramsdell, Vogue; Monroe: Family, Monroe; Muskegon: Michigan, Regent, State; Niles: Ready, Riviera; Owosso: Capitol, Center, Strand; Pontiac: Eagle, Oakland, Orpheum, Rialto, State, Strand; Port Huron: Desmond, Family, Majestic; Saginaw: Center, Franklin, Mecca, Michigan, Strand, Temple, Wolverine; St. Joseph: Caldwell; South Haven: Model; Sturgis: Roxy, Strand; Three Rivers: Rialto, Riviera; Traverse City: Lyric, Michigan, Trabay; Willow Run: Center; Ypsilanti: Martha Washington, Wuerth.

Central States Theatres Corp.: Paramount, 50 per cent; partner, A. H. Blank. Theatres: Iowa—Albia: King; Algona: Call, Iowa; Ames: Ames, Capitol, Collegian, Varsity; Boone: Boone, Princess, Rialto; Burlington: Capitol, Palace, Zephyr; Centerville: Majestic, Ritz; Chariton: Ritz; Charles City: Charles, Gem; Clarion: Clarion; Clear Lake: Lake, Park; Clinton: Capitol, Rialto, Strand; Cresco: Davenport; State; Dubuque, State; Eagle Grove; Princess;

Where Cross-License Ban Sought

The modified ban on cross licensing which the Department of Justice is seeking and which would go into effect, if granted, six months after entry of judgment, applies to these closed towns:

ALABAMA: Anniston, Jasper.
ARIZONA: Globe, Flagstaff, Glendale, Mesa, Prescott, Winslow.

ARKANSAS: Conway, Jonesboro, Paragould, Prescott, Springdale, Stuttgart, Van Buren, Walnut Ridge.

CALIFORNIA: Bell, Burlingame, Chico, Coalinga, Compton, Crockett, Grass Valley, Hayward, Lodi, Martinez, Merced, Monterey, Ocean Park, Oroville, Paso Robles, Pomona, Porterville, Redding, Redlands, Redonda Beach, Redwood City, San Luis Obispo, Santa Cruz, Santa Paula, Tracy, Tulare, Turlock, Van Nuys, Watsonville, Wilmington.

COLORADO: Boulder, Durango, La Junta, Longmont, Montrose, Sterling.

CONNECTICUT: Ansonia, Danbury, South Norwalk.

FLORIDA: Fort Pierce, Hollywood, Lake Worth, New Smyrna, Ocala, Orlando, Palm Beach, St. Augustine, Sanford, Sarasota, Winter Haven, Winter Park.

GEORGIA: Athens, Brunswick, Gainesville, Moultrie, Waycross.

IDAHO: Caldwell, Preston.

ILLINOIS: Benton, Blue Island, Elgin, Jacksonville, Kankakee, La Grange, Marion, Mount Vernon, Pekin, Waukegan, West Frankfort.

IOWA: Algona, Ames, Boone, Centerville, Charles City, Clear Lake, Clinton, Fort Madison, Grinnell, Mason City, Oelwein, Oskaloosa, Ottumwa.

KANSAS: Coffeyville, Dodge City, Liberal, Pittsburg.

KENTUCKY: Danville, Fulton, Henderson, Owensboro.

MAINE: Augusta, Bath, Biddleford, Brunswick, Houlton, Rockland.

MARYLAND: Frederick, Silver Spring.

MASSACHUSETTS: Allston, Brighton, Clinton, Hyde Park, Roslindale, Waltham.

MICHIGAN: Adrian, Alpena, Ann Arbor, Birmingham, Cadillac, Grand Haven, Greenville, Hancock, Hillsdale, Holland, Ionia, Iron Mountain, Kalamazoo, Ludington, Manistee, Niles, Owosso, Sturgis, Three Rivers, Traverse City, Ypsilanti.

MINNESOTA: Fairmont, Mankato, Rochester, St. Cloud.

MISSISSIPPI: Clarksdale, Greenville, Greenwood, West Point.

MISSOURI: Excelsior Springs, Lexington, Nevada.

MONTANA: Billings, Butte, Helena.

NEBRASKA: Alliance, Columbus, Falls City, Fremont, McCook, Norfolk.

NEVADA: Reno, Sparks.

NEW HAMPSHIRE: Berlin.

NEW JERSEY: Millville, Montclair, Pleasantville, Vineland.

NEW MEXICO: Las Cruces, Las Vegas.

NEW YORK: Medina, Peekskill, Wellsville.

NORTH CAROLINA: Canton, Hendersonville, Lexington, Salisbury.

NORTH DAKOTA: Jamestown, Minot.

OHIO: Bellevue, Sidney.

PENNSYLVANIA: Ambler, Butler, Berwick, Bloomsburg, Carbondale, Carlisle, Donora, Dormont, Greensburg, Pittston, Pottsville, Punxsutawney, Red Lion, State College, Sunbury, Tarentum, Titusville, Tyrone, Warren, Waynesboro, Wilkinsburg.

SOUTH DAKOTA: Huron, Madison, Watertown.

TENNESSEE: Jackson.

TEXAS: Arlington, Baytown, Beaumont, Bryan, Eastland, Goose Creek, Greenville, Henderson, Jacksonville, Kilgore, Livingston, Lufkin, McAllen, Mercedes, Noakum, Orange, Port Neches, Richmond, Rosenberg, San Marcos.

UTAH: Ogden.

VIRGINIA: Clifton Forge, Lexington.

WASHINGTON: Hoquiam.

WEST VIRGINIA: Martinsburg.

Estherville: Grand; Forest City: Forest; Fort Dodge: Iowa, Rialto, Strand; Crinnell: Iowa, Strand; Mason City: Cecil, Palace, State, Strand; New Hampton: Firemens; Oelwein: Grand, Ritz.

Clearwater Enterprises, Inc.: Paramount, 22 per cent; partners, Frank Rogers, B. B. Garner and M. C. Talley. Theatres: three in Clearwater, Fla.

Darlington Theatres, Inc.: Paramount, 25 per cent; partners, R. B. Wilby and H. F. Kinney. Theatres: the Liberty theatre in Darlington, S. C.

Dearborn-Randolph Corp. and 45 W. Randolph St. Corp.: Paramount, 50 per cent; partner, United Artists Theatre Circuit, Inc. Theatres: United Artists theatre, Chicago, Ill.

Diana Theatre Corp.: Paramount 50 per cent; partner, John J. Jones. Theatres: McVickers theatre, Chicago, Ill.

Dominion Theatres, Inc.: Paramount, 51 per cent; partner, Hunter Perry. Theatres: Virginia—Cape Charles: Radium; Charlottesville: Jefferson, Lafayette, Paramount, University; Exmore: Cameo; Hampton: Langley, Rex; Hilton Village: Village; Lynchburg: Isis, Paramount, Trenton; Newport News: James, Paramount; Phoebus: Lee.

Drive-In Theatres of Alabama, Inc.: Paramount 30

WISCONSIN: Janesville, Port Washington, Stevens Point.

WYOMING: Cheyenne, Laramie, Rock Springs, Sheridan.

The modified cross licensing ban would also apply to defendants' first run theatre in the following towns where the Department of Justice contends one or more of the theatre-owning defendants have monopolized first run exhibition:

Population over 100,000: Atlanta, Boston, Bridgeport, Charlotte, Chattanooga, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Des Moines, Detroit, Flint, Ft. Worth, Grand Rapids, Hartford, Houston, Kansas City, Mo., Knoxville, Lowell, Mass., Memphis, Milwaukee, Minneapolis, New York City, Newark, New Haven, New Orleans, Omaha, Paterson, N. J., Peoria, Ill., Philadelphia, Rochester, St. Paul, San Antonio, San Francisco, Scranton, Seattle, South Bend, Spokane, Springfield, Mass.; Washington, Wichita, Worcester, Mass., and Yonkers.

Population from 25,000 to 100,000: ALABAMA: Anniston, Montgomery, Tuscaloosa.

ARIZONA: Phoenix, Tucson.

ARKANSAS: Ft. Smith, Little Rock.

CALIFORNIA: Alhambra, Bakersfield, Belvedere Gardens, Beverly Hills, Fresno, Glendale, Huntington Park, Inglewood, Pasadena, Riverside, San Bernardino, Santa Ana, Santa Barbara.

CONNECTICUT: Bristol, New Britain, New London, Norwalk, Torrington, Waterbury.

FLORIDA: Orlando, West Palm Beach.

GEORGIA: Augusta, Columbus, Macon, Savannah.

ILLINOIS: Alton, Aurora, Bloomington, Danville, Decatur, East St. Louis, Elgin, Galesburg, Joliet, Oak Park, Quincy, Waukegan.

INDIANA: Hammond, Marion.

IOWA: Burlington, Cedar Rapids, Davenport, Dubuque, Mason City, Ottumwa, Sioux City.

KANSAS: Hutchinson, Topeka.

KENTUCKY: Owensboro.

MAINE: Lewiston.

MASSACHUSETTS: Fitchburg, Newton, Taunton, Waltham.

MICHIGAN: Ann Arbor, Battle Creek, Bay City, Jackson, Kalamazoo, Lansing, Muskegon, Pontiac, Port Huron, Saginaw.

MINNESOTA: Rochester.

MISSOURI: Joplin, Springfield.

MONTANA: Great Falls.

NEW HAMPSHIRE: Concord.

NEW JERSEY: Belleville, Bloomfield, Hackensack, Hoboken, Irvington, Kearny, Montclair, North Bergen, Orange, Union City.

NEW MEXICO: Albuquerque.

NEW YORK: Jamestown, Mount Vernon, Newburgh, New Rochelle, Poughkeepsie, Troy, White Plains.

NORTH CAROLINA: Asheville, Durham, Greensboro, High Point, Raleigh, Rocky Mount, Wilmington, Winston-Salem.

NORTH DAKOTA: Fargo.

OHIO: Hamilton, Mansfield, Middletown, Portsmouth, Springfield.

OREGON: Salem.

PENNSYLVANIA: Aliquippa, Hazleton, Sharon, Upper Darby, Wilkes-Barre, Wilkinsburg.

SOUTH CAROLINA: Columbia, Greenville, Spartanburg.

TENNESSEE: Johnson City.

TEXAS: Abilene, Amarillo, Austin, Beaumont, El Paso, Galveston, Port Arthur, Tyler, Waco, Wichita Falls.

UTAH: Ogden.

VIRGINIA: Danville, Lynchburg.

WASHINGTON: Everett.

WEST VIRGINIA: Parkersburg.

WISCONSIN: Appleton, Eau Claire, Fond du Lac, Kenosha, Madison, Oshkosh, Racine, Sheboygan, Wausau.

per cent; partner, R. B. Wilby and H. F. Kinney. Theatres: Drive-In theatre of Alabama.

Drive-In Theatres of South Carolina, Inc.: Paramount, 50 per cent; partners, R. B. Wilby and H. F. Kinney. Theatres: drive-ins at Columbia and Greenville, S. C.

Eaton Amusement Corp. and Elizabethton Theatres, Inc.: Paramount, 50 per cent; partners, R. B. Wilby and H. F. Kinney. Theatres: two at Elizabethtown, Tenn.

Essex Amusement Corp.: Paramount, 50 per cent; partner, Adam A. Adams. Theatres: New Jersey—Newark: Adams, Paramount; Paterson: U. S. theatre.

Florence Theatres, Inc.: Paramount, 25 per cent; partners, R. B. Wilby and H. F. Kinney. Theatres: South Carolina—Florence: Carolina, Colonial.

Florida Inland Theatres, Inc.: Paramount, 90 per cent; partners, Frank Rogers, B. B. Garner, and M. C. Talley. Theatres: 17 in Florida.

423 So. Broadway Corp.: Paramount 10 per cent, RKO 30 per cent; partner, Max A. Cohen. Theatres: Parkhill theatre, Yonkers, N. Y.

Fulton Enterprises, Inc.: Paramount 50 per cent;

(Continued on following page)

TRUST SUIT

(Continued from preceding page)

partner, Kallet Realty Co., Inc. Theatres: two at Fulton, N. Y.

Greenwood Theatres, Inc.: Paramount, 50 per cent; partners, R. B. Wilby and H. F. Kinney. Theatres: South Carolina—Greenwood: Carolina, Ritz, State.

Haverhill Operating Corp.: Paramount, 50 per cent; partner, Palace Theatres, Inc. Theatres: The Colonial and Paramount at Haverhill, Mass.

Hollywood Amusement Co.: Paramount, 69 per cent; partners, Frank Rogers, B. B. Garner and M. C. Talley. Theatres: three at Hollywood, Fla.

Interstate Circuit, Inc.: Paramount, 50 per cent; partner, Karl Hoblitzelle. Theatres: Texas—Arlington: Aggie, Texan; Austin: Austin, Capitol, Queen, State, Texas, Varsity; Dallas: Capitol, Circle, Dal-Sec, Esquire, Fair, Forest, Inwood, Knox, Lakewood, Lawn, Majestic, Melba, Palace, Rialto, Telenews, Tower, Varsity, Village, White, Wilshire; Ft. Worth: Bowie, Gateway, Hollywood, Majestic, Palace, Parkway, River Oaks, Texas, Tower, Varsity, Worth; Galveston: Broadway, Key, Martini, Queen, State, Tremont; Houston: Alabama, Alameda, Bluebonnet, Broadway, Eastwood, Fulton, Garden Oaks, Kirby, Majestic, Metropolitan, North Main, River Oaks, Santa Rosa, Tower, University, Village, Wayside, Yale.

Also, San Antonio: Aztec, Broadway, Empire, Harlandale, Highland Park, Laurel, Majestic, Palace, Prince, Star, State, Sunset, Texas, Trail drive-in, Uptown, Woodlawn; San Augustine: Palace, Rivoli; San Juan: Rex; San Marcos: Hays, Palace, Texas.

Jefferson Amusement Co.: Paramount, 50 per cent; partner, Julius M. Gordon. Theatres: Texas—Anahuac: Rig; Arp: Rex; Baytown: Arcadia, Bay; Beaumont: Gem, Jefferson, Lamar, Liberty, Peoples, Rio, Ritz, Star, Tivoli Channel View; Sanja; Conroe: Crichton, Liberty; Daingerfield: Morris; Gladwater: Cozy, Gregg, Palace; Goose Creek: Deluxe, Palace, Texan; Henderson: Palace, Strand; Hughes Springs: Village; Jacksonville: Palace, Rialto; Kilgore: Crim, Strand, Texas; La Porte: Port; Longview: Arlyne, Rembert, Rita; Lufkin: Lynn, Pines, Ritz, Texas; Marshall: Lynn, Palace, Paramount; Nacogdoches: Stonefort, Texas; Nederland: Rio; Orange: Bengal, Gem, Royal, Strand; Overton: Gem, Strand; Pelly; Alamo: Port Arthur: Grove, Majestic, Pearce, Peoples, Port, Sabine, Strand, Surf Drive-In, Texan; Port Neches: Lyric, Neches; Richmond: Cole, Lamar; Rosenberg: Cole, State; Rusk: Cherokee; Silsbee: Palace; Yoakum: Grand, Ritz.

Johnson City Enterprises, Inc.: Paramount, 50 per cent; partner, Carla B. Keys. Theatres: the Liberty and Majestic at Johnson City, Tenn.

Massachusetts Operating Co., Inc.: Paramount, 80 per cent; partner, Publix Netoco Theatres Corp. Theatres: three at Somerville, Mass.

Menmar Theatre Co.: Paramount, 50 per cent; partner, Annis Mendenhall Skillern. Theatres: Idaho—Boise: Ada, Boise, Granada, Pinney.

Maine and New Hampshire Theatres Co.: Paramount, 50 per cent; partner, Gray Holding Corp. Theatres: Maine—Auburn: Auburn; Augusta: Capitol, Colonial; Brunswick: Cumberland, Pastime; Gardiner: Opera House; Hallowell: Rialto; Lewiston: Empire, Priscilla, Strand; Livermore Falls: Dreamland; Norway: Rex; Rumford: Strand; South Paris: Strand; Wilton: Wilton; Massachusetts—Fitchburg: Wilton; New Hampshire—Berlin: Albert, Princess, Strand; Concord: Capitol, Star; Portsmouth: Colonial, Olympia; Vermont—Burlington: Flynn, Majestic; Montpelier: Capitol.

Malco Theatres, Inc.: Paramount, 50 per cent; partner, M. A. Lightman. Theatres: Justice Dept. seeks divestiture of approximately 50 theatres in Arkansas and Tennessee. The circuit operates approximately 70 theatres.

Newton Amusement Corp.: Paramount, 58 per cent; partner, Publix Netoco Theatres Corp. Theatre: Newton theatre, West Newton, Mass.

North Carolina Theatres, Inc.: Paramount, 50 per cent; partner, R. B. Wilby and H. F. Kinney. Theatres: North Carolina—Asheboro: Carolina; Burlington: Alamance, Carolina, Paramount; Chapel Hill: Carolina, Pick, Village; Concord: Cabarrus, Paramount; Durham: Carolina, Center, Rialto; Fayetteville: Broadway, Carolina, Colony; Goldsboro: Carolina, Paramount, Wayne; Greensboro: Carolina, Imperial, National; Greenville: Colony, Pitt, State; Hendersonville: Carolina, State; Hickory: Center, Park; High Point: Broadhurst, Center, Paramount, Rialto; Mount Airy: Center; Raleigh: Ambassador, Capitol, Palace, State, Varsity; Rockingham: Little, Richmond; Rocky Mountain: Carolina, Center; Salisbury: Capitol, State, Victory; Wilson: Carolina, Ritz, Wilson; Winston-Salem: Carolina, State.

Oak Park Amusement Co.: Paramount, 37½ per cent; partner, Essaness Theatres Corp. Theatre: Lake theatre, Oak Park, Ill.

Paramor Theatre Co.: Paramount, 50 per cent; partner, Fanchon and Marco. Theatres: Orpheum and Paramount at Ogden, Utah.

Paramount Hollywood Theatres Corp.: Paramount, 50 per cent; partner, Fanchon and Marco. Theatre: Paramount Hollywood theatre, Hollywood, Calif.

Paramount-Richard Theatres, Inc.: Paramount, 50 per cent; partner, E. V. Richards, Jr. Theatres: The Department of Justice wants divestiture of approximately 80 theatres here; among them are these: Alabama—Chickasaw: Chickasaw; Mobile: Crown, Empire, Loop, Lyric, Saenger; Florida—Pensacola: Drive-in, Isis, Rex, Saenger; Louisiana—Alexandria: Paramount, Rex, Saenger; Baton Rouge: drive-in,

PARAMOUNT REPORTS FLORIDA PURCHASE

Paramount reported last week the purchase of additional stock in four Florida corporations, giving the company the following interests in these circuits: Florida Inland Theatres and Clearwater Enterprises, 100 per cent each; 97.14 per cent of Florida Coastal Theatres, and 92.857 per cent of Hollywood Amusement Co. These stock purchases were noted in the company's quarterly report on theatre holdings to the New York District Court and Department of Justice. The purchases were in accordance with contractual obligations with Frank Rogers and other partners. Loew, Warners, Twentieth Century-Fox and RKO reported no sales or purchases during the past three months in documents filed with the court.

Hart, Louisiana, Paramount, Varsity; Monroe: Capitol, Delta, Paramount; New Orleans: Globe, Saenger, Tudor; Shreveport: Capitol, Centenary, Drive-in, Majestic, Rex, Saenger, Strand, Venus, West End; Mississippi—Biloxi: Buck, Saenger; Clarksdale: Delta, Paramount; Greenville: Delta, Paramount; Greenwood: Leflore, Paramount; Gulfport: Gulf, Paramount; Hattiesburg: Buck, Lomo, Rose, Saenger; Jackson: Century, Drive-in, Majestic, Paramount, Pix; Meridian: Alberta, Strand, Temple; Natches: Baker, Ritz; Vicksburg: Alamo, Saenger, Strand; Winona: Winona; Texas—Texarkana: drive-in, Paramount, Strand, Texas.

Penncom Corporation: Paramount, 50 per cent; partner, J. J. O'Leary. Theatres: The Department of Justice lists "approximately 80 theatres in Pennsylvania and New York." This listing includes Comerford-Publix Theatres, a 100 per cent subsidiary of Penncom, which includes the following theatres: Pennsylvania—Avoca: Palace; Berwick: Strand, Temple; Bloomsburg: Capitol, Columbia; Carbondale: Irving, Majestic; Carlisle: Comerford, Strand; Danville: Capitol; Dickinson City: Rex; Duryea: Pastime; Exeter: Liberty; Eynon: Eynon; Forest City: Freedman; Forty Fort: Forty Fort; Hawley: Ritz; Hazelton: Capitol, Feeley, Grand; Honesdale: Lyric; Jersey Shore: Victoria; Kingston: Kingston; Lebanon: Capitol, Colonial, Jackson; Luzerne: Luzerne; Mauch Chunk: Capitol; Milton: Capitol; Mt. Pocono: Casino; Northumberland: Savoy; Old Forge: Holland; Oliphant: Oliphant; Parsons: Parsons; Pittston: American, Roman; Plymouth: Shawnee; Pottsville: Capitol, Hippodrome, Hollywood; Sayre: Sayre.

Also, Scranton: Bell, Capitol, Comerford, Family, Globe, New Rialto, Orient, RCA, Rialto, Riviera, Roosevelt, State, Strand, West Side; Sellingsgrove: Stanley; Shenandoah: Strand; Shickshinny: Center; Sunbury: Rialto, Strand; Towanda: Keystone; Wilkes-Barre: Capitol, Comerford, Hart, Orpheum, Penn, Strand, Sterling; Williamsport: Capitol, Keystone.

Pennler Theatre Corp.: Paramount, 50 per cent; partner, A. N. Notopoulos. Theatres: two at Butler, Pa.

Pennware Theatre Corp.: Paramount, 50 per cent; partner, A. N. Notopoulos. Theatres: Pennsylvania—Ambridge: State; Aliquippa: State, Strand, Temple. Phoenix Drive-In Theatre, Inc.: Paramount, 31 per cent; partner, Harry L. Nance. Theatre: Drive-In theatre, Phoenix, Ariz.

Publix Bamford Theatres, Inc.: Paramount, 75 per cent; partner, Carl R. Bamford. Theatres: North Carolina—Asheville: Imperial, Paramount, Plaza, State; West Asheville: Isis; Canton: Colonial, Strand.

Publix Lucas Theatres, Inc.: Paramount, 50 per cent; partner, William K. Jenkins. Theatres: Approximately 36 theatres in Georgia, including the following: Brunswick: Bijou, Ritz, Roxy; Buford: Allen; Elberton: Elbert; Gainesville: Ritz, Roxy, Royal, State; Macon: Capitol, East Macon, Rialto.

Publix Netoco Theatre Corp.: Paramount, 50 per cent; partner, New England Theatre Operating Co. Theatres: Approximately 40 in Massachusetts. Publix's interests include: Connecticut Theatres Operating Co., Rivoli Theatres, Dudley Amusement Co., Roslindale Amusement, Allston Theatres, Arlington Theatres, Bayside Theatres, Elizabeth Theatres, Waltham Netoco Theatres, New Massachusetts Operating Co., Taunton Operation Co., and Taunton Theatres.

Publix Wheeling Theatre Corp.: Paramount, 50 per cent; partner, Zenade Interests, Inc. Theatre: Rex theatre, Wheeling, W. Va.

Rockland Amusement Co.: Paramount, 50 per cent; partner, Dondis Amusement Co. Theatres: The Strand and Park at Rockland, Me.

Royal Theatre Co.: Paramount, 50 per cent; partner, Lew Wisper and Frank Wettsman. Theatre: Royal Theatre, Detroit, Mich.

Straham Theatre Corp.: Paramount, 50 per cent; partner, Yonkers Strand Realty Corp. Theatre: Strand theatre, Yonkers, N. Y.

Taunton Operating Co., Inc., and Taunton Theatres, Inc.: Paramount, 65 per cent; partner, Main Amusement Co. Theatres: The Park and State at Taunton Mass.

Texas Consolidated Theatres, Inc.: Paramount, 50 per cent; partner, Karl Hoblitzelle. Theatres: New Mexico—Albuquerque: Cactus Drive-in, Chief, Kimo, Lobo, Mesa, Mission, Rio, Sunshine, Yucca; Texas—Abilene: Paramount, Queen; Amarillo: Capitol, Esquire, Paramount, Rialto, State; Brownsville: Capitol, Queen; Brownwood: Bowie, Gem, Lyric, Queen, Ritz; Corsicana: Grand, Ideal, Palace, Rio; Denison: Rialto, Rio, Star; Denton: Dreamland, Palace, Texas; Donna: Plaza; Eastland: Lyric, Majestic; El Paso: Ellanay, Palace, Pershing, Plaza, Texas Grand, Wigwam; Harlingen: Arcadia, Grande, Rialto, Strand; McAllen: Azteca, El Rey, Palace, Queen; Mercedes: Rex, Rio, State; Paris: Dixie, Grand, Lamar, Main, North Star, Plaza, Rex; Ranger: Arcadia, Columbia.

Also, San Benito: Palace, Rivoli; San Juan: Rex; Temple: Arcadia, Bell, Gem, Rio, Texas; Tyler: Arcadia, Liberty, Majestic, Quene, Tyler; Vernon: Pic, Vernon; Waco: Orpheum, Rivoli, Strand, Texas, Twenty-Fifth St., Waco; Weslaco: Gem, Ritz, Wichita Falls: Gem, Majestic, State, Strand, Wichita.

Tivoli Operating Co.: Paramount, 50 per cent; partner, Walwal Corp. Theatre: Tivoli theatre, Miami, Fla.

Tri-States Theatre Corp.: Paramount, 50 per cent; partner, A. H. Blank. Theatres: The Department seeks divestiture of "approximately 30" of the 50-plus theatres the circuit operates.

United Artists Theatre Corp.: Paramount, 50 per cent; partner, United Artists Theatre Circuit, Inc. Theatre: United Artists Theatre, Detroit, Mich.

United Theatre Enterprises, Inc.: Paramount, 50 per cent; partner, William K. Jenkins. Theatres: Georgia—Barnsville: Ritz; Columbus: Brady, Georgia, Rialto, Royal, Springer, Village; Macon: Grand; St. Simons Island: Casino; Waycross: Lyric, Ritz.

Umb Theatre Co.: Paramount, 50 per cent; partner, Alhambra Theatrical Co. Theatre: Colonial theatre, Ogden, Utah.

Wellworth Theatres of Wisconsin, Inc.: Paramount, 50 per cent; partner, E. R. Ruben. Theatres: Fifth Avenue and Hollywood, La Crosse, Wis.

West Suburban Amusement Co.: Paramount, 50 per cent; partner, Greater Chicago Theatre Corp. Theatres: Two theatres in Chicago and Oak Park, Ill.

Western Massachusetts Theatres, Inc.: Paramount, 52 per cent; partner, Samuel Goldstein. Theatres: Massachusetts—Chicopee: Rivoli; Greenfield: Garden; Holyoke: Bijou, Strand, Victory; North Adams: Paramount, Richmond; Northampton: Calvin, Plaza; Pittsfield: Capitol, Colonial, Palace, Strand; Springfield: Broadway, Paramount; Westfield: Strand; Vermont—Brattleboro: Paramount.

NATIONAL THEATRES (Twentieth Century-Fox)

Anaheim Theatres, Inc.: National, 51 per cent; partner, Cabart Theatre Corp. Theatres: Two in Anaheim, Calif., the Anaheim and Fox.

Broadway Theatre Co. of Santa Ana: National, 51 per cent; partner, Cabart Theatres Corp. Theatre: Broadway Theatre, Santa Ana, Calif.

Carlton-Rivoli Theatres Corp.: National, 50 per cent; partner, J. Leslie Swope. Theatres: Three in Los Angeles.

Cascade Theatres Corp.: National, 31 per cent; partner, John Hamrick. This circuit is a subsidiary of Evergreen State Amusement Co. (See below.)

Evergreen State Amusement Corp.: National, 54 per cent; partner, F. L. Newman. Theatres: Oregon—Eugene: McDonald, Rex; Portland: Hollywood, Liberty, Music Box, Newsreel, Oriental, Orpheum, Paramount, Playhouse; Washington—Aberdeen: D & R; Bellingham: American, Mount Baker; Bremerton: Admiral, Bay, Rex, Rialto; Everett: Balboa, Everett, Granada; Hoquiam: Seventh Street; Olympia: Liberty; Seattle: Blue House, Coliseum, Egyptian, Fifth Avenue, Music Box, Music Hall, Neptune, Orpheum; Spokane: Fox, Orpheum, State; Vancouver: Castle, Kiggins; Wenatchee: Liberty, Rialto.

Fox Salinas Theatres, Ltd.: National, 66 2/3 per cent; partner, May A. Turner. Theatres: the Alisal, El Rey and Fox-California in Salinas, Calif.

Fox Western Montana Theatre Corp.: National, 66 2/3 per cent; partner, E. F. Harris. Theatres: the American, Fox, Montana, Park, and Rialto at Butte, Mont.

Fresno Theatre, Inc.: National, 90 per cent; partner, Golden State Theatre Corp. Theatres: the Kinema, State, Tower, and Wilson at Fresno, Calif.

Fullerton Building Co.: National, 51 per cent; partner, Cabart Theatres Corp. & Whilshire Theatre Co. Theatres: Fullerton theatre, Fullerton, Calif.

Gateway Theatre Co.: National, 30.3 per cent; partner, majority stockholders. Theatre: Gateway theatre, Glendale, Calif.

Golden State Theatre Corp.: National, 75 per cent; partner, Golden State Theatre & Realty Co. Theatres: Five theatres in California and Nevada.

Grauman's Greater Hollywood Theatre, Inc.: National, 33 1/3 per cent; partner, United Artists Theatre Circuit, Inc. Theatre: Chinese theatre, Los Angeles, Calif.

Marstrand Theatres Corp.: National, 51 per cent; (Continued on page 37)

PLAYING TIME IN THE U. S. IS RANK'S PRICE OF PEACE

Demands Equality in Odeon Report of Increase in Net Profit for Year

London Bureau

Until British films receive "reasonable playing time in the United States" there can be no peace or understanding between the American and British film industries, J. Arthur Rank said Monday in London. This statement was made in conjunction with the release of a financial report of his film interests.

Odeon Theatres Net Profit Reported at £1,194,232

The report showed that Odeon Theatres, Ltd., parent company of the Rank organization, had a net profit of £1,194,232 (\$4,776,928) for the year ended June 26, 1948. This compared with a net of £1,137,257 (\$4,549,028) the previous year. A final dividend of 10 per cent was authorized, making a total of 17½ per cent for the year, tax free, and equaling the dividend payments for the previous year.

On American-British film relations, Mr. Rank said: "I would like to reach an understanding with them, but I doubt if it can be reached until the leaders of the Hollywood industry are prepared to accept the fact that the British film industry is an established industry and is one which must be treated on that footing."

Mr. Rank said that in 1945 he was told by Hollywood leaders that the Canadian and American markets are virtually the same. "I can only reiterate that, if the earnings of British films in America bore the proper relationship to those we achieve in Canada, we should receive many millions of dollars per annum from the U. S. A."

Production Plan to Insure 50 Per Cent Playing Time

Turning to the local film market, Mr. Rank reminded the British independent exhibitors of the state of affairs that existed when the *ad valorem* tax was imposed, resulting in the banning of American film exports to England. That situation may arise again, he said. "There is only one sure shield, one insurance policy for every British exhibitor, big or small, that is a sound British production industry on which the exhibitors can rely for a continuous flow of good films. . . . I therefore decided to increase the output of films made by our studios to ensure that never less than 50 per cent of British films would be playing in our theatres."

The first consolidated balance sheet of Odeon Theatres, Ltd., showed assets of £66,809,799 (\$266,439,196), but while the report

CEA AND RANK SET TRADE TERMS PACT

London Bureau

An agreement in principle on new trade terms was reached Tuesday during a three-hour meeting among J. Arthur Rank, B. T. Davis, president of the Cinematograph Exhibitors Association, and a 10-man CEA delegation. Walter Fuller, CEA secretary, is now in the process of drafting an intricate pact. Pending confirmation of this agreement by both parties, all information is being refused. Exhibitor representatives say, however, that the discussions were friendly, with Mr. Rank clearly in an olive branch mood.

showed that Odeon's own earnings were being maintained, a breakdown of the operations of its numerous subsidiaries revealed a disturbing drop in Gaumont British income and profits. For the 65 weeks ended June 26, 1948, G-B showed a profit of £962,200, compared with a £1,134,818 profit for the 52 weeks ended March 31, 1947. G-B's 1948 dividend was 7½ per cent, against 12½ per cent in 1947.

Noteworthy in the balance sheet are liabilities totaling £13,589,883, representing bank loans and overdrafts covering temporary financing for production.

However, the analysts and the commentators tend to view his unchallenged reputation for probity and remarkable financial shrewdness as enabling him to ride any financial storm.

In connection with this, and preparing a defense against adverse criticism, Mr. Rank said: "We recognize the important part that temporary bank advances play in film production finance, but we are mindful of the desirability as soon as possible of rearranging our finance on a longer term basis."

Parent Company's Book Assets at £66,809,799

The parent company's total book assets of £66,809,799 includes freehold properties carried at £39,407,644; good will and patent rights, £7,391,242; trade investments, mainly in overseas theatres, £3,743,862; and film productions and rights, £1,243,110.

Principal liabilities in addition to the production bank loans and overdrafts of a temporary nature, include: capital stock outstanding, capital reserves and a stock held by outside stockholders, £23,913,102; mortgages, permanent loans, etc., £18,924,040.

Reports of subsidiaries showed the following results:

Odeon Properties, Ltd.: net profit of £786,434 for the year ended June 26, 1948, compared with a net profit of £76,641 in the previous year.

Odeon Associated Theatres: £533,701 profit, against £279,413 net profit reported for the previous year.

British Dominion Films: A net profit of £475,586 for the year ended April 30, 1948, compared with a profit of £316,088 in the previous year, with a dividend of 12½ per cent, less tax, against 6½ per cent in the previous six months.

Though Not Required, He Issued GCF Reports

In view of the criticism last year following acquisition of the privately-owned General Cinema Finance Corporation by the publicly-owned Odeon, Mr. Rank, though not required by law, issued the GCF accounts.

They show that he values released films, less amounts already recovered, at £4,804,190, claiming this sum ultimately will be realized when exhibition of the films has been concluded. Mr. Rank is now devising a new system of evaluation.

Mr. Rank states under this head the group made a profit of £22,152 which, after charging taxes, became a loss of £26,065. Nevertheless, a dividend from a subsidiary enabled £89,913 to be carried forward.

"Bearing in mind the difficult year through which the industry has passed, I consider these results satisfactory," Mr. Rank said.

An auditor's note to GCF's accounts shows the dividend unpaid since March, 1943, with arrears now amounting to £477,350.

Economic Policy Adopted To Strengthen Finance

Mr. Rank claims he has adopted a consolidation policy, cutting wasteful and unnecessary expenditures and is doing all possible to simplify and strengthen the group's financial structure. He already has liquidated 23 subsidiaries and has absorbed their activities into the parent body. He does not intend to embark on any new ventures nor to increase dividends over those of the 1947 period.

Admitting criticism had been received from independent exhibitors, he said he hopes to improve relationships with them. He claims to have made progress in reducing production costs without sacrificing quality.

"We will not embark on production of films from which we cannot foresee from past experience a reasonable opportunity to recover costs in this market and such overseas markets as are available now," Mr. Rank said.

UNIVERSAL PLANS 30 FOR SEASON

Top Star Names Feature List; Prizes in Sales Drive for Exhibitors

Universal Pictures will release 30 features during the 1948-49 season, William A. Scully, vice-president and general sales manager, announced Wednesday as the company's sales representatives gathered for their fourth and final regional sales meeting which was to be held Thursday and Friday at the Fairmont Hotel, San Francisco. Previous sales meetings were held in New York and Cincinnati and last Friday in Chicago.

Offer 61 Short Subjects

The company has decided to release 30 pictures during the coming season, Mr. Scully said, after a careful study of exhibition conditions. In addition, there will also be 61 short subjects and 104 issues of its newsreel.

At the third regional sales meeting in Chicago last Friday, Mr. Scully said Universal is seeking the fullest degree of exhibitor cooperation in its Unity Sales Drive, and for the first time will offer cash incentives for the most proficient handling of its pictures. The exhibitors unity prizes, in a contest commencing October 31, will augment the \$65,000 in prizes to be distributed among the company's district and branch managers, salesmen and bookers.

Of the 30 features for the new season 10 are already completed, Mr. Scully said. The 30 pictures are:

KISS THE BLOOD OFF MY HANDS, the Harold Hecht-Norma Production starring Joan Fontaine and Burt Lancaster; ROGUE'S REGIMENT, with Dick Powell and Marta Toren; THE C*UNTESS OF MONTE CRISTO, a Westwood production with Sonja Henie and Michael Kirby; MEXICAN HAYRIDE, an Abbott and Costello comedy; YOU GOTTA STAY HAPPY, a Rampart Production, with Joan Fontaine and James Stewart; LIVE TODAY FOR TOMORROW, with Fredric March, Edmond O'Brien and Florence Eldridge; THE O'FLYNN, a Fairbanks Company production with Douglas Fairbanks, Jr.; CRISS CROSS, from the novel by Don Tracy and starring Burt Lancaster and Yvonne De Carlo; FAMILY HONEYMOON, with Claudette Colbert and Fred MacMurray; RED CANYON, in Technicolor, starring Ann Blyth and Howard Duff; THE LIFE OF RILEY, a Brecher Production, starring William Bendix and Meg Randell; THE STORY OF SAM BASS, in Technicolor, starring Yvonne De Carlo; THE AMBOY DUKES, to be produced and directed by Maxwell Shane; THE NIGHT WATCH, written, produced and directed by Robert Buckner.

Stars Robert Montgomery

Also MA AND PA KETTLE, starring Marjorie Main and Percy Kilbride; COME BE MY LOVE, with Robert Montgomery; GAMBLING LADY, starring Barbara Stanwyck; ARCTIC MANHUNT; ABBOTT AND COSTELLO AND THE INVISIBLE MAN; an untitled picture starring Donald O'Connor; BAGDAD; WESTERN STORY; TAKE ONE FALSE STEP, based on the Irwin

Shaw novel; MOON OVER JAVA; CRIPPLE CREEK, and TOMAHAWK.

The 61 short subjects will include 13 Name Band Musicals; eight Musical Westerns; eight Variety Views; eight Novelty Subjects; eight Sing and Be Happy subjects; two Two-Reel Specials, a one-reel "Christmas Dream," and 13 Technicolor Cartunes reissues.

Universal Sets Roadshow Policy for "Columbus"

J. Arthur Rank's Technicolor production, "Christopher Columbus," starring Fredric March, Florence Eldridge and Linden Travers, will receive the same roadshow treatment as Sir Laurence Olivier's "Hamlet," William A. Scully, Universal Pictures vice-president and general sales manager, announced Wednesday in San Francisco. This policy was decided upon following the initial success of "Hamlet" in Boston and the advance sales at the Park Avenue theatre in New York. Mr. Scully said that plans are being made for the release of Mr. Rank's "The Blue Lagoon," in Technicolor, starring Jean Simmons; "Nevermore," with Ann Todd and Trevor Howard, and "Woman Hater," starring Stewart Granger.

Albany Club Increasing Its Charities Program

The Variety Club of Albany will broaden its charity program for 1949, the membership decided at its first autumn meeting held September 27, presided over by Harry Lamont, chief barker. A major feature of the program will be the club's forthcoming Denial Day campaign. This drive, held annually through the cooperation of the *Times Union*, is conducted to give underprivileged boys a free summer vacation at the Albany Boys Club Camp Thacher. Mr. Lamont announced the tentative date of the drive would be on or about Thanksgiving week. He appointed Charles A. Smakwitz, Warner Theatres Albany zone manager, to serve with him as general co-chairman for the drive. The following other Variety Club members were named committee chairmen: Big Brother Drive, Nat Winig; distribution, Jack Bullwinkle; theatres, Saul J. Ullman; special events, Gene Teper, and publicity, Gerry Atkin.

Three Drive-Ins for State

Three new drive-ins are scheduled for the eastern Pennsylvania area. The Comerford drive-in, was opened recently near Dupont, Pa. It has a 900-car capacity. A 500-car drive-in is being built at Newton Lake, near Carbondale. A third drive-in, the "Theatre of Tomorrow," is being built near Norristown by National Drive-In Theatres. O. J. Hickey will be manager.

Stanley Seeks K-B Dismissal

Washington Bureau

Stanley Co., a Warner subsidiary, has asked the District Court here to dismiss the K-B Amusement Company's suit attempting to force Stanley out of the MacArthur theatre which the two companies share here.

Stanley told the court that only the three judges hearing the Paramount anti-trust suit in the New York District Court could consider cases attempting to force one of the Paramount theatre-owning defendants out of a partnership with an independent.

Attorneys for Stanley pointed out that there are some 1,400 similar cases pending before the New York court and that "if there is to be proper and uniform enforcement of the anti-trust laws and of the decree, without severe injury or penalty to any of the defendants," all such cases should be handled by the same standards.

K-B has asked for summary judgment, while Stanley has a motion pending for dismissal of the suit. Both motions will be argued Monday.

The MacArthur was one of the theatres listed by the Department of Justice as one of the firms from which Warners should withdraw.

Bryer Heads Boston Re-Release Company

Low Bryer has resigned from Western Massachusetts Theatres, Inc., to head the Madison Pictures Corporation of New England, a new distributing organization, with authorized capitalization of \$100,000. Offices have been established in Boston. Mr. Bryer is president and treasurer of the new corporation, controlling 75 per cent of the stock. Dorothy M. Bryer is vice-president, and Robert Lasher and Harold Rickless are the other members of the corporation. They have secured the franchise rights to 40 re-releases from Madison Pictures, Inc., of New York. Mr. Bryer is also affiliated with the newly formed Ruby Film Productions, which will begin production in New York after the first of the year. One special and five "streamliners" are scheduled for production during 1949.

Lancaster City Council Passes Amusement Tax

Joining a procession of municipalities singling out the theatre business, the Lancaster, Pa., City Council last week voted an amusement tax of one cent on each ten cents of admission. Charity events are excluded. The tax is effective October 20. Theatre men there vigorously protested. Meanwhile, in Harrisburg, same state, A. A. Poist, director of accounts and finance, said that the \$66,331 in amusement tax receipts for the first six months of operation falls short \$20,000 from estimation of revenue. The rate is one cent on each 12 cents or major fraction thereof.

THOMAS ARMAT, WHO BROUGHT SCREEN TO BROADWAY, DIES

Thomas Armat, inventor of the Vitascope, the basic projector of the American screen industry, died at his home in Washington, D. C., Thursday, September 30. The funeral was private and burial was at Fredericksburg, Virginia, where he was born October 26, 1866. He is survived by his widow, Mrs. Mary B. Armat, two sons, Thomas and Christopher Brooke Armat, both of Washington, and a brother, Christopher Armat of Lakeland, Florida.

By TERRY RAMSAYE

As quietly as he had lived, all his years a Virginia gentleman, Thomas Armat, facing the morning last Thursday turned into his final sleep. He was at his home, for these many years, the mansion called Greystone on Klingle Road in residential Washington. He was in his eighty-second year and more than fifty years away from that day in 1895 when he saw under his own hand the first competently projected motion picture on the screen. The machine was to become known as the Vitascope and on April 23, 1896, with its presentation in New York, was to become the parent mechanism of the motion picture theatre in America.

Held Master Patent on Projection Devices

Most of those fifty years Mr. Armat has been all but unknown to the world of the motion picture. His last significant official connection was in his important contribution to the technological background of the Motion Picture Patents Company, 1908-9, in which he held the master patent on projection devices.

Mr. Armat's larger interest through all his life was in investment and real estate operations, largely in Washington. Greystone has long been a gathering place for Washington figures of cabinet and official circles and with interests far remote from the affairs of the show world and the industry to which he at once so casually and so important made contribution.

Patent Claims Continued For Many Years

It was while he was early engaged in real estate with the firm of Daniels & Armat that his interest in technology led him to studies at a Washington electrical school. A friend who had contact with the Edison peep-show Kinetoscope, one H. A. Tabb, feeling the pressure of showmen for a projection machine, engaged the young man's attention and challenged him into the devising of the machine which was to be the Vitascope.

There was a transient contact with a fel-



With this illustration the New York Herald told its readers about the debut of the Armat Vitascope at Koster & Bial's, Herald Square, April 23, 1896.

EDISON'S NEW WONDER, THE VITASCOPE.

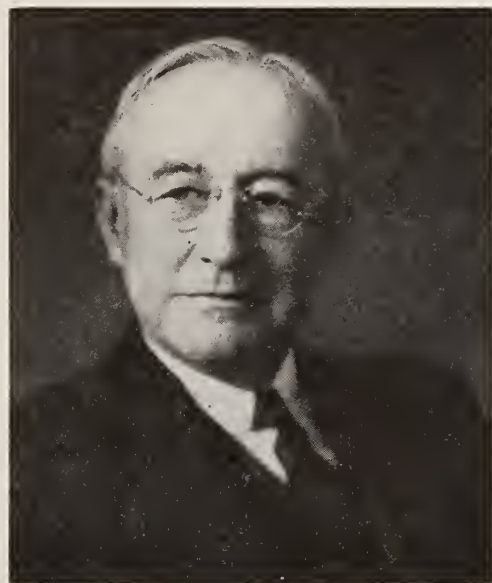
low student, in which they for a while shared efforts. That arrangement fell apart and each went his way. Controversy ensued, to be legally ended in the concession of priority in Patent Office Interference No. 18,032, in November of 1896, and the subsequent issue of Patent No. 586,953 to Mr. Armat July 20, 1897. While that was legally the end, claims continued, rather unavailingly, save for publicity, for many years.

Demonstrated in Washington Workshop in June, 1895

The Armat projector, using Edison peep-show film, was demonstrated in his Washington workshop in June of 1895. In September it was presented as an exhibit at the Cotton States Exposition in Atlanta, and there shortly a fire burned out the show. The machines went into storage in the basement of Daniels & Armat real estate office.

But soon came the day when New York showmen, customers of the Edison agents Raff & Gammon, were clamoring for a projection machine. The one-man peep-shows were too slow. They wanted to entertain a whole room of customers at once. Mr. Edison's general manager resisted all efforts to get a machine evolved in West Orange, while the peep-show machines were still in demand. Frank R. Gammon had heard of the Armat machine and went to Washington. He made, with some difficulty, a deal. The machine was to be demonstrated to Mr. Edison and a date was set.

Deeply impressed by the name of "The Wizard of Menlo Park," Mr. Armat packed the Vitascope and came to New York, re-



THOMAS ARMAT

porting for the demonstration at West Orange in silk hat and full formal day wear.

"I was a shade embarrassed," he remarked years later, "because Mr. Edison was in very work-a-day clothes and the showing was made in a dirt floor foundry building in exceedingly informal circumstances. My silk hat did not exactly fit the occasion. I wondered what Mr. Edison thought about it—apparently not enough to make any remarks. Maybe he didn't notice."

The Armat machine won and there was a trade arrangement. The show world was

(Continued on following page)

ARMAT DIES

(Continued from preceding page)

looking for another Wizard job, so the Vitascope was announced as the latest Edison marvel, with a hidden line in the trade literature adding the words "Armat Design."

The world premiere was the showing of the Vitascope as a component of the variety bill at Koster and Bial's Music Hall in Herald Square, the present site of Macy's store, the night of April 23, 1896. Mr. Armat was on the mezzanine promenade supervising the machine in his shirt sleeves that night. But there were plenty of silk hats in the audience. He got no public mention but the publicity was considerable. Some stage persons seeing pictures on the screen on this initial occasion forecast a day when all stage scenery would be cast on the screen. They were right, but they failed to foresee that the actors would be sprayed on with the scenery.

Vitascope Went on Sale on State's Right Basis

The Vitascope, as the latest marvel of the Wizard, went on sale by Raff & Gammon on a state's right basis. Several motion picture enterprises traced their beginnings to that start. Prominent among those was the Vitagraph Company, which owed much to the late William T. Rock, affectionately known as "Pop," who purchased Vitascope rights for Louisiana and opened one of the first storeshows in Canal Street, New Orleans.

Only eighty-five of the Vitascope were made when Mr. Edison's belligerent general manager intervened again. The Vitascope was discontinued and out came the Edison Projecting Kinetoscope. Mr. Armat was the while in real estate in Washington and considerably entertained by country life in the Old Dominion. He had expected little from the hectic show world of New York and its carnival concessionaires.

Ahead there was to come the day, as the patent wars of the industry arose in their complexities, when the sleeping basic Armat patent became a key. That key was discovered by the late Jeremiah J. Kennedy, the iron boss who was saving the insolvent American Biograph by organizing and re-organizing the chaotic industry. There ensued litigations after which the Edison projectors appeared announcing their license under the Armat patent. So it came those years later Mr. Armat received something like \$350,000 in royalties from the Patents Company, through those few but prosperous years of that organization.

Official Honors Came To Him Years Later

All the while Mr. Armat remained in Washington and did rather a lot of country living and hunting in the pleasant fields of Virginia.

Official honors came to him, including an Oscar from the Academy of Motion Picture Arts and Sciences, and a special citation from the Society of Motion Picture Engineers fifty years after his contribution was made. Also his long forgotten name has been

THE ARMAT STORY

A reporter's eye for typography and newspaper style, scanning an alleged newspaper clipping in an old scrapbook, started the unravelling of a tangled skein of motion picture history. In the end, the tradition of the birth of the screen was reconstructed and rerecorded. It was thus that the contributions of Thomas Armat, long forgotten, were brought to light—in time.

The story was much confused and obscured, when in the 1920's Terry Ramsaye set about research on the history of the industry for the writing of his "A Million and One Nights".

The old scrapbook concerned was accidentally exposed to his examination by a certain claimant to priority in the invention of the projection machine. It was obviously the work of a job printer, who had failed to put anything on the back of the sheets to complete the simulation of publication.

That led a long way and brought to light, at last, the Armat story.

One result was to bestir Mr. Armat, long indifferent, to assist in movements which resulted in clarification of the record, including the forced withdrawal of certain exhibits of alleged "first" devices from official exhibition in Washington.

Mr. Ramsaye's report on some aspects of the matter appeared in 1926. Controversy of sorts, mostly submerged, ensued. Recently, after various re-examinations of the subject, special official recognitions were bestowed on Mr. Armat by the industry.

placed in the annals of the art and industry. It was twenty-seven years from the time he demonstrated his Vitascope before his name got even a mention in the public press. He didn't care.

Johnston Sells Product To Yugoslavia

Eric Johnston, president of the Motion Picture Association, told reporters in Belgrade Monday that he had sold American films to Yugoslavia. This announcement was made, it was reported, following a two-hour conference between Mr. Johnston and Premier Marshal Tito. The MPAA president stated that the country will purchase from 20 to 25 films during the next year, paying for them in dollars. The films will be drawn from a list to be compiled by MPAA. Mr. Johnston's sale to Yugoslavia, where "Grapes of Wrath" has been a prime favorite, follows his sale of product to Russia. The New York MPAA office reported Wednesday that Mr. Johnston is due back in the U. S. about October 20. He left Belgrade for Geneva Monday and may visit Spain, to interview Franco about easing license requirements, and Paris before returning.

Columbia Holds Sales Meeting

Columbia's three-day district managers' meeting opened Wednesday at the Warwick Hotel in New York and was to continue through Friday with A. Montague, general sales manager, presiding. On the discussion agenda were sales and distribution plans for the list of productions on the company's forthcoming schedule, as well as detailed talks on "The Loves of Carmen" and "Walk a Crooked Mile," both currently in pre-release engagements.

Attending the meeting from the field were: Nat Cohn, New York district manager; Jerome Safran, western district manager; S. A. Galanty, mid-eastern district manager; Carl Shalit, central district manager; B. C. Marcus, mid-western district manager; I. H. Rogovin, New England district manager; J. B. Underwood, southwestern district manager; R. Ingram, southeastern district manager; Harry Weiner, district manager for southern New Jersey and eastern Pennsylvania; Ben Lourie, Chicago branch manager; and Harvey Harnick, who was representing the Canadian Corporation.

Present from the home office, in addition to Mr. Montague, were: Rube Jackter, assistant sales manager; Louis Astor, Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subjects sales manager; George Josephs, assistant to Mr. Montague; H. C. Kaufman, manager, exchange operations; Joseph Freiberg, manager, sales accounting; Seth Raisler, manager, sales contract; Vincent Borelli, assistant to circuit sales executives; Sydney Singerman and Irving Sherman, assistant managers, exchange operations; Irving Moross, home office attorney; and William Brennan, manager, print department.

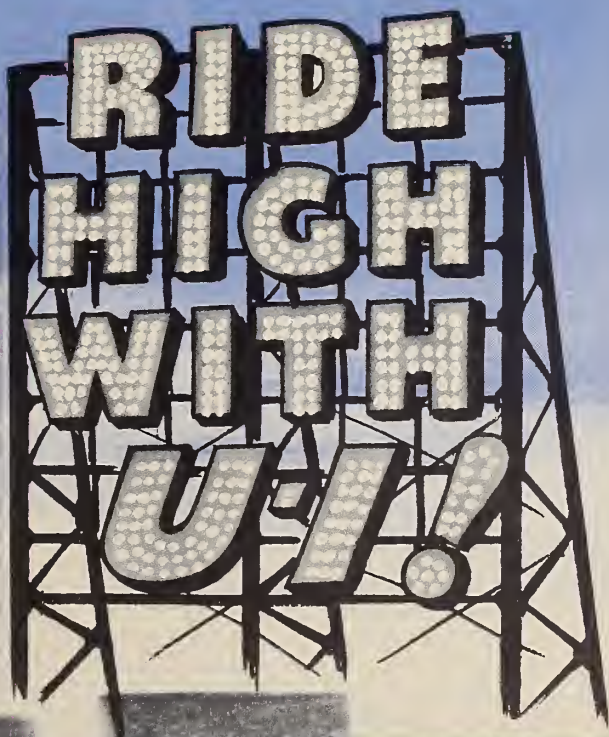
Bert Green, Cartoonist, Dead in N. Y. at 63

Bert Green, one of the first screen cartoonists, died Tuesday in New York, at the age of 63. Mr. Green, after drawing cartoons for the *New York Herald*, *New York American*, *The World*, the *New York Journal*, joined the Hearst newsreel organization, Hearst-Selig, during the first World War.

He supervised its animated cartoon department for several years, and then, as a free-lance, drew cartoons for short subjects illustrating industrial processes. He was also a vaudeville cartoonist, a writer for humorous magazines, a scenario writer for Laurel and Hardy comedies, and a cartoonist for MGM.

Samuel Epstein Killed In Rail-Auto Accident

Samuel Epstein, 63, head of the Epstein circuit of Omaha, was killed Wednesday when a Missouri-Pacific freight train struck an automobile in which he was riding, at a crossing near that city. He was for many years treasurer of the Omaha Variety Club and had been its president. He also belonged to various Jewish organizations. He is survived by his wife, Rose; son, Jack, and brother Louis, in business with him; a daughter, four other brothers, two sisters.



WATCH FOR U-I'S UNITY DRIVE... BIG THINGS COOKING!

Universal-International
presents

DONALD
O'CONNOR

MA 'N PA KETTLE OF "THE EGG AND I"

MARJORIE MAIN
PERCY KILBRIDE

Together Again!

**'Feudin'
Fussin'
and
A-Fightin'**

with

PENNY EDWARDS
JOE BESSER

Screenplay by D. D. BEAUCHAMP
from his Callier's Magazine Story
Directed by GEORGE SHERMAN
Produced by LEONARD GOLDSTEIN

**NOW
RIDING
HIGH**

EVERYWHERE

UNIVERSAL-INTERNATIONAL presents

BUD
LOU
ABBOTT & COSTELLO
meet
FRANKENSTEIN

WITH

The Wolfman • Dracula • The Monster
played by played by played by
LON CHANEY BELA LUGOSI GLENN STRANGE

LENORE AUBERT • JANE RANDOLPH

Original Screenplay by ROBERT LEES • FREDERIC I. RINALDO • JOHN GRANT
Directed by CHARLES T. BARTON • Produced by ROBERT ARTHUR

WALTER WANGER presents

TAP ROOTS *Color by
Technicolor*

Starring

VAN HEFLIN • SUSAN HAYWARD

BORIS KARLOFF JULIE LONDON • WARD BOND • RICHARD LONG

And Introducing WHITFIELD CONNOR Directed by GEORGE MARSHALL

from the Novel by JAMES STREET

Screenplay by Alan LeMay • Additional Dialogue by Lionel Wigram
Produced by Walter Wanger Pictures, Inc. • A GEORGE MARSHALL Production
A Universal-International Release

Universal-International presents

JOHN
PAYNE

JOAN
CAULFIELD

DAN
DURYEA

SHELLEY
WINTERS

"LARGENY"

with DOROTHY HART • Patricia Alphin

Screenplay by Herman J. Mankiewicz • Louis Meltzer and William Bowers • from the novel "The Velvet Flare" by Louis B. and John Fleming • Directed by GEORGE SHERMAN • Produced by LEONARD GOLDSTEIN

Universal-International presents

ROBERT WALKER • AVA GARDNER • DICK HAYMES

"ONE TOUCH of VENUS"

with **EVE ARDEN • OLGA SAN JUAN • TOM CONWAY**

Screenplay by Harry Kurnitz and Frank Tashlin • Based on the Musical Play • Music by Kurt Weill • Book by S. J. Perelman and Ogden Nash • Lyrics by Ogden Nash • Suggested by the Novel, "The Tinted Venus" • Directed by WILLIAM A. SEITER • Produced by LESTER COWAN

Universal-International presents

DEANNA DURBIN
EDMOND O'BRIEN
DON TAYLOR
JEFFREY LYNN in

AND GETTING
AWAY BIG

FOR
BIG NEWS OF
THE
MOMENT!

"FOR THE LOVE OF MARY"

with

RAY COLLINS
HUGO HAAS
HARRY DAVENPORT

Original screenplay by Oscar Brodney
Produced by ROBERT ARTHUR
Directed by FREDERICK DE CORDOVA

Universal-International presents

ROBERT MONTGOMERY
SUSAN HAYWARD
JOHN PAYNE
AUDREY TOTTER in

"THE SAXON CHARM"

WITH **HARRY VON ZELL • HEATHER ANGEL**

Screenplay by Claude Binyon • From the Novel by Frederic Wakeman
Produced by JOSEPH SISTROM • Directed by CLAUDE BINYON

Universal-International presents

DICK POWELL
MARTA TOREN **VINCENT PRICE**

"ROGUES' REGIMENT"

with **Stephen McNally** **Carol Thurston** **Edgar Barrier**

Screenplay by Robert Buckner
Original Story by Robert Buckner and Robert Florey
A ROBERT BUCKNER PRODUCTION
Directed by ROBERT FLOREY

Universal-International presents

JOAN FONTAINE **BURT LANCASTER**

"KISS THE BLOOD OFF MY HANDS"

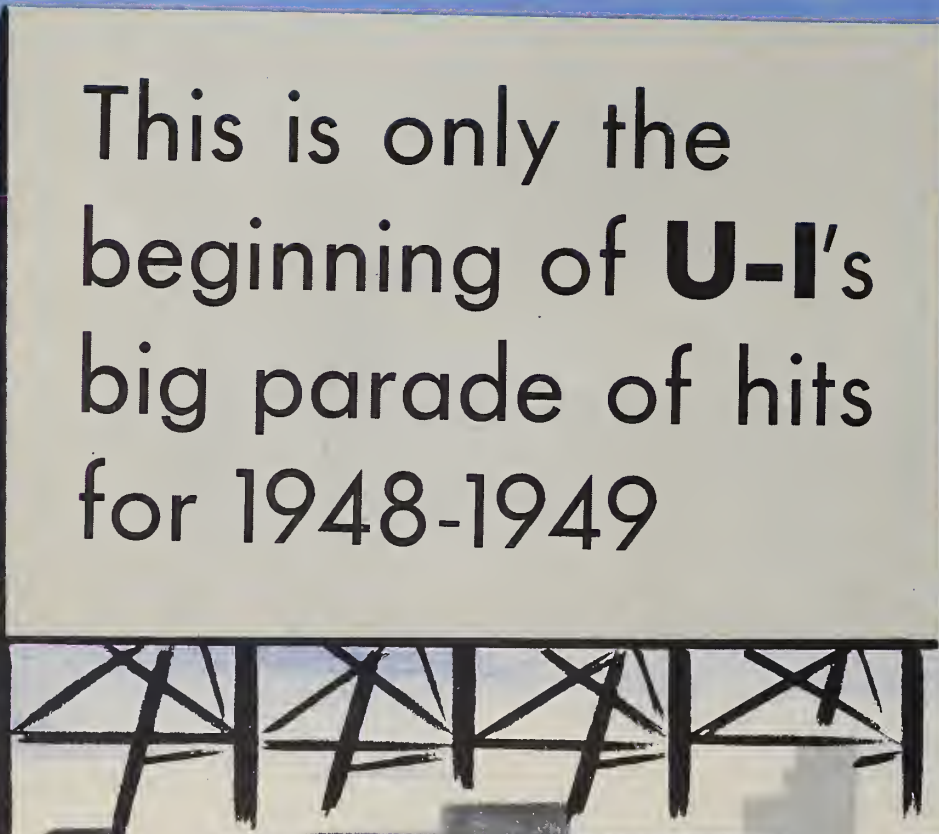
co-starring **ROBERT NEWTON**

Screenplay by Leonardo Bercovici • Adaptation by Ben Maddow and Wolter Bernstein
Additional Dialogue by Hugh Gray • Based on the novel by Gerold Butler
Produced by RICHARD VERNON • Associate Producer Norman Deming
Directed by NORMAN FOSTER • A HAROLD HECHT-NORMA PRODUCTION

AND COMING UP IN NOVEMBER



KEEP YOUR EYE ON U-I!



This is only the
beginning of **U-I**'s
big parade of hits
for 1948-1949

JUDGE "WONDERS" ON ASCAP FEES

Leibell Indicates Limits on the Ascap Divestiture Opinion of Last July

The question of the American Society of Composers, Authors and Publishers divesting itself of all public performance rights through exhibition of motion pictures went back up in the air Wednesday.

After handing down an opinion July 20 that Ascap should be divested, Judge Vincent L. Leibell is now not so sure. In New York Federal Court Wednesday, hearing arguments on a proposed decree in the suit brought against Ascap by members of the Independent Theatre Owners Association, New York, Judge Leibell stated:

"I am not so sure about that divestiture. I am not so sure that the matter should not be left to the Attorney General."

He ordered counsel for both sides to explore whether the New York court has the jurisdiction to rule on divestiture, to state their position in briefs to be exchanged October 15, and to submit their answers to the court by October 22.

Robert P. Patterson, special Ascap coun-

sel, argued that the provisions of Judge Leibell's opinion should apply only to the plaintiffs—that the issue before the court should be only the question of an injunction for the plaintiffs.

He told the court: "Restrain the defendants from demanding that plaintiffs pay for the public performance rights of music on film. This is the only practice complained of by the plaintiffs." And then he added: "Let it be for the Attorney General to attack Ascap more broadly."

Milton Weisman, counsel for the 164 members of ITOA, argued from a completely opposite position, maintaining Ascap was attempting to render Judge Leibell's July opinion null and void.

The Judge was also in receipt of an affidavit from Louis D. Frohlich, Ascap counsel, in support of a motion for sweeping modifications of his findings and conclusions.

The Judge observed that the "main issue is whether 27 (conclusion 27 on divestiture) is too broad in scope and whether the court over-extended itself or if it should be left to the Government."

He said he hoped to dispose of the case before his "November assignments."

burr which may proceed in the direction of authenticity and color, but is not always easy upon the unaccustomed ear. The text, moreover, has not always been followed scrupulously. There have been some deletions and some telescoping for the camera's purposes. From a motion picture viewpoint, this is understandable and could even be allowable. From the viewpoint of the Shakespearean enthusiast, this will prove neither understandable nor allowable.

This "Macbeth," with its resounding moments and its ineffective ones, lacks uniformity in dramatic levels. It impresses as being more lurid and more brash than necessarily it had to be to tell the happenings set down by Shakespeare. There, of course, are many who hold "Macbeth" to be a monumental play out of which a monumental film rightfully should come. This Welles' version is not that. It is commendable, interesting and pictorially lucid. It has stature, but it does not overwhelm.

Welles produced and directed as well as acted the title role with Richard Wilson as associate producer. The music by the famed Frenchman, Jacques Ibert, is an emphatic asset as played by an orchestra under the direction of Efrem Kurtz, whose reputation in the world of music is established.

Reviewed at Museum of Modern Art, New York. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 107 minutes. PCA No. 13176. General audience classification.

Macbeth	Orson Welles
Lady Macbeth	Jeanette Nolan
Macduff	Dan O'Herlihy
Malcolm	Roddy McDowall
Banquo	Edgar Barrier
A Holy Father	Alan Napier
Erskine Sanford, John Dierkes, Kenne Curtis, Peggy Webber, Lionel Braham, Archie Heugly, Christopher Welles, Morgan Farley, Lurene Tuttle, Brainerd Duffield, William Alland, Jerry Farber, George Chirallo, Gus Schilling	

Ask High Court Not to Hear Arthur Suit Against AAA

Washington Bureau

Four major distributors, Paramount, RKO, Twentieth Century-Fox and Warners, asked the Supreme Court Wednesday not to hear an appeal by a group of Independent St. Louis exhibitors attempting to sue the American Arbitration Association for damages for alleged injuries resulting from clearances set by the AAA. The exhibitors are headed by the Harry Arthur interests. In a brief filed by Whitney North Seymour in behalf of the four companies, the Supreme Court was informed the St. Louis District Court and the Circuit Court of Appeals had been right in dismissing the suit and warned that an opposite ruling might "seriously hamper" new efforts of the New York District Court to set up a new arbitration system during further proceedings in the Paramount anti-trust suit.

Named Manager of Theatre

Chris Casper has been named manager of the Coliseum theatre, Seattle, replacing Clyde Strout, resigned. John Bardue succeeds Mr. Casper as manager of the Blue Mouse, it was announced by John Hamrick of Evergreen Theatres.

Fire Destroys Theatre

Fire of undetermined origin destroyed the Pic theatre at Picayune, Miss., September 27. Loss was estimated at \$75,000. Manager W. L. Moseley said the theatre will be rebuilt on the same spot as soon as the debris is removed.

LATE REVIEW

Macbeth

Republic—Mercury Prod.—Welles Interprets The Bard

Britain's challenge in transforming Shakespeare from play to film now finds a contesting lance tilted by Hollywood with the arrival of "Macbeth," a Mercury Production with the all-purpose Orson Welles its principal impresario. The joust balances in favor of Britain and her "Henry" and "Hamlet," but Hollywood's "Macbeth" has considerable to recommend it.

But whether London or Hollywood, the subject matter is still Shakespeare and the impact upon general audiences continues unchanged. There is a market here for The Bard and his works, but it is obviously not the same market which so enthusiastically supports Bing Crosby and Betty Grable. It is an area most effectively tapped by appeal to interested audiences on a special policy which in this case means roadshows on a two-a-day basis. For that kind of audience, "Macbeth" will be on the motion picture "must see" list.

It seems rather clearly indicated, too, that reactions will differ. They always do where Shakespeare enters the scene. There will be those who may have wanted a Macbeth softer than the cruel and relentless interpretation essayed by Welles. This critical segment may have preferred a Macbeth in which the inner man played a more resolute influence in the decisions leading to murder and more murder and not a Macbeth where physical, brute force countenanced precious little of the refining elements.

But Welles elected otherwise and on this must he be judged. His performance of the Scottish general who lives to see the witches' prophecy come true is uneven. It is a mixture

of broad acting, sometimes described as ham, and dramatic power with the odds more in favor of the power than of the ham. He becomes King of Scotland by the assassin route, aided and egged on by his ambitious wife, played by Jeanette Nolan whose first film this is, and dies at the hand of the avenging Macduff. Between these two extremities is a veritable crime wave in which intervening men, women and children are wiped out by the bloody sword.

Miss Nolan, as Lady Macbeth, displays force and authority in a demanding performance which is variable. As Macduff, Dan O'Herlihy is never called upon to do much, but his little is consistently even and excellent. Alan Napier, as the priest, and Edgar Barrier as Banquo do well, but Roddy McDowall as the murdered king's son, flounders far beyond his depth.

Production investiture is impressive. The cold, dour castle of 11th century Scotland, enveloped by craggy battlements and enveloping mists, fittingly sets the scene for the unfolding tragedy. The camera work by John L. Russell is in forbidding black and white, punctuated by a number of unusual and dramatic angles which recall to mind the effective photography achieved by Welles in "Citizen Kane."

Embroidered upon the dialogue is a Scottish

REPUBLIC BOOSTS PROGRAM TO 50

Schedule of 34 Features, 16 Westerns, 4 Serials, Shows Increase in B's

For its 1948-49 season Republic will have 34 features, 16 outdoor action dramas and Westerns, four serials and four one-reel novelties, Herbert J. Yates, president, and James R. Grainger, executive vice-president in charge of sales and distribution, announced in New York Monday. The executives said that the program was determined upon following a survey of exhibitor reaction, which indicated acceptance of top-budget product and support of an increased number of "B" pictures.

Regional Meetings Open

Wednesday, Mr. Yates presided at the second session of a two-day regional sales meeting at the company's studios in North Hollywood. This was the first of a series of three regional meetings. The second was to be held at the Blackstone Hotel in Chicago, Friday and Saturday, and the third is scheduled for New York October 14 and 15, at the New York Athletic Club.

Two weeks ago Republic announced release dates during the next six months for 28 of its new season's product. (See MOTION PICTURE HERALD, September 25, page 100.)

The budgets for the company's deluxe productions will range from \$800,000 to \$1,200,000, depending upon available casts; the Roy Rogers productions in Trucolor will be produced at their present cost of \$500,000, and the balance of the program will be budgeted in accordance with its category. The deluxe productions, four Roy Rogers outdoor productions and the four one-reel novelties will be made in Trucolor.

Story values, top-star box office draw, and showmanship in title, theme and exploitation potentialities are being accented in the program, Mr. Yates said. The season's product which includes 10 deluxe features and four top-budget specials to be produced at the company studio by independent producers.

Wayne to Star in Two

Republic's 1948-49 product lineup:

Two deluxe productions starring John Wayne: *WAKE OF THE RED WITCH*, produced by Edmund Grainger and directed by Edward Ludwig, and *EAGLES IN EXILE*, to be produced by Mr. Wayne.

Three deluxe productions to be made in Trucolor: *THE MISSOURIANS* with William Elliott and Adrian Booth; *BELLE OF THE GOLD COAST*, with Rod Cameron and John Carroll, and *THE VANISHING WESTERNER*, with William Elliott and Adrian Booth.

Other deluxe features will be: *CROSSWINDS*, from the *Ladies Home Journal* story; *THE SEA EAGLE*, a murder story; *PANAMA PASSAGE*, the Rex Beach story, with George Brent and Vera

Ralston; *THE GOLDEN HORDE*, a story of California in 1849; *FACES IN THE SUN*, a story of Vicksburg, with Vera Ralston and George Brent.

BELLE STARR AND THE DALTONS, to be made in Trucolor, is the first of the four top-budget specials from independent producers. It will star George Brent, Jane Russell and George Montgomery. Three additional specials will be announced later.

The company's Variety "B" picture program: *THE HIDEOUT*, *THE SILVER TIDE*, *STREETS OF SAN FRANCISCO*, *HOMICIDE FOR THREE*, *DUKE OF CHICAGO*, *A FOOL'S GOLD*, *DAUGHTER OF THE JUNGLE*, *FLAMING FURY*, *ROSE OF THE YUKON*, *POST OFFICE INVESTIGATOR*, *NEW YORK POLICE SECRETS*, *THE TOUGH GIRL*, *UNDERTOW*, *ESCAPE FROM ALCATRAZ*, *THUNDER OVER THE SIERRAS*, *LADY ROBINHOOD*, *LAY THAT PISTOL DOWN*, *THE MARINES TAKE OVER*, *THE FEDERAL MARSHAL*, *TYPHOON*.

The four Roy Rogers Trucolor Westerns are: *THE GOLDEN STALLION*, *HILLS OF OKLAHOMA*, *DOWN DAKOTA WAY* and *THE FAR FRONTIER*. In addition the company will reissue eight other Roy Rogers Westerns. They are: *SHINE ON HARVEST MOON*, *IN OLD CALIENTE*, *FRONTIER PONY EXPRESS*, *SAGA OF DEATH VALLEY*, *RANGER AND THE LADY*, *COLORADO*, *ROBINHOOD OF THE PECOS* and *YOUNG BILL HICKOK*.

The six Westerns starring Allen Lane are: *SUNDOWN IN SANTE FE*, *RENEGADES OF SONORA*, *SHERIFF OF WICHITA*, *DEATH VALLEY GUNFIGHTER*, *TUCSON TRIGGER MAN* and *NAVAJO TRAIL RAIDERS*.

The six Monte Hale Westerns are: *FORT DODGE STAMPEDE*, *PRINCE OF THE PLAINS*, *OUTCAST OF VIRGINIA CITY*, *THE LAS VEGAS KID*, *ARIZONA BADMAN* and *SAN ANTONIO AMBUSH*.

The four serials, providing a 52-week chapter-play schedule are: *FEDERAL AGENTS VS. UNDERWORLD, INC.*, 12 episodes; Clyde Beatty in *KING OF THE JUNGLELAND*, a 15-chapter revision of "Darkest Africa"; *GHOST OF ZORRO*, and *PIRATES OF TREASURE ISLAND*, both 12 episodes.

The four one-reel Trucolor novelties will be made by Impossible Pictures. Titles are: *BUNGLE IN THE JUNGLE*, *BEYOND CIVILIZATION TO TEXAS*, *ROMANTIC RUMBOLIA*, and *THE THREE MINNIES*. Frank Nelson is narrator.

Ascap Seeks Appeal in Minneapolis Action

The American Society of Composers, Authors and Publishers will appeal from Federal Judge Gunnar Nordbye's decision denying an injunction and damages to the Society for alleged violation of the Copyright Act in the Berger-Jensen case, it was disclosed in Minneapolis Tuesday by Thomas Vennum, Minneapolis counsel for Ascap. A hearing, set for next Monday in the District Court there for submission of findings of fact, is expected to be postponed in preparation for the appeal, Mr. Vennum said.

Page Joins Films, Inc.

Eric H. Haight, president of Films, Incorporated, has announced the appointment of Dr. J. Wallace Page, Jr., as director of the company's education department. He succeeds Dr. George L. White, Jr. Dr. Page has also been elected to the board.

Lawson Appeals To High Court

Washington Bureau

John Howard Lawson, Hollywood writer, asked the Supreme Court Monday to reverse his conviction for contempt of Congress and to restrict the investigating powers of the House Un-American Activities Committee. Mr. Lawson was cited for contempt when he refused to divulge any past or present Communist affiliation during a Committee investigation of the film industry.

The move was an unusual one, since Mr. Lawson's case has not yet been acted on by the Court of Appeals for the District of Columbia, where it went after the screen writer's conviction in the District Court here. Mr. Lawson's attorneys said they were taking the step because his case involved so many basic constitutional questions. In all probability, however, the high court will not take the case until there has been a Circuit Court ruling—and may not take it even then.

The petition said that a similar case involving Dalton Trumbo, also a screen writer, would be appealed if the high court agreed to hear the Lawson case.

Dubinsky Files Suit For Accounting

H. W. Dubinsky, of Leavenworth, Kans., who had been managing theatres for his brother, Edward B. Durwood, Kansas City, last week filed suit against him in Kansas City Federal Court, asking for an accounting and declaratory judgment. The suit asks that a contract assigning him five per cent of the net profits from May 9, 1946, to June 30, 1949, be interpreted, especially on constitution of profits. The brothers have been managing the Roxy theatre, Kansas City; three houses in Leavenworth; four in Jefferson City; and five in St. Joseph, Mo.

Ricketson, Huffman Seek Station KLZ in Denver

Frank H. Ricketson and Harry Huffman, both executives of Fox Intermountain Theatres, are reported to have closed a deal for the purchase of radio station KLZ, Denver. Purchase is contingent upon approval from the Federal Communications Commission. Mr. Huffman and Mr. Ricketson head a company known as Aladdin Television, Inc. They are reported ready to pay approximately \$3,000,000 for the station.

Two Join Goldwyn

Philip Miles has joined the New York publicity staff of Samuel Goldwyn Productions to handle exploitation, and Arthur Block has joined the company to work on publicity assignments. Mr. Miles, succeeding William Ruder, was formerly with Allen Meltzer and Company, while Mr. Block, who succeeds George Weissman, was with Universal-International.

Monogram's Broidy Sees Production Increase Answer to Slump

by WILLIAM R. WEAVER
Hollywood Editor

President Steve Broidy of the Allied Artists and Monogram film corporations is a man who shares with a great number of distinguished economists and statesmen, who were much more vocal about it on the air and in print back there at war's end when the munitions manufacturers were running out of orders, the belief that full production is the best weapon of defense against the forces of depression. A distinguishing difference between President Broidy and the silver-tongued economists and statesmen is that he didn't do any talking about it but did a lot of doing, and still is. It's the distinction between theory and practice. This year he's lifting Allied Artists production level from 1947's six pictures to 10, and the Monogram level from 42 to 51, for an overall increase of 13 in the number of pictures his exchanges will be contributing to the exhibitor's calendar of playdates. That, according to all those economists and statesmen, could be the difference between an average year and a big year.

Must Be Prepared to Meet All Economic Changes

Economists and statesmen, who do a lot of talking about business but don't own any, could learn things from an untalkative realist, who expresses himself in deeds instead of words. They could learn, for instance, that you don't simply pare down salaries and personnel because the income slacks off, unless you contemplate diluting the product and skidding quietly out of business, but you do take a good look at the whole manu-

facturing mechanism by way of finding out whether it can be refashioned profitably. The best way to do this is to stop all the cogwheels dead, bank the fire in the boilers, and proceed as if starting all over again from scratch, redesigning the whole apparatus for the changed market. Realist Broidy says you can't repair a watch or a locomotive when it's running, and that's why he shut down his studio from May 29 to August 22, 1947, reopening with a new pattern of procedure resulting in the still steadily increasing output of product.

Says Box Office Decline Hit His Company First

"The bad news at the box office hit us first," explains the man who still says he knows more about distribution, in which he learned his career, than he ever expects to know about production, "and it was up to us to do something about it first." He does not point out, being a doer rather than a talker, that in due process of time the RKO Radio, Universal-International, Warner, MGM and 20th Century-Fox studios, whether or not declaredly, ran into periods of production abatement similar in duration and presumably in end result. "What we are doing is simple enough," he says. "We are increasing the supply of product in the useful category which some of the companies have been vacating, for whatever reasons they may have, and we are confident that this will benefit both the exhibitor and us. It's a case of supply meeting demand."

The season into which Allied Artists and Monogram will be releasing their increased number of offerings will be a good season, in the Broidy opinion, and he bases this on

an analysis of the recent "picture apathy" which differs from others and assays better than most. It's not night baseball or horse races or television that's been keeping people away from theatres, he says. "It's simply the great outdoors. For five war years people had no choice but to sit still at home or go to a movie. The outdoors was pretty well blacked out after sundown, what with electricity and gasoline restricted, and the radio was full of war news and trouble. Now the lights are on, gasoline is plentiful, and the people have been having themselves a time rediscovering the outdoors. I figure they'll be drifting to theatres soon."

Whether the economists, statesmen and Steve Broidy are right or wrong about the virtue of full production as a weapon of defense is for time and test to tell. Steve Broidy is betting 61 pictures they are right.

Hollywood Production Level Maintains Previous Pitch

The over-all level of Hollywood production remained stationary at 27 on start of five pictures and completion of five.

Universal-International started "The Amboy Dukes," produced and directed by Maxwell Shane, with Peter Fernandez, Al Ramsen, Joshua Shelley and others in the cast.

Preston Sturges rolled "Beautiful Blonde from Bashful Bend" for 20th-Fox, presenting Betty Grable, Cesar Romero, Rudy Vallee and Sterling Holloway.

Warners launched "Colorado Territory," produced by Anthony Veiller and directed by Raoul Walsh, with Joel McCrea.

RKO Radio went to work on "The Clay Pigeon," Herman Schlom producing and Richard Fleischer directing.

Monogram's Barney Sarecky started "Hidden Danger," a Johnny Mack Brown Western directed by Ray Taylor.

Columbia Signs with Autry

Columbia and Gene Autry Productions have signed a seven-year exclusive deal which calls for Autry to deliver to Columbia a series of six high-budget outdoor features each year. They will be produced by Armand Schaefer and will be photographed in Columbia's new Monochrome process.

STARTED

MONOGRAM
Hidden Danger

RKO RADIO
The Clay Pigeon

20TH CENTURY-FOX
The Beautiful Blonde
from Bashful Bend

UNIVERSAL-
INTERNATIONAL
The Amboy Dukes

WARNER BROTHERS
Colorado Territory

COMPLETED

COLUMBIA
Make Believe Ball-
room
Blondie's Big Deal

EAGLE-LION
Reign of Terror
(Wanger)
An Old Fashioned
Girl (Equity)

REPUBLIC
Renegades of Sonora

SHOOTING

ALLIED ARTISTS
When a Man's a Man
(Windsor)

COLUMBIA
Rough Sketch
(Horizon)
Mr. Soft Touch

FILM CLASSICS
File 649—State De-
partment (Neufeld)

INDEPENDENT
Zamba (Fortune
Films)

M-G-M
Big Jack
The Barkleys of
Broadway

MONOGRAM
The Rainmaker

PARAMOUNT
A Mask for Lucretia
El Paso (Pine-
Thomas)

REPUBLIC
Wake of the Red
Witch

RKO RADIO
The Green Promise
(McCarthy)

SCREEN GUILD
Shep Comes Home
(Lippert)

20TH CENTURY-FOX
Mother Is a Fresh-
man

Down to the Sea in
Ships

UNITED ARTISTS
Impact (Popkin)
Too Late for Tears
(Stromberg)

WARNER BROTHERS
Flamingo Road
Somewhere in the
City
Happy Times
Two Guys and a Gal
Montana

BY NATIONWIDE BALLOT, IT'S THE COMEDY-LEADER AMERICA HAS

Elected the

A landslide all over the land—as Paramount proves it's "the people's choice" *before* release, with not one but 32 key city sneak previews from Boston to Los Angeles... previews that yielded thousands of cards of which 98.4% praised the picture, 72% of them in the most enthusiastic terms we've ever seen in these audience reports. Here are just a few of the responses* that are typical:



Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

One of the
best movies I
ever saw...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

A Tribute
to
Hollywood...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

"Miss Tatlock's
Millions" has a
million laughs...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

Best of
48...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

John Lund
was Wonderful...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

It's a
wonderful
picture...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

Love That
Hendrix Girl...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

Best
picture I've seen
in years...

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

The answer to
the demand for
better pictures

Patron:—

Please give us your opinion on:...

"MISS TATLOCK'S MILLIONS"

Comments:

Funniest since
"You Can't Take It
With You"...



Funniest hit in years!

JOHN LUND • WANDA HENDRIX
BARRY FITZGERALD • MONTY WOOLLEY

Miss Tatlock's Millions

with ILKA CHASE • ROBERT STACK
DOROTHY STICKNEY • ELIZABETH PATTERSON
Produced by CHARLES BRACKETT • Directed by RICHARD HAYDN
Screenplay by Charles Brackett and Richard L. Breen



Patron:—
Please give us your opinion on: . . .
"MISS TATLOCK'S MILLIONS"

Comments: Wonderful
Entertainment . . .



It's The Thanksgiving
Fun Feast In

**Paramount's Autumn
Harvest of Hits**

"Sorry, Wrong Number"
"Isn't It Romantic"
"Night Has A Thousand Eyes"
"Miss Tatlock's Millions"
"Sealed Verdict"—"The Paleface"

Patron:—
Please give us your opinion on: . . .
"MISS TATLOCK'S MILLIONS"

Comments: Best
Comedy in
Years . . .

Patron:—
Please give us your opinion on: . . .
"MISS TATLOCK'S MILLIONS"

Comments: Simply
Terrific . . .

*We didn't get releases from these folks, so we can't reproduce their names and addresses . . . but we'll be glad to furnish them on request.

MYERS REAFFIRMS ALLIED POSITION

Attacks Ascap and Blasts Majors for Trust Suit "Delaying Tactics"

Abram F. Myers, general counsel of Allied States Association, in an organization bulletin last Thursday re-emphasized his, and Allied's, position on industry matters.

He came to the defense of exhibitors hit by distributor percentage suits.

He continued his attack on the American Society of Composers, Authors and Publishers.

He praised the court actions which "are ridding the industry of its monopolistic shackles."

He blasted the major companies for delaying tactics in the Government anti-trust suit.

He commended the work of the House Small Business Committee holding hearings on the question of monopoly.

Finally, he called for an industry campaign "to get out the vote on November 2."

In defending exhibitors in distributors' percentage suits, Mr. Myers hailed Judge William Campbell's ruling in the Alger theatre case in Chicago as "opening the way for the exhibitor to test the very foundations" of those suits.

On September 16, Judge Campbell referred to a special master the question of whether or not the exhibition contracts on which the suit was based were legal, and whether a finding that they were illegal under the Supreme Court Paramount decision barred motion picture distributors from recovering.

Sees Extenuating Conditions

Mr. Myers said: "It seems to us that the exhibition contracts should govern in these cases, because the entire controversy arises out of these contracts. . . . If they were illegal, the distributors should not be allowed to escape the consequences of their own wrong merely by emitting shrill cries of 'we wuz robbed.'" He said that although deliberate fraud on the part of exhibitors should not be condoned, there are often extenuating circumstances which some courts do not see and thus deny the exhibitors the right to make a defense.

Turning to Ascap, Mr. Myers hailed the results of both the New York and Minneapolis suits, and said that "these decisions are splendid additions to the accomplishments of other private litigants such as Goldman, the Bigelows, and Ball."

He expressed the belief that Judge Vincent Leibel had outlined a form of order "which when entered will render individual copyright owners incapable of asserting

their rights against exhibitors and require them to grant public performing rights only to producers of motion pictures." Mr. Myers pointed out that the differences in the two cases was that the New York case involved Ascap itself and was based on an anti-trust violation, while Judge Nordbye's case in Minneapolis involved individual copyright owners and was based on an undue extension of copyrights, without ruling on the anti-trust violation."

Defends Court Actions

Discussing court actions within the industry, the Allied general counsel defended the many court proceedings involving the industry as being for the industry's own good. "Court proceedings, both public and private, are gradually ridding the industry of its monopolistic shackles. . . . By now every thoughtful person must realize that there cannot be any industrial stability or security that is not founded on law."

He said the industry will find peace, prosperity and cooperation only when the "elements now effected by anti-trust litigation abandon the struggle to evade, cheat, or ignore the law" become reconciled to the fact that they must conform to the policies that Congress has prescribed for the regulation and control of interstate and foreign commerce.

On the subject of the consent decree, Mr. Myers said that Allied States Association does not "view with alarm the persistent rumors of an effort to negotiate a new, ineffective, milk-and-water consent decree" in the Paramount case. He said, however, that "the employment by one major company and interests affiliated with it of former Democratic politicians to gumshoe around the executive departments in Washington is a sufficient inspiration for speculative stories." He named no names.

Attacks "Delaying Tactics"

The Allied counsel blasted the majors for "continuing their delaying tactics, contesting the proceedings by mandate step by step, and making use of the latitude given them by the Federal rules of civil procedure to harass the Government with demands for disclosure of evidence, etc."

He praised the work of the House Small Business Committee, now holding hearings in different parts of the country on monopoly, and said it was significant that these hearings have been "highlighted by the testimony of independent motion picture exhibitors."

Finally, Allied called on the film industry to launch a campaign "to get out the vote on November 2" to fight the enemies of democracy.

Allied's board suggested that producers of all newsreels released before November

2 include in each sequence a clip urging the people to turn out on Election Day and vote for candidates of their choice. It pledged that independent exhibitors would show these sequences.

Even if the newsreels don't cooperate, Allied said, the independent theatre owners should do the job on their own, by ordering short clips to attach to features or newsreels and by the use of lobby signs and slides projected on the screen.

Ohio ITO Approves New Symbol Number System

The Cryptix Numbering system, developed by Willis Vance, Cincinnati exhibitor, has been approved by the Independent Theatre Owners of Ohio in a resolution passed at its recent convention. The organization passed the resolution because it had found the "conventional figure numbering of tickets is detrimental to the normal conduct of theatre operation." Employing the Cryptix Numbering system, theatre tickets are consecutively numbered through the use of a converter which provides a series of code letters in place of the numbers. Only authorized persons would have the key to the converter, thus preventing the unauthorized checking of theatre tickets. The Bureau of Internal Revenue has contended that Cryptix violates its Code of Regulations. Mr. Vance contends that it is entirely legal and is seeking approval for its use.

Plan Further Experiment On Fire Prevention

Washington Bureau

Further experiment will be conducted here next spring by Government and industry fire prevention experts in methods of cutting down film vault fire losses. The group, which includes John McCullough of the Motion Picture Association; Henry Anderson, Paramount; Alan Cobb, Eastman Kodak, and others, this summer completed a series of experiments which indicated the possibility of dropping fire losses to a minimum of about two per cent. The experiments next spring will center around types of racks and insulation. A "progress report," outlining the results of this year's tests, is to be presented to the October convention here of the Society of Motion Picture Engineers. James W. Cummings, of the National Archives and head of the group conducting the experiments, is scheduled to deliver the report.

15-Hour TV Day for WABD Announced by DuMont

The DuMont Television Network has announced plans for a full schedule of daytime programming for WABD. Mortimer W. Loewi, executive assistant to Allen B. DuMont, president, has announced the station early this month will begin telecasting on a daytime schedule from 7 A.M. to 6 P.M. WABD also will continue its full evening program. The new schedule calls for 15 hours of programs a day.



Like Merry Christmas and Happy New Year,
They Belong Together!
You'll see why at these

PARAMOUNT TRADE SHOWS

TUESDAY, OCT. 19th

"The **Paleface**"

Bob **HOPE** Jane **RUSSELL** Color by **Technicolor**

Produced by **ROBERT L. WELCH** • Directed by **NORMAN Z. McLEOD**
Original Screenplay by Edmund Hartmann and Frank Tashlin • Additional Dialogue by Jack Rose



PLUS
Pine-Thomas'
Sky-High
Thriller



RICHARD DENNING • TRUDY MARSHALL
Directed by **WILLIAM H. PINE** Adapted by **FRANK ROSE** A **PINE-THOMAS** Production

Date For All Screenings is Tuesday, October 19th

CITY	PLACE OF SCREENING	THE PALEFACE	DISASTER
ALBANY.....	FOX PROJ. ROOM, 1052 Broadway.....	8 P.M.....	2:30 P.M.
ATLANTA.....	PARAMOUNT PROJ. ROOM, 154 Wolton Street, N.W.....	2:30 P.M.....	10:30 A.M.
BOSTON.....	PARAMOUNT PROJ. ROOM, 58 Berkeley Street.....	2:30 P.M.....	10:30 A.M.
BUFFALO.....	PARAMOUNT PROJ. ROOM, 464 Franklin St.....	2:30 P.M.....	10:30 A.M.
CHARLOTTE.....	PARAMOUNT PROJ. ROOM, 305 So. Church Street.....	10 A.M.....	7:30 P.M.
CHICAGO.....	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Avenue.....	1:30 P.M.....	3 P.M.
CINCINNATI.....	PARAMOUNT PROJ. ROOM, 1214 Central Parkway.....	3 P.M.....	7:30 P.M.
CLEVELAND.....	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street.....	2 P.M.....	11 A.M.
DALLAS.....	PARAMOUNT PROJ. ROOM, 412 South Horwood Street.....	2:30 P.M.....	10:30 A.M.
DENVER.....	PARAMOUNT PROJ. ROOM, 2100 Stout Street.....	3:15 P.M.....	2 P.M.
DES MOINES.....	PARAMOUNT PROJ. ROOM, 1125 High Street.....	1 P.M.....	10:30 A.M.
DETROIT.....	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue.....	2:30 P.M.....	10:30 A.M.
INDIANAPOLIS.....	PARAMOUNT PROJ. ROOM, 116 West Michigan Street.....	1 P.M.....	10 A.M.
JACKSONVILLE.....	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth Street...	8:30 P.M.....	7:30 P.M.
KANSAS CITY.....	PARAMOUNT PROJ. ROOM, 1800 Wyondotte Street.....	2 P.M.....	11 A.M.
LOS ANGELES.....	BOULEVARD THEATRE, Washington and Vermont Streets.....	2:30 P.M.....	7:30 P.M.
MEMPHIS.....	PARAMOUNT PROJ. ROOM, 362 South Second Street.....	2:30 P.M.....	10:30 A.M.
MILWAUKEE.....	PARAMOUNT PROJ. ROOM, 1121 North 8th Street.....	3 P.M.....	2 P.M.
MINNEAPOLIS.....	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue.....	2 P.M.....	10 A.M.
NEW HAVEN.....	PARAMOUNT PROJ. ROOM, 82 State Street.....	2 P.M.....	3:30 P.M.
NEW ORLEANS.....	PARAMOUNT PROJ. ROOM, 215 South Liberty Street.....	1 P.M.....	10:30 A.M.
NEW YORK CITY.....	NORMANDIE THEATRE, 51 East 53rd Street.....	10:30 A.M.....	
NEW YORK CITY.....	PARAMOUNT PROJ. ROOM, (12th Floor) 1501 Broadway.....	2:30 P.M.....	
OKLAHOMA CITY.....	PARAMOUNT PROJ. ROOM, 701 West Grand Avenue.....	1 P.M.....	10:30 A.M.
OMAHA.....	PARAMOUNT PROJ. ROOM, 1704 Davenport Street.....	2 P.M.....	10:30 A.M.
PHILADELPHIA.....	PARAMOUNT PROJ. ROOM, 248 North 12th Street.....	2 P.M.....	11 A.M.
PITTSBURGH.....	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies.....	2 P.M.....	10:30 A.M.
PORTLAND.....	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Avenue.....	3 P.M.....	2 P.M.
ST. LOUIS.....	PARAMOUNT PROJ. ROOM, 2949 Olive Street.....	1 P.M.....	11 A.M.
SALT LAKE CITY.....	PARAMOUNT PROJ. ROOM, 270 East 1st South Street.....	1 P.M.....	2:30 P.M.
SAN FRANCISCO.....	PARAMOUNT PROJ. ROOM, 205 Golden Gate Avenue.....	3 P.M.....	7:30 P.M.
SEATTLE.....	PARAMOUNT PROJ. ROOM, 2330 First Avenue.....	2:30 P.M.....	7:30 P.M.
WASHINGTON.....	PARAMOUNT PROJ. ROOM, 206 1st St. N.W.....		

CUT PRICE BOOSTS GROSSES IN LOOP

Jackson Park Decree Is Reason for Shift; B & K Chicago Up Sharply

by JAMES ASCHER
in Chicago

Now that Chicago exhibitors and distributors are gradually "making friends" with the complications of the Jackson Park decree and becoming adjusted to it (although an occasional legal skirmish arises over its varied interpretations) it is having an effect on theatre grosses.

The decree is considered one of the prime factors for the reduced loop admissions which went into effect early this summer. Prior to the new scale, loop attendance had dropped sharply, owing to the fact that outlying patrons had concluded that it was foolish and expensive to come downtown when their own neighborhood houses were already advertising a film currently playing the loop, and for 30 and 40 cents less.

Neighborhoods Thriving

The fact is the neighborhoods have been thriving ever since the decree allowed them faster playing time. As a result, the loop, since its new "face-wash" with lower admissions, has experienced an upswing in grosses and attendance.

Most notable is the consistent and excellent business grossed by the Balaban & Katz Chicago since its reversion to stage shows and coupled with the reduction. Among the top grossers since its back-to-vaudeville policy is "The Emperor Waltz," grossing a powerful \$225,000 in four weeks; "Give My Regards to Broadway" with the strong draw of four local disc jockeys in person, garnering \$125,000 in two weeks, and "The Fuller Brush Man" with Billy De Wolfe in person, which drew a strong \$110,000 in two weeks. The house now averages about \$55,000, which is nearly double the prior business.

Strong attractions and the new scale, of course, have been the chief reason for the Chicago's phenomenal swing upward, bringing the woman shopper, the teen agers and the traveling salesman back into the theatre during afternoons.

Oriental Changes Prices

The Oriental, operated by the Essaness Circuit, and the Chicago's chief competitor, the only other loop house using stage fare, suffered at first because of the new scale, and shortly thereafter was forced to follow suit. However, afternoon trade, despite the reduced admissions, was not too responsive and they recently eliminated the 65c from 1 P.M. to 5 P.M., with 98 cents thereafter.

On the other hand, other loop houses, including those of B&K and RKO, have not

all met with the success of the Chicago. The public, regardless of lower admissions, are shopping for films.

For example, "Romance on the High Seas," released by Warners, and conceded by trade and local critics to be a good film, was poor in its loop run, grossing a below average \$19,000. More recently, "The Babe Ruth Story," severely panned by critics here, grossed more than any other straight film at the same house. "Four Feathers" and "Drums," two Film Classics reissues of 1939 vintage, outgrossed anything the RKO Grand has played in six months.

The fluctuation of evening attendance has not varied to any noticeable degree; theatres having retained the 98 cents admission after 5 P.M. But the loop generally is attracting more people in the afternoons, which creates something of an overflow into the evening hours.

MPAA Counts 756 Drive-Ins

There is currently a total of 756 drive-in theatres of all types in the United States, of which 13 are closed, according to the first official survey of open air theatres by the Motion Picture Association of America. Results of the census were announced Wednesday by Robert W. Chambers, director of the Association's Research Department.

The theatres can accommodate a total of 313,378 automobiles. Of all these theatres, 137 are listed in the MPAA report as open for business throughout the entire year, while another 606 are open seasonally. Construction is now underway on a total of 86 new theatres.

Drive-in theatres are most prevalent in the Charlotte, N. C., exchange territory where there is a total of 107 such operations. Dallas, with 78 drive-ins, is second highest in the MPAA listing of open air theatres.

Program policy for the open drive-in theatres shows, according to the survey, that 48 per cent usually exhibit single features; 13 per cent project double features; 39 per cent have an alternating single and double feature program.

RCA Names John A. Miguel

John A. Miguel, Jr., has been appointed RCA regional director for the Far East. For the past four years he was general manager of RCA Victor Mexicana, RCA's associated company in Mexico. Paul W. Hessinger, who has been with the Mexican company succeeds Mr. Miguel.

FROM READER

SAYS STARS SHOULD VISIT SMALL TOWNS

TO THE EDITOR OF THE HERALD:

In the Army lots of us griped and if it did no good it seemed to relieve us a little of something that was on our mind. It was also said that if a soldier didn't gripe he was very unhappy and needed to be watched lest he be a mental case. Now the reasoning behind that is probably very much debatable. However, I think I have a case and I have felt the same way for years.

I want to know why the stars on their tours forget and leave the small towns off their list for visiting, as a small town manager and loving the small town much more than a city I feel it personally, I suppose; nevertheless, it takes a great many small towns over the USA to support these same stars who so quickly snub any chance to go out from the main line and let their hair down for a time at a small town theatre.

Would Help Popularity

Most small town theatres can't afford the cost to bring the stars to these towns, but when they are under contract to say 20th Century-Fox or Warners it wouldn't cost much to send them out to surprise some of these small towns. I think it should have taught the stars who went overseas that the familiarity that they caused while on camping tours helped, not hurt, their box office.

For instance, I was playing a certain film at the time of this letter and I had planned to surprise the audience the first night of the show by having a woman currently starring in a Broadway show appear at the evening show. On contacting her she sounded very disgusted at having been bothered and in so many words just didn't know how she would have time.

In this business, nobody has time for anything off the beaten path, which may be what's wrong with business.

Now, I know, and anybody else does, that these stars couldn't hit every town even if they wanted to. However, when there is a special request and they are available, why can't they say yes instead of a direct or indirect no. Probably most of the money is made or lost in the city, but the small town must be recognized. I for one intend to bother these stars at any time I can until I get one who remembers yesterday when he or she came from a small town.

Loves the Business

I love this business. I've never been to Hollywood, want to go and see what makes my favorite business click, but don't expect to get there. As far as I am concerned, if Hollywood can produce, then I have no other interest in it. If it can't, then I expect to gripe some more, but here is one small town manager who thinks and doesn't like what he thinks about some characters who owe their popularity to the small town box office and who don't even know what a small town looks like.—GENE EDWARDS, *Palace Theatre, Bergenfield, N. J.*



**TRADE SHOW
Oct. 18**

Warners HAVE THE PICTURE EVERY PREVIEWER HAS CALLED
"THE COMEDY OF THE YEAR"! **Come to the Trade Show!**

BETTE DAVIS ROBERT MONTGOMERY

JUNE BRIDE

with **FAY BANTER** **BETTY LYNN**
TOM TULLY

directed by **BRETAGNE WINDUST** • produced by **HENRY BLANKE**

Screen Play by Ranauld MacDougall • Based on a Play by Eileen Tighe and Graeme Lorimer

- ALBANY**
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
- ATLANTA**
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
- BOSTON**
RKO Screening Room
122 Arlington St. • 2:30 P.M.
- BUFFALO**
Paramount Screening Room
464 Franklin St. • 2:00 P.M.
- CHARLOTTE**
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.
- CHICAGO**
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
- CINCINNATI**
RKO Screening Room
Polace Th. Bldg. E. 6th • 8:00 P.M.
- CLEVELAND**
Warner Screening Room
2300 Payne Ave. • 2:00 P.M.
- DALLAS**
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
- DENVER**
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
- DES MOINES**
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.
- DETROIT**
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.
- INDIANAPOLIS**
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.
- KANSAS CITY**
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
- LOS ANGELES**
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.
- MEMPHIS**
20th Century-Fox Screening Room
151 Vonce Ave. • 10:00 A.M.
- MILWAUKEE**
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
- MINNEAPOLIS**
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
- NEW HAVEN**
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
- NEW ORLEANS**
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.
- NEW YORK**
Home Office
321 W. 44th St. • 2:30 P.M.
- OKLAHOMA**
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
- OMAHA**
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.
- PHILADELPHIA**
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
- PITTSBURGH**
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
- PORTLAND**
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
- SALT LAKE**
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.
- SAN FRANCISCO**
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.
- SEATTLE**
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.
- ST. LOUIS**
S'tenco Screening Room
3143 Olive St. • 1:00 P.M.
- WASHINGTON**
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.



ALBANY

The Palace presented "Rachel and the Stranger" and "Code of Scotland Yard," plus "Families First"—a State Youth Commission documentary in juvenile delinquency made by RKO Pathe. The Strand paired "Rope" with "Joe Palooka in Winner Take All." The Ritz had "Larceny" and "The Return of Wildfire," which opened well. The Grand brought back "The Best Years of Our Lives" at popular prices. The Colonial held over "The Lost One" for a second week. . . . The Colonial is under new management: Harry Eisenstein, New York City, took over the uptown house after Friedman Orson, Yonkers, had operated it for a year. Eisenstein will play foreign films and American revivals and will install a coffee lounge, nursery and other improvements. Herbert Jacobs is manager; Joseph Pyro, assistant. . . . The Club at Clarks Mills, and the Royal in Harrisville are under new management.

ATLANTA

Business in all theatres is above the average and it looks like this fall will bring good business back. "Canon City," Eagle Lion, played to extra good business at the Paramount. . . . J. H. Thompson, president, Martin & Thompson theatres, and Mr. E. D. Martin, president, Martin theatre, Columbus, Ga., were on the Row on their way to St. Louis and Chicago. While here, Mr. Martin said he would soon start work on his new drive-in at Columbus. . . . Mrs. S. T. Maugham will look after the theatres in Screven and Patterson, Ga., formerly owned by the late S. T. Maugham. . . . Paul Engler, of the Engler theatre, Birmingham, was on the Row visiting. Also Robert L. Curry, Dixie theatre, Gadsden, Ala. Curry makes his own local motion pictures and shows them each week to SRO business. . . . Nat Berstein, Dixie, Miami, was on the Row booking. . . . Ike Katz, of the Kay Exchanges, paid a visit to the New Orleans and Memphis branches, while Harry Katz went to Charlotte and Washington for a visit to those branches.

BALTIMORE

Business spotty for week beginning September 30. Seven new pictures offered at eight first runs. "A Southern Yankee" very fine at Century. "Walk a Crooked Mile," with vaudeville, good at the Hippodrome. "Mine Own Executioner" only fair at the New theatre. Got good reviews, but appears to be essentially for intelligentsia. "The Rope" terrific at the Stanley. "The Brothers" okay at the Little. "The Vicious Circle" fairly good at the Mayfair. "Secret Service Investigator," plus "The Blue Dahlia" okay at the Times and Roslyn. "A Foreign Affair" held for third week at Keith's. "Rachel and the Stranger" held for second week at the Town. . . . F. R. Huber, Lyric managing director, says his company has withdrawn objections to a truck service station being established next to theatre as assurances have been given that it will not be a repair shop and will not be accompanied by any noise. Lyric has been renovated and repainted throughout and the stone step at main entrance to lobby has been made into a gentle slope. . . . Sneak preview given of "Apartment for Peggy," without announcing name of picture, by M. A. Me-



chanic, at New theatre, night of October 1, at 8 P.M., with regular feature "Mine Own Executioner," as current attraction. . . . New Alert, Essex, Md., will be opened for Saturdays and Sundays for the present beginning October 16, by Cohen Brothers, who also operate the New Essex there. . . . Baltimore City Council has had introduced a curfew ordinance for children under 16 to be indoors before 12 midnight with fines of \$1.00 for first offense.

CHARLOTTE

The most ambitious project undertaken in recent years by Charlotte entertainment or civic clubs is that offered the public by the Charlotte Variety Club, offering the winner a \$12,000 home, furnishings, and \$1,000 in cash. At 50 cents a chance, many thousands of chances are being sold at the Southern States Fair. The purpose of this undertaking by the Variety Club is to provide diagnostic and treatment facilities to all underprivileged children at a proposed cost of \$100,000. . . . Everett Enterprises of Charlotte has purchased the Center theatre at Ft. Mill, S. C. Martin Street, former owner, remains as manager. . . . Bill Craver, book-

WHEN AND WHERE

October 13-15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 25: Tri-States Theatre Owners meeting in Memphis, Tenn.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 12-13: West Virginia Theatre Managers Association convention at the Terrace-Plaza Hotel, Cincinnati.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

er for Twentieth Century-Fox, has resigned. . . . Cliff Allred, former manager of the Victory in Greensboro, is now head booker for Hugh Sykes booking service.

CHICAGO

Rainy weather dampened Loop attendance. Among the new films, "Rope," getting a solid send-off by critics, shapes up as best. . . . "Bring 'Em Back Alive," helped by a one-day appearance of Frank Buck, opened well. . . . "A Date With Judy" was okay with \$58,000. Other grosses were on the mediocre side. . . . Newly elected officers for a one-year tenure of the local Warner Club are: Karl Heyl, president; Al Weinberg, vice-president; Deborah Finnan, treasurer; Jane Martenson, secretary. . . . Herman Pett, former assistant director for Warners on the coast, is the new manager of the Palace theatre, Cicero, operated by Lubliner and Booth. . . . Universal-International held the third in a series of regional sales meetings over the weekend at the Blackstone, with Bill Scully, U-I general sales manager, presiding. . . . The death of Bill Baker, Republic midwestern sales manager, last Thursday, saddened entire Film Row. . . . The Family Outdoor theatre in Grayslake, Illinois, accommodating 1,200 cars, opened last week. The new drive-in was created by attorney Robert C. Nelson and realtor Robert Held at a cost of \$325,000.

CINCINNATI

The 3,300-seat RKO Albee, flagship of the local circuit, deviating from its straight film policy of the past several months, opened a season of stage shows and pictures September 30, with Horace Heidt and his revue. Evidence of the fact that this situation is "stage-conscious" is found in the attendance record, which is unusually good. . . . Theatre business generally here has gone several notches below recent figures, despite the high quality of the product offered. . . . Mark Cummins has resigned as salesman for RKO-Radio in the Dayton, Ohio, area to devote his full time to operation of his Acme Autotheatre at nearby Stockton, Ohio, and the Blue Grass drive-in theatre, at Georgetown, Ky. . . . The Globe theatre, in Springfield, Ohio, closed recently with no explanation or indication as to whether the closing is temporary or permanent. . . . Harold Faught has resigned as manager of Chakeres Colony theatre in Hillsboro, Ohio, to enter another line of business. He is succeeded by Richard McBeth, transferred from Mechanicsburg, Ohio, where he has been managing the Frances theatre.

CLEVELAND

When 26 neighborhood houses play "Mr. Blandings Builds His Dream House" day and date on October 10, the picture will be on practically every 35-day screen in the city. . . . M. M. Jacobs of National Enterprises has been appointed northern Ohio distributor representative for Quality Premiums by sales manager Alvin Goodwin. . . . Kiddy Saturday matinees here are now going into their third year. . . . Standley Barach, son of NSS branch manager Nat Barach, has gone into the steel brokerage business on his own, with offices in the Ball

(Continued on page 34)

UNITED ARTISTS ANNOUNCES
THE EXPLOITATION **SCOOP**
OF THE YEAR!

Ready for Release
OCT. 22nd

"The Plot to

Revealed for the first time!
NOT A DOCUMENTARY! IT'S FICTION BASED ON FACT!

Kill Roosevelt"

FROM A STORY CIRCULATED BEHIND CLOSED DOORS FROM DOWNING STREET TO THE KREMLIN!



Sensational Accessory Line **NOW** Available at Your National Screen Exchange!

A Selected Films, Inc. presentation • Directed by WILLIAM FRESHMAN • Released thru UNITED ARTISTS

(Continued from page 32)

Bldg. . . . George Dowdell, 78, charter member of Local 27, IATSE, and a stage hand in practically every local theatre, died last week following a heart attack soon after reaching home from performing his usual services at the Hanna theatre. . . . Casper Hass is new owner of the Crown theatre. . . . Andy Masters is remodeling his Lowellville theatre, which suffered damage by fire.

COLUMBUS

Fall competition is on in earnest, with Friday night high school football games and the Saturday afternoon Ohio State grid games drawing thousands away from theatres on weekends. "The Loves of Carmen" at the Ohio was the top attraction of the week, with "Two Guys from Texas" doing well at the Palace, but grosses generally are not what they should be. "So Evil My Love" proved weak at the Broad and was withdrawn after three days in favor of "Mr. Peabody and the Mermaid" and "Man Eater of Kumaon." "Fighting Father Dunne" attracted fair patronage at the Grand in a first run week, something of a departure in policy for this house, which usually plays Palace moveovers. The World replaced "Meet Me at Dawn" with "Cheers for Miss Bishop" in a sudden change in booking. . . . Television may reach Columbus in time for the Ohio State-Michigan game November 20. First shipment of equipment for the Crosley video station, WLWC, has been received and construction of transmitter on 10-acre plot on Olentangy Blvd. is proceeding. WLWC will be linked with Cleveland, Dayton and Cincinnati. . . . Ray Miller has reopened his Fifth Avenue neighborhood after having been closed all summer. The theatre has been redecorated. . . . New has two family nights per week, Tuesday and Wednesday, with 20-cent admission to all. . . . J. Real Neth has turned over his Clinton neighborhood on Saturday mornings to the Civic Improvement Group for a traffic safety quiz for school children.

DENVER

Sebe Goodlett, National Screen Service salesman, is recovering at home from serious illness. . . . Duke Dunbar, secretary of the old Film Board of Trade, at present assistant in the attorney general's office, is running for attorney general. . . . Harold E. Wilson closed the Chief, La Veta, Colo. . . . Selected Pictures takes on Realart product for their five branches: Denver, Des Moines, Omaha, Kansas City, Salt Lake City. . . . Lon T. Fidler, Monogram franchise owner and Hugh Rennie, his sales manager, back at office after illness.

DES MOINES

Harold D. Field, president of the Pioneer Theatre Corp., which operates the Arrow in Cherokee, has announced the purchase of a site on the outskirts of Cherokee for a drive-in theatre. . . . Eight Quad-City theatres presented free films for school children as their contribution to Youth Month. . . . The Nation, Lost Nation, closed for six weeks during the summer, has been reopened by manager Walter E. Allen. . . . Clearing of a site for a new theatre at Tama has begun. The new house, to be built by W. Mansfield, will replace the Iuka theatre,

destroyed by fire in 1944. Mansfield also owns the Mills at Tama. . . . Work will begin on the new Ottumwa drive-in as soon as he soybean crop is harvested from the site. . . . Mr. and Mrs. Eddie Kugel, who has just opened the new State at Holstein, have announced plans to erect a new house in Mapleton. . . . Allen Crawford has been transferred by Warners from St. Louis to Des Moines. He will be booker here. . . . Mr. and Mrs. Dale Juergens have sold the Molo, Moulton, to C. A. Bedford of Buflington. . . . Mr. and Mrs. Art Van Dorn have leased their theatre at Mystic; they will continue, however, operation of their house at Moravia. . . . Theatre business slumped here last week.

HARTFORD

Business has continued to improve in this territory, with more holdovers of top product reported. . . . Massachusetts Theatres, Inc., has signed a long-term lease on the Kameo theatre, Pittsfield, Mass. Peter Cimini is the owner of the property. Reuben Landau, Boston attorney, is the principal officer of Massachusetts Theatres, a new corporation. . . . Frederick A. Bartlett and Gus Anderson of Upton, Mass., have taken over operation of the Upton theatre in that town. The theatre had been previously operated by Max Lerner of Shrewsbury, Mass., and William Searle of Worcester, Mass. . . . The Bloomfield, Conn., Town Plan and Zoning Commission has denied the application of Philip Maher of Bloomfield for a change from residential to business zoning on land west of Blue Hills Avenue, that town, to permit the erection of a drive-in theatre. . . . Joseph DeVesta has been appointed manager of the Crown theatre, Hartford, operated by Crown Management Corp. He succeeds James Tuffy, resigned. . . . Tim O'Toole, for many years branch manager in New Haven for Columbia Pictures, is now living in Fort Lauderdale, Fla. . . . Russ Ordway, partner in the Princess theatre, Rockville, Conn., has been released from the hospital, following recovery from serious injuries received in a recent auto accident.

INDIANAPOLIS

Roy Rogers, here with his rodeo, and Mayor Al Feeney helped the Variety Club dedicate the new playground it has equipped for Tyndall Town, veterans' housing project, here Sunday. . . . Abram F. Myers, general counsel of National Allied, was here on business described as "personal" Friday. . . . Jack Dowd, Warner Brothers salesman, has resigned to join the new Selznick organization here. . . . Maurice Rubin, Michigan City exhibitor, has sold his interests to Indiana-Illinois Theatres. . . . Eddie Ornstein, Indiana-Kentucky exhibitor, has acquired the Rio at Cloverport from Morris Blacker. . . . Business was off a little here last week, due in part at least to fine outdoor fall weather. "The Walls of Jericho" got an average of \$12,000 at the Indiana, and "Mr. Peabody and the Mermaid," a modest \$10,000 at the Circle.

LOS ANGELES

Gerald Hardy, of the Westland theatre circuit, San Francisco, and Bill Bowland, booker, were in town in a huddle with M. J. McCarthy, Monogram branch manager. . . .

The Colosseum of Motion Picture Salesmen of America is giving a testimonial dinner for Ish White on October 18 at the Rodger Young auditorium. White is leaving the motion picture industry after 31 years as a salesman for Paramount. . . . Johnny Bannerman, booker and buyer for the Milt Arthur theatres in Long Beach, was a visitor on the Row. . . . Ernest Harper reports that his new Harper theatre in Fontana (700 seats) will open about October 20. . . . Mark Gilbert, French film importer of Dallas, was visiting with friends here. . . . Harry Dickerman, of San Bernardino, announces that his new drive-in theatre at Highland will open October 15. Exhibitors Service will do the booking. . . . Joe Moritz and James Nicholson, operators of the Picfair theatre, have returned from a business trip to New York.

LOUISVILLE

Seen on Film Row: W. F. Roth, Gallatin; W. Freeman Smith, Cadiz; Oscar Hopper, Lebanon; Mr. and Mrs. Clyde Marshall, Columbia; J. E. Elliott, Hodgenville; W. H. Hahn, Bardstown; A. N. Miles, Eminence; George Lindsay, Brownsville, and C. D. Arnold, Bardstown. . . . The Convention Committee of the Kentucky Association of Theatre Owners met at the Pendennis Club here September 29 to formulate plans for the coming KATO convention. . . . Ed Ornstein, head of E. L. Ornstein Theatres, has announced the purchase of the Rio theatre at Cloverport, Ky. The house was purchased from Morris Blacker. Bob Bowman, of Marengo, has been named to manage the Rio. . . . The Pioneer theatre, Wartburg, Tenn., owned by Mr. and Mrs. Frank Heidel, was opened September 24. . . . Two reissues were returned to the Louisville first runs. "The Mikado" was presented at the Scoop, and "The Best Years of Our Lives" was brought in to the Rialto at regular prices. . . . The National presented another stage show, headed by the "Three Stooges." "Mr. Peabody and the Mermaid" was the feature. "Embraceable You" opened at the Mary Anderson, while Loew's played "Luxury Liner" and "The Shanghai Chest." The Strand showed "Four Faces West" and "Daredevils of the Clouds." "Forever Amber" continued at the Brown.

MEMPHIS

It was Mid-South Fair Week in Memphis and first run attendance suffered during the first part of the week only to rally near the end. Loew's State showed "Return of the Bad Men." Loew's Palace had "Up in Central Park." Malco showed "Northwest Stampede." Ritz and Strand reported good business with double features. Warner showed "Hollow Triumph." . . . The motion picture industry's fight on Memphis censorship in court was delayed indefinitely when the suit of Hal Roach, Inc., and United Artists against Board of Censors for refusal to let the comedy, "Curley," show in Memphis was transferred from Chancery to Circuit court. . . . Emma Cox, Osceola, Ark., exhibitor, gave a benefit show in her Joy theatre with all proceeds going to a Negro church fund. . . . J. E. Thompson, Pangburn, Ark., sold his Pangburn theatre to M. L. McCollum. . . . H. A. Ligon owned his new Keith theatre at Leighton, Ala. . . .

(Continued on opposite page)

(Continued from opposite page)

E. O. Dickerson opened a new house, the Palace, at Rector, Ark. . . . Variety Club of Memphis held a dance at Hotel Gayoso last Saturday night after the Mississippi State-Baylor game in Memphis. . . . Exhibitors visiting Film Row included Mrs. J. C. Noble, Hollendale; J. Roland Adams, Booneville; J. A. Thornton, Bruce; Joe Wofford, Eupora; George Darnell, Blue Mountain; Henry D. Furr, Jr., Cleveland; G. C. Pratt, Fulton; F. R. Watson, Elaine; Don Landers, Harrisburg; J. Fred Brown, Berryville; J. J. Sharum, Walnut Ridge; Roy Bolick, Kaiser; Henry Pickens, Carlisle; and Gordon Hutchins, Corning.

MIAMI

Building materials are on the scarce list, but Wometco has started construction of its Essex. . . . "Canon City" played the Florida and Sheridan. . . . Two women spark the midnight show bills: "I Remember Mama" at the Paramount, and "The Loves of Carmen" at the Town. . . . "Luxury Liner" has docked at the Paramount and Beach, and "The Golden Key" is at the State.

NEW YORK

Only three new films arrived on Broadway this week. They were: Paramount's comedy, "Isn't It Romantic," starring Veronica Lake and Billy De Wolfe, at the Paramount; MGM's "Julia Misbehaves," with Greer Garson, at the Radio City Music Hall, and "When Love Calls," an Italian-made musical comedy, starring Gino Bechi, at the Golden. This was produced by Twentieth Century-Fox at the PEG studios in Rome and was purchased by Superfilm for distribution in this country. . . . Melvin L. Gold, director of advertising and publicity for National Screen Service, has been elected president of the National Television Film Council. Burt Balaban, film director at Paramount, was elected vice-president; Robert M. Wormhoudt, vice-president of Telecast Films, secretary, and Robert W. Paskow, film director for WATV, Newark, treasurer. . . . At a meeting of the Metropolitan Motion Picture Theatres Association, Leo Brecher was named president, succeeding Fred Schwartz, who is now chairman of the board. . . . Arthur H. Lockwood, new president of the Theatre Owners of America, arrived in New York Wednesday from Boston.

OMAHA

With four of five downtown first runs now offering an occasional road or stage show, there are straws in the wind that the RKO-Brandeis will follow suit. . . . Bernard Dudgeon, manager of the West Dodge Drive-In welcomed more than 50 shut-ins to this theatre one recent night. The Good Fellows provided 18 autos for transportation. . . . A late amendment to a new zoning ordinance for Omaha provides that outdoor theatres be allowed in first suburban zones instead of only second. This may open the door of the city's third open-air house. Harry A. Taylor, theatre and ballroom manager, is the only film representative on the new City Welfare Board. . . . MGM employees staged a big party at the Legion Club honoring these events: Promotion of G. E. McGlynn from Omaha to Des Moines branch manager; arrival of the new branch



manager, William Gaddoni; the 30th year of shipper Charles Lorenz with the Omaha office.

PHILADELPHIA

The downtown scene this week blazed with new openings—no less than 10 new pictures listed on the marquees to establish a record for first runs in any one week. Moreover, after a dearth of foreign films, this week found three downtown houses offering imports—Warners' Princess and the independent Pix and Studio. . . . Wally Makowski, head of the purchasing department for the Warner theatre circuit, was elected president of the Warner Club, circuit employees group. . . . Hilton Francis, manager of Warners' Virginia, Atlantic City, N. J., returned from his vacation on Friday as new manager of the circuit's State, Chester, Pa. . . . Ben Harris announces the acquisition of 17 reissues for his independent American Film Exchange. . . . A farewell dinner was tendered by industry members in Reading, Pa., to James H. Maury, who manager theatres in the city and now leaves for Miami, Fla., where he and his brother, Franklin Maury, will operate a theatre. . . . The Will Rogers Memorial Fund drive here, scheduled to end in September, will continue until November 22, according to Paramount division manager Earle W. Sweigert, who heads the local campaign. . . . Jack Brodsky, assistant contact manager for the Warner theatre circuit, is the new commander of the local Variety Club's American Legion Post, No. 713, succeeding Everett Callow, publicity and advertising manager for the Warner circuit. William Brooker, Paramount exploiter, is the new senior vice-commander. . . . Dick McCrone resigned as editor of the theatre section of the Harrisburg, Pa., *Patriot and Evening News* upon advice of his physician. He held that post for seven years.

PITTSBURGH

Managers of downtown houses here are feeling a little more chipper since a couple of strong counter-attractions departed. It is quite understandable for grosses to be slipping when the Ice-Capades did better than \$260,000 in three weeks, and the "Brigadoon" musical in the Nixon set an all-time record with more than \$70,000 in two weeks. . . . Sam Wheeler has resigned

as western division chief for Film Classics to assist his son, Ross, in the operation of their Film Classics franchise in Washington, D. C. . . . Jack Eckert, assistant manager of the Senator, off for Camp Breckenridge to take his basic training. . . . "Pitfall" did \$17,000 in the Penn, but was dropped in favor of "Luxury Liner." . . . "Rachel and the Stranger" proved to be a sleeper in the Warner and was held for a second week after pulling \$15,000 into the boxoffice for the initial seven days. . . . The critics really took "Rope" apart, which was brought to the Stanley. . . . The Art Cinema expects to do big business with "Rigoletto," while "One Touch of Venus" didn't fare so well in the J. P. Harris and after seven days was followed by "The Loves of Carmen."

PORTLAND

W. H. Wheelton has opened his new theatre, the Rosalie, at Rosalia, Wash. It replaces the house destroyed by fire several months ago. . . . Jack J. Engerman, division director of advertising and publicity for the Sterling Theatres, has received the "award of the month" from MGM. . . . "The Return of Wildfire" opened day and date in Portland at the Blue House, in downtown sector, and suburban houses of Avalon, Oregon, Granada, and at the Capital theatre in Multnomah, Ore. . . . The 20th anniversary of J. J. Parker Theatres was celebrated this week by Mrs. J. J. Parker and staff. . . . Martin Foster, of New York City, has been named to supervise the Guild in Portland, which has reopened for the fall and winter season, showing foreign films.

SEATTLE

"Easter Parade" closed after seven weeks at the Liberty. "The Mikado," in its fourth week at the Varsity, led the holdover list, and "Mr. Blandings Builds His Dream House" in its third week at the Fifth Avenue led the downtown features. . . . The Coliseum theatre, in the Hamrick-Evergreen circuit, inaugurated a first run policy after years as a second run house. The theatre retains its present schedule of remaining open until 5 A.M. At the time of its opening, in 1916, the Coliseum was rated the world's largest and finest motion picture house. . . . Several managerial changes were announced by John Hamrick, of Hamrick-Evergreen Theatres: Chris Casper was made manager of the Coliseum, replacing Clyde Strout, resigned. John Bardue succeeds Casper at the Blue Mouse. John O'Connor was moved to the Orpheum to replace Bardue as assistant manager. . . . George Borden opened his new Sea-View theatre at Blaine. It is a quonset type structure decorated in marine motif. It will seat 450. . . . J. Nordenberg completely redecorated his Grand theatre in Ferndale. . . . Ted Heyder went to Juneau, Alaska, to succeed Homer Garvin as manager of the B. F. Shearer theatre there. . . . The Orpheum theatre celebrated its 21st anniversary; the same date also marked the 21st anniversary of Marvin Fox, Orpheum manager, in show business.

ST. LOUIS

It has taken most of the week for local film folk to settle down after the big TESMA-TEPA convention. Besides St.

(Continued on following page)

(Continued from preceding page)

Louis' Ray Colvin, TEPA president, and MPTO members who coordinated their annual meeting with the national trade show, many St. Louisans were at the convention to assist with the program or view the exhibits. . . . The current headliners are "Good Sam" at the Ambassador, "River Lady" at Fox, and "An Innocent Affair" at Loew's, with "Sorry, Wrong Number" coming up at Fox. . . . A \$100,000 fire destroyed a business block, including the 450-seat Jersey theatre, in suburban Jerseyville, Ill. . . . Personnel: Dave Kramer is working on Lester Bona's sales staff at Warner Brothers. Jack Martin has moved from UA to Paramount.

TORONTO

The first feature, "Oliver Twist," at Toronto's latest theatre, the Odeon, bowed out at the end of three weeks to be replaced by its first Hollywood attraction, "The Babe Ruth Story." The longest current engagement was enjoyed by "Life With Father," which has been held for a third week at the Tivoli and Eglinton theatres at regular prices, while "Southern Yankee" was good for a second week at the Uptown. The independent Biltmore theatre had a second week with a double bill topped by "So This Is New York." New pictures included "Luxury Liner" at Loew's, "Race Street" at the Imperial, and "The Black Arrow" at Shea's. . . . Toronto and other Ontario cities are in for periodic blackouts on a zone basis, the schedule for switchoffs for power conservation having been announced by the Provincial Hydro-Electric Power Commission, but without dates of enforcement. Morning and afternoon blackouts will interrupt theatre performances in Toronto, but no evening switchoffs are planned. . . . The Toronto Board of Police Commissioners has issued an order permitting midnight shows in conjunction with five holidays in addition to Christmas and New Year's, the first to be allowed being Thanksgiving day, Oct. 11. . . . After an illness of a few days, Jules Laine, 51, died at his Toronto home. He was one of the organizers of Columbia Pictures in Canada and owned a group of theatres in Montreal which he sold to Canadian Odeon. . . . Also dead is Harry Dobson, 54, vice-president of the Toronto Motion Picture Operators Union, a projectionist for 35 years and former Ontario government theatre inspector. . . . The 20th Century Theatres, affiliate of Famous Players Canadian Corp., opened its Downtown Theatre in Central Toronto this week. . . . The Toronto civic board of control has rejected a proposal for a municipal ticket tax in addition to the Ontario amusement levy of 20 per cent to help hospital financing. . . . Jack Arthur, Famous Players' district manager at headoffice, has been invested with membership in the Order of the British Empire in recognition of his war work.

VANCOUVER

The Crescent theatre, Red Deer, Alberta, a Famous Players affiliate which was destroyed by fire eight months ago, was reopened. The house seats 650. Beattie Brothers, in conjunction with F-P, rebuilt it. The Beatties also operate the Capitol in Red Deer. . . . Dave Souter, who resigned recently as 20th-Fox booker, has been appointed booker at Eagle Lion-Monogram Vancouver exchange, succeeding Max

Sheine, who left for Toronto. . . . Applications for permission to build two drive-in theatres was submitted to the township council of Burnaby, B. C., a few miles from Vancouver. One syndicate is headed by Ernest Silverton, Vancouver lawyer, who helped build the Lulu theatre at Brighouse. The other is Steel-Johnson Amusements, Ltd., which now operates the Cascades drive-in near Vancouver. Silverton's drive-in would cost around \$70,000 and have a 500-car capacity; Steel-Johnson's would be a 650-car capacity, and cost approximately \$80,000. . . . Walter Dawson, former manager of the Odeon-Paradise theatre and well known in coast show business, died suddenly this week. He was 55. . . . Downtown business still down here in spite of ideal show-going weather. "Mickey," Strand; "Big City," Orpheum; "Hatters Castle," Cinema, were the best of the crop.

WASHINGTON

Business was only fair. Loew's Palace opened on a Sunday, instead of their regular Thursday, with "Luxury Liner," pulling "Forever Amber" after a three-day run. The picture was moved over to the Columbia for four days. New openings included: "Walk a Crooked Mile," at the Warner; "The Crusades" (reissue), at the Metropolitan; "The Luck of the Irish," at Loew's Capitol; "Rachel and the Stranger," at RKO Keith's, and a double bill, "Rose of Washington Square" and "Slave Ship" (both reissues), at the Columbia. . . . The Carolina Theatre Corp. has purchased the Carolina theatre here and has assumed operation of the house, Samuel F. Roth, corporation president, announced. The Carolina was formerly operated by Samuel L. Ashman, of Washington. . . . The first Variety Club Open House of the Fall season was held October 2, with Bill Ross and Al Saturn acting as "Kings for the Night." . . . Newest member of Variety Club Tent 11 is Johnny Bradford, NBC singer. . . . The Women's Advertising Club of Washington is sponsoring the American premiere of "The Red Shoes" on October 15, at the National theatre. . . . Annual elections for Variety Tent 11 will be held November 1, in the Congressional Room of the Willard Hotel. . . . Films which have a definite relation to the fine arts will be shown to members of the Corcoran Gallery of Art beginning October 29.

Orto Buys Oriental and Tower Theatres, Milwaukee

The Oriental and Tower theatre buildings, in Milwaukee, were among a group of properties purchased last week from the Annenberg family's Triangle Publications, by the Orto Corporation of New York, which recently filed papers to do business in Wisconsin, and by other eastern investors. Some principals of the Orto Corporation are Harvey B. Newins, president, and Robert S. Hannegan, former Postmaster General and now president of the St. Louis Cardinals. Mr. Newins said in Milwaukee that the theatres themselves would be run by the St. Cloud Amusement Corporation, of New Jersey, now operating 17 theatres in the east.

Warners have had the Tower and Oriental under lease.

See 2,000 Dates For "Henry V" Net \$1,620,000

J. Arthur Rank's "Henry V," after more than 800 engagements at \$2.40 and \$1.80 top, now is being shown for \$1.20 top—with admissions running 50 cents for students and 90 cents for matinees—and may never be released at popular prices, Captain Harold Auten, sales representative with United Artists for the Rank production, said in New York this week.

With special handling to continue on a modified basis, the picture is expected to roll up more than 2,000 bookings. It opened at the Little Carnegie theatre for its 12th New York downtown run last week to catch the school trade.

"Henry V," which for some time was shown on the basis of four-wall deals and a reserved seat, theatrical policy, now plays selected spots on a continuous, non-reserved schedule.

The production, starring Sir Laurence Olivier, so far has netted \$1,620,000. This sum takes into account all expenses and represents the total to date, to be split by UA and Mr. Rank. Significantly—and Captain Auten ascribes this to the careful method of handling—"Henry V" has done better in the U. S. than in England or anywhere else. Even in the English-speaking dominions the film has not been too successful.

In the U. S. it has had extraordinarily long runs and many repeat dates. "We ask exhibitors to give us their worst days during the week and that's the days we'll take for 'Henry,'" says Captain Auten. "We don't want the weekends. Our business is done with the school and the carriage trade." The picture is sold on a 50-50 basis, with the distributor splitting advertising costs evenly with the exhibitor.

"Henry" has played a few circuits, mainly National Theatres and Warner Brothers, and has had record engagements in selected spots.

With Technicolor prints scarce, Captain Auten said he thought a record for print conservation had been established in the handling of "Henry." Only 66 prints have been used for the 825 playdates to date and today 44 of these are in good condition, the other 22 having been used as replacements. Constant inspection and replacement of worn parts had made this print use possible.

Pioneers Dinner To Be Held November 17

The Motion Picture Pioneers will hold their annual dinner November 17 at the Hotel Waldorf-Astoria, New York City. The date was set last week at a meeting in New York of the dinner committee. At the meeting were Jack Cohn, George Jessel, Hal Horne, Hal Hode, Gil Josephson, Marvin Kirsch, Jack Levin, Harry Takiff, Leon Leonidoff, and Jack Goldstein.

TRUST SUIT

(Continued from page 14)

partner, Gore Bros., Inc. Theatres: California—Redondo Beach; Redondo, Strand; Manhattan Beach; La Mar.

Muscatine Amusement Co.: National, 73 per cent; partner, Ludy Bosten. Theatres: two at Muscatine, Iowa, The Palace and Uptown.

Pico Theatre Corp.: National, 51 per cent; partner, Glore Bros., Inc. Theatre: Lido theatre, Los Angeles. Principal Theatres, Inc.: National, 51 per cent; partner, Principal Theatres Corp. of America. Theatres: Arizona—Yuma: Lyric, Yuma; California—Alhambra: Coronet, El Ray; Banning: Banning; Brawley: Brawley, Circle; Culver City: Culver, Culver City; Los Angeles: Globe, Lincoln, Los Angeles, Million Dollar, News Palace, Orpheum, Rialto; Santa Maria: Gaiety, Santa Maria; Ventura: American, Ventura; Porterville: Crystal, Molino, Monache; Sacramento: State; Tracy: Arlan, Grand.

Rubidoux Theatre Corp.: National, 51 per cent; partner, Hunts Theatres, Inc. Theatre: De Anza theatre, Riverside, Calif.

Sacramento Theatres, Inc.: National, 50 per cent; partner, M. Naify. Theatres: The Senator, Capitol, and Rio at Sacramento, Calif.

San Luis Obispo Theatres, Inc.: National, 51 per cent; partner, Lou Rosenberg. Theatres: The Elmo, Fremont, and Obispo at San Luis Obispo, Calif.

Theatres Holding Co.: National, 33 1/3 per cent; partner, majority stockholders. Theatre: Hollywood theatre, Los Angeles.

Transbay Theatres, Inc.: National, 83 1/3 per cent; partner, Gore Bros., Inc. Theatre: Senator theatre, Oakland, Calif.

United West Coast Theatres Corp.: National, 70 per cent; partner, United Artists Theatres of Calif., Ltd. Theatres: approximately 60 theatres in California.

Valley Theatres Corp.: National, 50 per cent; partner, Wausau Theatres Co. Theatre: Grand theatre, Wausau, Wis.

West Coast-Compton Theatre Corp.: National, 51 per cent; partners, Albert Hanson and Ruth Hanson. Theatres: the Compton and Tower at Compton, Calif.

West Coast Hollywood Theatres: National, 50 per cent; partner, J. Leslie Swope. Theatres: 12 in Los Angeles.

West Coast-Santa Ana Theatre Corp.: National, 51 per cent; partner, Cabart Theatre Corp. Theatre: West Coast theatre, Santa Ana, Calif.

West Coast-Wilmington Co.: National, 77 per cent; partner, M. J. Rabwin. Theatres: The Avalon and Granada at Wilmington, Calif.

WARNER BROTHERS

Atlantic Theatres, Inc.: Warners, 50 per cent; partner, Ben Amsterdam. Theatre: New Jersey—Beverly: Bever-Lee; Bordentown: Fox; Bridgeton: Criterion, Majestic, Stanley; Burlington: Fox, High; Moorestown: Criterion; Mt. Holly: Fox; Penns Grove: Broad, Grove; Riverside: Fox; Swedesboro: Embassy; Woodbury: Rialto, Wood.

Harold Theatre Co.: Warners, 50 per cent; partner, Shea Enterprises, Inc. Theatre: Paramount theatre, Youngstown, Ohio.

Mount Oliver Theatre Co.: Warners, 50 per cent; partner, M. M. Finkel and O. F. Habegger. Theatres: two in or near Pittsburgh.

The MacArthur Corp.: Warners, 50 per cent; partner, Fred S. Kogod and Max Burka. Theatre: MacArthur theatre, Washington, D. C.

Regent-State Corp.: Warners, 50 per cent; partner, Springfield Theatre Co. Theatre: Ohio theatre, Springfield, O.

W. F. Theatre Co.: Warners, 50 per cent; partner, Fast Theatres, Inc. Theatre: Griswold theatre, Troy, N. Y.

RKO

B & J Theatres, Inc. See this listing under Paramount.

Butterfield Michigan Theatres Co. See this listing under Paramount.

W. S. Butterfield Theatres, Inc. See this listing under Paramount.

Eaton Theatre Corp.: RKO, 50 per cent; partner, Skouras Theatres, Inc. Theatre: Midway theatre, Forest Hills, N. Y.

423 So. Broadway Corp. See this listing under Paramount.

Gifts, Inc.: RKO, 33 1/3 per cent; partners, majority stockholders. Theatre: Times theatre, Cincinnati, O. Greater Huntington Theatre Corp.: RKO, 25 per cent; partners, majority stockholders. Theatres: four at Huntington, W. Va.

High Street Theatre Corp.: RKO, 33 1/3 per cent; partners, majority stockholders. Theatre: Majestic, Columbus, O.

Metropolitan Playhouses, Inc.: RKO, 20 per cent; partners, majority stockholders. Theatres: approximately 136 theatres in New York and New Jersey.

Number 25 Theatre, Inc.: RKO, 49 per cent; partner, Skouras Theatres Corp. Theatre: Ward theatre, New York City.

Number 26 Theatre, Inc.: RKO, 49 per cent; partner, Skouras Theatres Corp. Theatres: three in New York City.

Proctor's-Skouras Newark Theatre Corp.: RKO, 50 per cent; partner, Skouras Theatres Corp. Theatre: Proctor's theatre, Newark, N. J.

Queens Entertainment Corp.: RKO, 50 per cent; partner, B. S. Moss. Theatre: Alden theatre, Jamaica, L. I., N. Y.

Springco Corp.: RKO, 65 per cent; partner, Metro-

NO EXHIBITOR COMPLAINT IN PAST FOUR MONTHS

The American Arbitration Association has been without a single exhibitor complaint to consider officially for the past four months. This, A.A.A. officials believe, reflects the exhibitors' wait-and-see policy on the continuance of an arbitration system. While the New York District Court did not think it had the power to continue an arbitration system which would be binding on the parties, the Supreme Court left the establishing of such a system to the discretion of the lower court. The Supreme Court ruled that the District Court has the power to authorize the maintenance of an arbitration system for those parties who consent and to provide the rules and procedure for operation.

politan Playhouses, Inc. Theatres: seven in the Bronx, N. Y.

Trenton-New Brunswick Theatres Co.: RKO, 50 per cent; partner, Trenton Theatre Building Co. and Long Park, Inc. Theatres: 12 theatres in or near Trenton, N. J., including these Trenton houses: RKO Broad, RKO Brunswick, RKO Capitol, RKO Lincoln, RKO Palace, RKO Reade's Trent, RKO State.

LOEW'S

Buffalo Theatres, Inc. See listing under Paramount. Gates Theatre Corp.: Loew, 52 per cent; partner, Charles Jaffa. Theatre: Gates theatre, Brooklyn, N. Y.

Landroll Realty Corp.: Loew, 50 per cent; partner, Randforce Amusement Corp. Theatre: Parkway theatre, Brooklyn, N. Y.

Lee-Richmond Corp.: Loew, 50 per cent; partner, Wilmer & Vincent Corp. Theatre: Lee theatre, Richmond, Va.

Macon Amusement Corp.: Loew, 50 per cent; partner, Benjamin S. Moss. Theatre: Criterion theatre, New York City.

Penn-Federal Enterprises, Inc.: Loew, 50 per cent; partner, United Artists Theatre Circuit, Inc. Theatres: Pennsylvania—Pittsburgh: Loew's Penn, Loew's Ritz; and five others at Baltimore, Md.; Louisville, Ky.; Columbus and Cleveland, O.

Suburban Theatre Corp.: Loew, 50 per cent; partner, Myron Shulzburger. Theatre: State theatre, White Plains, N. Y.

Toledo Operating Corp.: Loew's, 50 per cent; partner, The Valentine Theatre Co. Theatres: The Valentine and Esquire at Toledo, O.

Railway Express Appoints Five Vice-Presidents

Railway Express announced last week five promotions in vice-presidency posts which became effective October 1. Alfred L. Hammell has been appointed executive vice-president, New York City; he was vice-president of the central operating departments, Chicago. Whitworth M. Smith has been eastern operating vice-president, New York; he has been vice-president and general manager of the Mississippi Valley department, St. Louis. William J. MacGreevy is the new operating vice-president of the southern department, Atlanta. John R. Marra has been named vice-president of the western department, San Francisco. Walter Reese has been appointed vice-president of the central department, Chicago.

Sea Vue Theatre Opened

George Bordan, Jr., has opened his new Sea Vue theatre in Blaine, Wash. The theatre, which seats 450, is of the Quonset type and features a marine motif.

Exhibitor Units Like Smith Plan

The exhibitor-distributor conciliation plan sponsored by A. W. Smith, Jr., general sales manager for Twentieth Century-Fox, was approved last Thursday by the membership of New Jersey Allied, meeting in Newark. This unit is the second to ratify the plan formally, North Central Allied having previously approved. Edward Lachman, Jersey Allied president, disclosed at the meeting that the group had retained A. L. Abrams, Newark attorney, for the purpose of "policing" the U. S. Supreme Court's decision in the Paramount anti-trust suit. Lou Gold, Irving Dollinger and Wilbur Snaper were named a committee to investigate any exhibitor complaints in dealings with 20th-Fox.

The Independent Theatre Owners Association, New York, unanimously adopted the conciliation plan proposed by Mr. Smith. Max A. Cohen, vice-president of the organization, was appointed chairman of the conciliation board. Leon Rosenblatt and J. Joshua Goldberg were selected as co-members of the committee, with Irving Renner, Al D. Erickson and Abe Leff as alternates.

Cite Three in Eagle Lion Showmanship Contest

The top winners in the Eagle Lion-Century Circuit Showmanship contest for outstanding selling campaigns were announced Monday by Max E. Youngstein, Eagle Lion vice-president in charge of advertising-publicity. They are: Saul Rennick, manager, Farragut theatre, Brooklyn, first prize; Howard Cohn, manager, Midwood theatre, Brooklyn, second prize, and Dan Martin, manager, Huntington Station theatre, Huntington, L. I., third prize. Their campaigns will be made available to all other theatres playing Eagle Lion product.

Operators Local Celebrating Its 35th Anniversary

Local No. 306, Motion Picture Operators Union, will celebrate its thirty-fifth anniversary with a dinner dance at the Hotel Astor, New York City, October 24. The proceeds from the affair will go to the sick and distressed fund of the local. Officers of the local are: Herman Gelber, president; Harry Storin, vice-president; Ernest Lang, secretary, and Morris Kravitz, New York business representative. The dinner committee is headed by Harry Storin.

Siritzky Has Italian Films

Siritzky International Pictures, which formerly distributed only French product, will distribute two Italian features in the U. S. in November. They are "Lovers in Flight," starring Gino Bechi and Annette Bach, and "The White Devil," featuring Rossano Brazzi. Both were produced by Manenti Films.

ASK MEXICAN BAN ON OLD U. S. FILMS

by LUIS BECERRA CELIS

in Mexico City

Mexican producers are moving for an official curb on the increasing exhibition here of old American features—some of them first screened here so long ago that most of the public has forgotten them. The producers complain that these old pictures prevent Mexican productions, new and old, from getting screen time. The producers are also annoyed that exhibitors charge full first run admission prices for this American product and do not state that the pictures are old.

Exhibition of this American product intensifies the Mexican producers' displeasure because several costly Mexican productions have been box office failures.

Nevertheless, seven Mexican pictures are simultaneously in production here. The producers count upon these pictures to enable them to show a profit this year.

▽

Direct reflection of the complaint of local exhibitors that their business now is only about half what it was this time last year is a pioneer first class first run theatre here, the Cine Palacio, adopting a double feature policy and charging 30 cents for that program, just half what the other first runs charge.

▽

Felipe Mier, former Warners manager here and lately a distributor of Mexican pictures and imported theatre equipment, is organizing a picture production and distribution company. He plans to be in production about November 1.

▽

The film trade's own bank, the Banco Nacional Cinematografico, reports making loans, credits and discounts totaling \$3,263,789 for the eight-month period ended August 31.

▽

A theatre circuit in the north is being expanded by Senator Antonio I. Bermudez, director general of Petroleos Mexicanos. He operates three theatres in American border towns and is completing two others in that region, one in Parral, the other in Delicias, both in the state of Chihuahua.

CHINA

by C. Y. TOM

in Hongkong

Following the promulgation of the new currency reform, China has increased customs duty on the importation of foreign films from \$250 to \$1,200 for each feature. The regulation went into effect in September. It has been reported that an immediate protest from the Motion Picture Association was lodged with the U. S. State Department, which has asked the American

Ambassador to confer with Chinese authorities for reconsideration of the new tariff, but so far there is no report of any action taken.

Some American film companies have suspended further shipments to China, pending clarification of this situation. Traditionally, the Chinese favor American motion pictures over other product.

▽

Hongkong's quick recovery and still growing prosperity following World War II has attracted investors to the motion picture houses. New luxurious theatres have been built, such as the New China theatre in the Wanchai section and the Liberty theatre in Kowloon.

Another unnamed theatre in the Causeway Bay section of Hongkong is under construction and will be opened by the end of the year. The Chinamerica Film Exchange, distributing Monogram, Allied Artists, Film Classics and Telenews product, is planning to operate a newsreel house.

NORWAY

by SVEN WINQUIST

in Oslo

The Norwegian Government has agreed to aid in the formation of a touring cinema service which would take motion pictures into areas where there are no permanent installations. It is believed that the service will start operations this winter.

▽

A Film Museum has been founded in Oslo and will attempt to collect motion picture materials—photographs, programs, screenplays—from all over the world.

▽

"Kampen om Tungtvannet" ("The Heavy Water Battle"), a Norwegian documentary produced by Hero Film, Oslo, in cooperation with Le Trident, Paris, is the most successful Norwegian film since the end of the war. During its first seven months of exhibition, the film has been exhibited in Sweden, Switzerland and Denmark.

▽

The young Norwegian director, Niles R. Myller, has been awarded a scholarship by the British Producers' Association to study in England.

FINLAND

by SVEN G. WINQUIST

in Helsinki

A total of 320 films were shown in Helsinki's first runs from August, 1947, to July, 1948. The United States supplied nearly 62 per cent of that total.

The breakdown is as follows: U. S., 197 films; England, 25; Russia, 24; Sweden, 23; France, 20; Finland, 18; Germany, five;

Hungary, four; Italy, two, and Denmark and Austria, one film each.

It is of interest to note that the number of Russian films exhibited has increased—perhaps as the result of the recent Finnish-Russian agreement. Only seven Soviet films were shown during the August-December, 1947, period, while 17 were shown during the January-July, 1948, period.

Further, English and French features are invading Finland as never before. England is represented here by Eagle Lion as well as by Korda-London Films.

▽

Domestic production is going along as usual. Five features are planned or in work in the studios. These include: "Soita Minulle, Helena," Adams Filmi; "Hormoonit Valloillaan," Suomi Filmi; "Keitto-Kavaleerit," Fenno Filmi; "Irmeli Seitsentoista vuotias" and "Kalle Aaltosen Morsian," Suomen Filmitoimisto.

Only a few Finnish films are shown abroad. While many Swedish and some Danish films are shown in Finland each year, a few Finnish films are shown in the other Scandinavian countries. A small number of Finnish films have been sold to countries behind the "iron curtain."

Bioff, Browne Testify in Tax Suit Against Nitti Estate

Chicago Bureau

Attorneys for the Department of International Revenue completed arguments in their \$404,000 income tax evasion suit here Tuesday in U. S. Customs Court against the estate of the late Frank Nitti who shot himself in March, 1943, after being convicted with others on a charge of extorting \$1,800,000 from various film interests. George Browne and Willie Bioff, also convicted on the shakedown charge, but now on parole, were called by the Government to testify. Both reviewed how they extorted money from 1934 to 1940 from Chicago theatre heads and Hollywood producers. The case, according to Revenue attorneys, may be appealed by either side to the Supreme Court on the technicality of whether cash "extortion funds" are taxable. They conceded that evidence submitted in the case tied Nitti only to \$12,000 in direct payment. Judge John Kern of Custom Court gave Government lawyers and counsel for Mrs. Annette Nitti, the widow of Nitti, 120 days in which to prepare motions, briefs and replies following which a ruling will be issued. Bioff still has to answer for deficiencies in his 1938 tax returns, it was disclosed. Bioff and Browne will appear in Chicago and Atlanta this month for parole hearings for Paul Ricca, Louis Campagna and Charles Gioe.

Rubens Sells to Manta-Rose

Maurice Rubens has sold his half interest in three theatres which he jointly owned and operated with the Manta-Rose circuit to that circuit, also known as the Illinois-Indiana theatre circuit. Theatres involved are the Uptown, Tivoli and Lido in Michigan City, Ind.

ABC Buys Coast Vitagraph Lot For Television

The American Broadcasting Company has purchased the 20-acre Vitagraph motion picture lot from Warner Brothers for use as its Hollywood television center, Robert E. Kintner, ABC executive vice-president, announced in New York Monday. ABC will take over the property shortly and already has commissioned architects and engineers to begin work on plans for remodeling the property.

The company is constructing television station KECA-TV in Los Angeles and expects to be televising from this station and its San Francisco station, KGO-TV, by the end of this year. The Vitagraph property will house the television studios for KECA-TV and will serve as general network television headquarters and studios for ABC on the west coast.

In announcing the purchase Mr. Kintner pointed out that nearly half the property is open land, available for future development for additional indoor television studios or outdoor sets.

Acquired in the transaction, which was completed for the network by Don Searle, ABC vice-president in charge of the western division, are two giant theatrical sound stages. These will be remodeled to suit the needs of television.

Other physical properties in the transaction include a smaller, modern structure used for recording; work shops for carpenters, painters, electricians and other technicians; two buildings housing dressing rooms; two former office bungalows, and 13 Class A film vaults.

The film vaults are still in use by Warner Brothers, and will be turned over to ABC in eight months. Most of the shops and utility buildings will be replaced by more modern equipment, Mr. Kintner said.

Blumenfeld Selling Two San Francisco Theatres

Joseph Blumenfeld, president of Blumenfeld Theatres, said in San Francisco Monday that negotiations were close to completion for the sale of his San Francisco Market Street Orpheum and Esquire theatres, to Sherrill Cohen and Sol Lesser. Last August Mr. Cohen and Mr. Lesser bought Mr. Blumenfeld's United Artists theatre there. It is anticipated that the present deal will be signed by October 15 and will also include other theatre holdings of the Blumenfeld circuit.

Everett Leases Two

Everett Enterprises, of Charlotte, N. C., has leased the Center and Majestic theatres, at Fort Mill, S. C. M. L. Street, manager of the Center, which opened last fall, will supervise both houses.

BOOK REVIEW

NEW YORK: CONFIDENTIAL, The Low-down on the Big Town, by Jack Lait and Lee Mortimer. A sort of yokel's Baedicker and tourists' guidebook to the badlands and hot spots. Complete with glossaries, backstage phone numbers, index and gustatory guide and index. 316 pages. Cloth. \$2.75. Ziff Davis, Chicago.

This is a passing strange document. It comes from the collaboration of Jack Lait, currently publisher of the New York *Mirror*, of long, varied and amazing journalistic experience extending back to the turn of the century, and Lee Mortimer, picture critic and commentator, also a metropolitan observer of experience, on the same paper.

It is at once a jazzy, impudent, sarcastic report and commentary on the New York scene and obscene, and in undertone a serious study of the madness of America at play on Manhattan Island. It will likely be casually dismissed by a casual readership today, and in some tomorrow it can become a research document of profound significance. It is a picture of gaiety of a sort, interludes of pathos, brutality, cynicism and some sheer dramatic adventure.

It takes up where O. Henry left off, and goes devastatingly underground from there. It is better far than the lay press reviews it has had. The book has now been sold to the movies. That will be another problem of treatment. It is spiced with names and tales of picture people, stage people, gangsters, poets, authors and such. It has advice on spots from Chinatown to Harlem and advice on conduct for all situations from Bryant Park to the clip joints. It is a book for novices, suckers, students and scholars.

—Terry Ramsaye

"New York: Confidential" has been purchased for production by Frank Satenstein of Marathon Pictures for Eagle Lion release. The purchase price was \$50,000 plus a percentage on the picture's profits. Robert Mitchum has been under consideration for the starring role.

Government To Consider Transamerica Charges

Washington Bureau

The Federal Reserve Board announced on Monday that, after more than two years of investigation, it would begin public hearings October 12 to consider anti-trust charges against the Transamerica Corporation, San Francisco, which, under the leadership of Amadeo P. Giannini, controls the Bank of America. The latter institution, which has 516 branches in seven states and resources of more than \$5,000,000,000, is prominently identified with American film production financing. A complaint was filed against Transamerica last June.

Jennifer Jones to M-G-M

David O. Selznick has concluded negotiations to lend Jennifer Jones to MGM for the title role in "Madame Bovary." The picture will be produced by Pandro Berman and directed by Vincente Minelli.

Youngstein Cites AMPA Obligation To Inform Public

The Associated Motion Picture Advertisers has an obligation to give the public a true picture of the film industry, and must make every effort to accomplish this mission, Max E. Youngstein, president of AMPA, told a luncheon-meeting of that organization at the Hotel Astor in New York last Thursday.

Welcoming the 150 members at the first autumn meeting, Mr. Youngstein, who is the Eagle Lion vice-president in charge of advertising and publicity, reviewed the crises faced by the industry in general, and by the advertising-publicity-exploitation craftsmen in particular. He outlined the objectives of the present AMPA administration. They are: first, to present to the public a true picture of the industry in cooperation with exhibitor groups currently undertaking public relations projects, and to make clear, within the industry, the contribution made to its welfare by the members of the advertising, publicity and exploitation branches.

Reiterating the charge made earlier that the industry's public relations "had been the worst butchered jobs in history," he said that although many condemned him for making that statement more than 90 per cent approved.

Emphasizing AMPA's limitations in authority and money in proportion to the size of the project, he said AMPA is already establishing cooperation with such exhibitor groups as TOA to participate in the campaign, and that good progress has been made so far.

As guest of honor at the meeting, General Robert A. McClure, chief of the area field office of the Army's Civil Affairs Division, said that because of a shortage of documentary films for exhibition in the American occupation zone in Germany the Army will let out contracts for the production of from 35 to 40 short subjects. He praised the industry for its cooperation, but pointed out that more documentaries were needed and that out of 5,127 shorts offered by the industry, only half of the 75 pictures of this type scheduled for distribution during the coming year were to be found.

Guest Speakers Named for Wisconsin ITO Convention

At the Independent Theatre Owners of Wisconsin and Upper Michigan annual convention, October 13 to 15, at the Hotel Schroeder in Milwaukee, the following will be guest speakers: Abram F. Myers, Allied States general counsel; Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania; William L. Ainsworth, president of national Allied, and Truman Rembusch, president of Associated Theatre Owners of Indiana.

Companies Fight For Video Outlet

Washington Bureau

Paramount and Twentieth Century-Fox attacked each other's plans for a San Francisco television station last Thursday, in submitting proposed findings and conclusions to the Federal Communications Commission in the San Francisco video proceedings.

The television freeze announced that same day by the FCC indefinitely postponed any further action on the case. The two film companies and three other applicants are jockeying for the two available channels in San Francisco.

Paramount said Twentieth Century-Fox was a late comer in the field, and quoted Spyros Skouras, president of Twentieth Century-Fox, as testifying that his company had withdrawn plans at one time for television stations in New York, Boston and Los Angeles because there did not seem to be any prospect of profit.

Twentieth Century-Fox and the other applicants said Paramount should not be given the San Francisco channel because Paramount controlled DuMont and they already operate five stations, the maximum permitted by the FCC. Paramount answered this by saying that it owned all of DuMont's class B stock, but only 2.9 per cent of the class A, and only 29 per cent of the combined A and B outstanding.

Equitable Pictures Formed By Two Riskin Brothers

Hollywood Bureau

The Riskin brothers, Everett and Robert, announced last week they had formed Equitable Pictures Corporation to produce independently for major release. The releasing company is yet to be determined. Everett Riskin simultaneously announced that he was leaving MGM on the conclusion of his seven-year contract. Robert Riskin's deal with RKO is not affected. Everett Riskin has produced such pictures as "A Guy Named Joe" and "Here Comes Mr. Jordan." Robert Riskin wrote the screenplay for "Mr. Deeds Goes to Town" and "It Happened One Night," and has been associated in production of numerous pictures.

French Zone Theatres Open to U. S. Films

A total of 660 theatres in the French zone of Germany will be opened October 15 to American product, Irving Maas, general manager of the Motion Picture Export Association, has announced. This action stems from the recent decision of the French Military Government to enforce all regulations prevailing in Bizonia. With the French theatres opening, nearly 3,000 theatres, representing the combined outlets in the three western zones, will be on a free, competitive basis, Mr. Maas stated.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 79—East-West showdown before UN. . . . Soviet chiefs' final tribute to Zhdanov. . . . Truman sees Garner. . . . Dewey tours California. . . . Warren opens GOP office in New York. . . . Thousands witness Greek Holy Cross celebration. . . . The 18-year-olds at Fort Bragg. . . . Sports: football, "hell-drivers."

MOVIETONE NEWS—Vol. 31, No. 80—Truman-Dewey campaign. . . . Canada: Four Americans rescued after being forced down in Navy plane. . . . India: River overflows banks. . . . Fortunate fish get preview of '49 swim suits. . . . Football.

NEWS OF THE DAY—Vol. 20, No. 209—Democracies arraign Soviet threat to peace. . . . Moscow funeral. . . . Warren in New York. . . . Dewey in California. . . . Truman in Texas. . . . New swim-suits.

NEWS OF THE DAY—Vol. 20, No. 210—West presses case against Soviet in UN. . . . Campaign snapshots. . . . New look in swim-suits. . . . Cleveland wins pennant in tie playoff. . . . Grid thrillers of the week.

PARAMOUNT NEWS—No. 12—Truman in Denver. . . . Presidential race enters final weeks. . . . News of global interest: new UN "war of words." . . . Italian Reds rally for Togliatti. . . . Zhdanov funeral.

PARAMOUNT NEWS—No. 13—World Series fever. . . . Truman's Washington homecoming. . . . G.I.'s insurance sends Jap ex-pilot to college. . . . Sports: Horse of the year; football games.

UNIVERSAL NEWS—No. 183—East and West clash at opening UN session. . . . New queen welcomed at Hague. . . . Truman and Dewey round up the votes. . . . Football.

UNIVERSAL NEWS—No. 184—Presidential campaign rolls into high gear. . . . News in brief: Strike; bathing suits. . . . Football.

WARNER PATHE NEWS—No. 14—East-West conflict faces UN. . . . French fashions. . . . People in the news: Truman, Dewey, Warren, Togliatti, Juliana. . . . Football. . . . Rodeo. . . . Great events: Columbus discovers America.

WARNER PATHE NEWS—No. 15—Candidates end first big tour. . . . U. S. leaders open Charity Drive. . . . British fleet maneuvers. . . . The strange diet of Charlie Chase. . . . West coast swim styles. . . . Football.

TELENEWS DIGEST—Vol. 11, No. 40—East-West issues laid before UN. . . . Bernadotte funeral. . . . Soviet honors for Zhdanov. . . . Reds parade on Togliatti's return. . . . Anti-U. S. riots. . . . Leniency for wartime collaborators arouses riotous spirit among French. . . . The campaign. . . . AFL and CIO chiefs meet. . . . ILGWU demonstration. . . . Cleveland wins playoff. . . . Football.

Mrs. Caroline Minzesheimer, Marcus Loew's Widow

Mrs. Caroline Minzesheimer, widow of the late Marcus Loew, founder of the Loew circuit, died in New York October 1, of a heart attack, at the age of 77. Funeral services were held Wednesday at the Temple Rudolph Sholem, in that city. Mrs. Minzesheimer is survived by her second husband, Max Minzesheimer; two sons, Arthur M. and David Loew, president of Loew's International, and Enterprise Productions board chairman, respectively; and four grandchildren.

Charles Lyne

Charles Dickerson Lyne, 50, Oklahoma City branch manager for MGM, died there September 25 of a heart attack. He had been in that city since 1946. He started with the industry in 1915. Surviving are his widow, a daughter, three sisters, and mother.

Forms Own Company

James Frank, Jr., former New York branch manager of National Theatre Supply Company, has formed United Photo Supply Corporation in Atlanta, Georgia.

UA Forms Sales Unit for Video

United Artists has created a television sales department to provide full releasing and sales service to the producers of television film programs, it was announced in New York Tuesday by Paul N. Lazarus, Jr., executive assistant to Gradwell L. Sears, president of United Artists.

The new UA television sales department includes the entire company branch and sales setup, covering 33 exchange centers in the United States and Canada. The television branch of the company has already begun the creation of a full film library, consisting of full length features and existing short subjects, which will be made available to program directors, advertising agencies, sponsors, and network and independent television broadcasters.

The television sales service will be on a distribution fee basis, paralleling United Artists' operation in the field of motion picture distribution.

John H. Mitchell, radio sales executive and business consultant, has been appointed director of the new department.

Herman J. Lorber, 52, Dies of Fall Injuries

Services for Herman J. Lorber, 52, veteran sales executive, were held last Friday at Riverside Chapel, New York. Mr. Lorber died last Thursday in Roosevelt Hospital, New York, 24 hours after he had fallen in front of a subway train. At the time of his death, Mr. Lorber was assistant to George J. Schaefer, sales vice-president of Enterprise. He had been with Paramount for 31 years.

William P. Bernfield

William P. Bernfield, 51, veteran showman and Los Angeles film row correspondent for Quigley Publications for the past 18 months, died October 5 of a heart attack at San Bernardino, where he had gone to assist in the opening of the new Base-Line drive-in theatre. His wife, Hattie, survives.

Will Baker

Will Baker, Republic midwestern sales manager, died September 30 in Chicago. Forty-eight, he had been ill several months. He had been on Chicago's film row 23 years, eight of them with Republic. His widow, two sons, father and mother, survive.

H. Sydney Wright

H. Sydney Wright, 63, director of MGM British Studios, Ltd., and legal adviser for Loew's London interests, died September 30 at the Connaught Hotel, London.

Sam Elzo

Sam Elzo, 77, theatre operator in McLoud, Okla., died September 22. He had operated a theatre in McLoud.

//WHAT THE PICTURE DID FOR ME//

Columbia

ADVENTURES IN SILVERADO: William Bishop, Gloria Henry—A good Western which pleased the plough boys on Friday and Saturday. Played Sept. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ARIZONA: Jean Arthur, William Holden—This proved O.K. Would say we enjoyed extra business in spite of the farmers being so busy. Played Monday, Tuesday, Sept. 20, 21.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DEVIL SHIP: Richard Lane, Louise Campbell—A good action picture which went over with the paying customers. Played Tuesday-Thursday, Sept. 14-16.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

FULLER BRUSH MAN: Red Skelton, Janet Blair—Don't pass this one up, brethren; it is a natural anywhere. Get extra playing time. You will pack them in. It builds up by word-of-mouth.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

KEY WITNESS: John Beal, Trudy Marshall—Used on a double bill and it was very good and held the interest throughout. Played Friday, Saturday, Sept. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—Very good comedy. Doubled with "Devil Ship" to over average midweek business. Third night better than the first. Everybody happy. Played Tuesday-Thursday, Sept. 14-16.—Jack Hammond, Chastona Theatre, Mount Shasta, Cal.

SMOKY RIVER SERENADE: Paul Campbell, Ruth Terry—These boys always go over in this town and this time, doubled with "Bill and Co.", almost set a record. Everyone satisfied and happy. Those kind of folks come back. Played Friday, Saturday, Sept. 24, 25.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SONG OF IDAHO: Kirby Grant, Ken Trietsch—This hillbilly musical show is great entertainment for a small town. Business was good. Played Tuesday, Sept. 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPORT OF KINGS: Paul Campbell, Gloria Henry—A good horse picture with some fine racing scenes and a nice little story. Doubled with "Secret Beyond the Door" to poor business. If they have to sit through a mystery picture of this type they just don't come. Played Tuesday-Thursday, Sept. 21-23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SWEET GENEVIEVE: Jean Porter, Jimmy Lydon—A tuneless little program picture doubled with "Panhandle." It satisfied our weekend patrons. Played Friday, Saturday, Sept. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Eagle Lion

LOST HONEYMOON: Franchot Tone, Ann Richards—Good picture. Business above average. Worth playing. Played Friday, Saturday, Sept. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

HIGH WALL: Robert Taylor, Audrey Totter—Insanity is not a pleasant subject to base a picture on. Maybe we are all on the border line these days, but it was still a depressing picture that lacked audience appeal, hence little business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOMECOMING: Clark Gable, Lana Turner—One of the really big ones from Metro. Business fair. Our print on this one spoiled any chance of word-of-mouth advertising. The sound track had a very bad scratching all the way through, causing strangers to our theatre to go out blaming our sound system. This was the very worst print we have ever played, but the picture was great. Played Sunday, Monday, Sept. 19, 20.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—Rooney's name drew them in. The picture was a disappointment. Business only fair. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

... the original exhibitors' reports department, established October 14, 1916. In it the brethren serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Monogram

OKLAHOMA BLUES: Jimmy Wakely, Virginia Belmont—One of Wakely's best Westerns. Also Cannonball has a good part in it. The hit song, "Oklahoma Blues," is good, but Wakely only sings it once. Better than average draw. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PANHANDLE: Rod Cameron, Cathy Downs—A super Western in sepia tone which did a fair business but failed to make a payment on the mortgage. Played Friday, Saturday, Sept. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

PANHANDLE: Rod Cameron, Cathy Downs—This chap Rod Cameron is a fast moving gun-toting hombre they like. A natural for an action house on a weekend. Played Monday, Tuesday, Sept. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMART WOMAN: Brian Aherne, Constance Bennett—Very good picture. Business fair. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Paramount

CAGED FURY: Richard Denning, Sheila Ryan—Doubled this with "Lost Honeymoon." Think this picture is good enough to play alone. Played Friday, Saturday, Sept. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Bing is still his likeable self, so natural all the time. But when you can't get good business with Bing, you know business is sick and needs a good doctor. It is a swell picture all the way but it is one of these my lord and my lady kind, and that does not seem to go in the midwest. It still was a delightful picture to watch with the comedy relief of the two dogs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FOREIGN AFFAIR, A: Jean Arthur, John Lund—Certainly one of the best comedies of the season. Played Wednesday, Thursday, Sept. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HAZARD: Paulette Goddard, Macdonald Carey—An entertaining feature with no box office appeal. Played Wednesday, Thursday, Aug. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SAINTED SISTERS, THE: Veronica Lake, Joan Caulfield—Veronica is O.K., but this didn't do anything to write home about. Played Wednesday, Thursday, Sept. 22, 23.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RKO Radio

FIGHTING FATHER DUNNE: Pat O'Brien, Myrna Dell—This one fits Pat like a glove. He is very good as a priest. Given the right role Pat O'Brien can be very good as he was in this one. The picture is ordinary except for Pat. He carried it all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FUN AND FANCY FREE: Walt Disney Feature—This picture, although played on a weekend, wasn't the attraction that we expected. Played Friday, Saturday, Sept. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

I REMEMBER MAMA: Irene Dunne, Barbara Bel Geddes—This is probably a fine picture for adult trade in a big city but it is no good for a small town which caters to family trade as it is too long (134 minutes), dull and draggy and lacks action. I had walkouts and it failed to take in film rental. They complained of the Norwegian dialects. Played Sunday, Monday, Sept. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THUNDER MOUNTAIN: Tim Holt, Richard Martin—Another typical Western from this studio. Per-

formances only average at best. At least the title of the book remains. As for the story I am sure Zane Grey never wrote it like that. Tim Holt is personable and definitely likeable in his role. Only a routine Western. Played Monday, Sept. 20.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—A good action picture which pleased average business. It is of the documentary type and concerns the F. B. I. and dope smugglers. Played Wednesday, Thursday, Sept. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

BILL AND COO: Bird Feature—I thought only kids would come to this but several adults came and they enjoyed it. The birds are excellent and put on a good show. If you can get this on a double feature you've got something. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

BILL AND COO: Bird Feature—A most unusual and entertaining picture. The kids ate it up and brought out Ma and Pa and Uncle Joe. Business very good both nights and our Pepsi-Cola Hi-Ho Fun Show matinee was a sellout. Played Friday, Saturday, Sept. 24, 25.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

DRIFTWOOD: Ruth Warrick, Walter Brennan—This gave most excellent satisfaction and drew nice business. In fact it outdrew lots of higher priced pictures with well known stars. Played Sunday, Monday, Sept. 12, 13.—A. N. Miles, Eminence Theatre, Eminence, Ky.

DRIFTWOOD: Ruth Warrick, Walter Brennan—Hokum, but our crowd ate it up. Definitely a small town show with all the ingredients to make an audience laugh and cry. One of the best we have played from this studio. We had a bigger crowd than expected as it lacks star names. Played Friday, Sept. 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THUNDER IN THE DESERT: Bob Steele, Louise Stanley—A reissue that my Western fans went for. Reissues don't hurt me because the theatre being in this town for only five years, reissues are as good as new. Anyway reissues from "A" pictures to "B" pictures are better than most recent films. Played Friday, Saturday, Sept. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

VILLAGE BARN DANCE: Lulu Belle and Scotty—This repeat from eight years ago doubled with a Western made an ideal combination that played to extra business. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

SRO

MR. BLANDINGS BUILDS HIS DREAM HOUSE: Myrna Loy, Cary Grant—I really received a letdown on this. Even had the local electrical company build a kitchen in the lobby as Mr. Blandings Dream Kitchen. Received a good writeup in the local paper and used other plugs. It failed to do extra business and didn't please the majority as it was entirely too slow. Played Monday, Tuesday, Sept. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

CAPTAIN FROM CASTLE: Tyrone Power, Jean Peters—Superior. Drew one of the best crowds in months. Everyone appreciated this. The book was widely read and helped create interest. Color, story and acting excellent. Plenty of action to please action fans. I would say this feature should be a must for every theatre. One of the best. Played Friday, Sept. 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FURY AT FURNACE CREEK: Victor Mature, (Continued on following page)

(Continued from preceding page)

Colleen Gray—One of the most outstanding outdoor action pictures we have ever played. Business fairly good even on the third day. Played Tuesday-Thursday, Sept. 7-9.—A. N. Miles, Eminence Theatre, Eminence, Ky.

FURY AT FURNACE CREEK: Victor Mature, Colleen Gray—Very, very good. It is a picture that in normal times would have packed them in. This is the type that Mature should have. I never liked him before but in this one he was tops. So given the right role such as this, he will have a following and mean something at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GENTLEMEN'S AGREEMENT: Gregory Peck, Dorothy McGuire—The fact that this was the Academy Award picture was the only fact that kept us from playing this at a loss. People here are sick and tired of problem pictures no matter how good they are. One of my elderly and strong-minded customers remarked, "I have enough problems in my own life without paying to suffer through someone else's." Played Tuesday-Thursday, Aug. 31-Sept. 2.—A. N. Miles, Eminence Theatre, Eminence, Ky.

WESTERN UNION: Randolph Scott, Robert Young—A repeat that drew extra good business and gave splendid satisfaction. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—This wasn't meant for us. Business wasn't so good. It seemed to miss fire. Played Thursday-Saturday, Sept. 23-25.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

United Artists

RED RIVER: John Wayne, Montgomery Clift—Very fine picture and good acting. The new stars went over good. Comments were good. Better than average draw. A picture you will be proud to play.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Universal

DOUBLE LIFE, A: Ronald Colman, Signe Hasso—We thought when we had played "My Girl Tisa" and "The Senator Was Indiscreet" we had surely hit the bottom. But this picture went even lower. Yes, it is really wonderful and a few people thoroughly enjoyed it but it takes more than a few to pay expenses. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

HOME ON THE RANGE: Monte Hale, Adrian Booth—A natural for weekend business. It helped out a weaker picture and it proved gratifying. Played Friday, Saturday, Sept. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NICKOLAS NICKLEBY: Derek Bond, Cedric Hardwicke—This wasn't up to the standard set by "Great Expectations" but still a faithful adaptation of the novel on which it is based. Acting good, although a couple of the characters had a trifle too heavy accent to be clearly understood. Dickens fans should appreciate this. Played Monday, Sept. 13.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SECRET BEYOND THE DOOR: Joan Bennett, Michael Redgrave—A well done, well acted mystery feature that failed us miserably at the box office. Doubling with "Sport of Kings," a horse story, failed to overcome the murder angle. A bicycle giveaway on the third night even fell down. Heavy drama just does not go over in this small town. Played Tuesday-Thursday, Sept. 21-23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Warner Bros.

ALWAYS TOGETHER: Joyce Reynolds, Robert Hutton—This is very good and it is a plug for the movies. We had more on this the second night than on the first night. Don't be afraid to advertise it.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—A well made show with a streak of poor business. Played Tuesday, Wednesday, Aug. 31, Sept. 1.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien—An excellent reissue with an all star cast. Would recommend this to all small towns who haven't played it yet. Played Sunday, Sept. 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOVE AND LEARN: Jack Carson, Martha Vickers—Carson gives his usual performance in this feature. Good double bill material. Rather weak to play alone. None of the songs are above average. Won't miss much if you don't play it. Played Monday, Sept. 20.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SILVER RIVER: Errol Flynn, Ann Sheridan—A good feature, well done, of the early pioneer days. Business average. Played Sunday, Monday, Sept. 12, 13.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Short Product in First Run Houses

NEW YORK — Week of October 4

ASTOR: Haredevil Hare.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram

CAPITOL: Merry-Go-Round.....MGM
Feature: Red River.....MGM

CRITERION: Scrub Me, Mama.....Universal
River Melodies.....Universal
Diving Champions.....Columbia
Feature: The Saxon Charm.....Universal

GLOBE: Foghorn, Leghorn.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: The Rope.....Warner Bros.

MUSIC HALL:
Battle for Germany.....20th Cent.-Fox
Feature: Julia Misbehaves.....MGM

PARAMOUNT: Mr. Groundling Takes the Air
Hot Rod Speedsters.....Paramount
There's Good Booze Tonight.....Paramount
Unusual Occupations, No. 1.....Paramount
Feature: Isn't It Romantic.....Paramount

RIVOLI: Big Sister Blues.....Paramount
Camptown Races.....Paramount
Feature: An Innocent Affair.....UA

SILVER RIVER: Errol Flynn, Ann Sheridan—Pleased my audience 100 per cent. They like these kind of pictures and they will pay their money to come and see them. Of course, this pleases me and we are all happy. Played Friday-Sunday, Sept. 17-19.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

TREASURE OF THE SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—No good for small towns. You will be nuts if you play it. Believe me.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

UNSUSPECTED, THE: Joan Caulfield, Claude Rains—These mystery pictures with murders don't seem to take well with our people, although it was clever. Played Wednesday, Thursday, Sept. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WINTER MEETING: Bette Davis, Jim Davis—An all time low for this one. For us she is getting to be plain poison at the box office. Each picture we play gets less support and this one had nothing but dialogue and no action. With business the way it is, you can ill afford to waste a date on such as this.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Metro-Goldwyn-Mayer

KITTY FOILED: Technicolor Cartoons—A pleasing cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BASE BRAWL: Screen Songs—One of the best cartoons of the year.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

BET YOUR LIFE: Leon Errol—Average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CAT NAP PLUTO: Walt Disney Cartoons—Another good color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALICE IN MOVIELAND: Featurettes—This was very good and will please your patrons.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

A NATION ON SKIS: Sports Parade—Excellent sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BONE SWEET BONE: Merrie Melodies Cartoons—

ROXY: The Hard Boiled Egg...20th Cent.-Fox
Football Finesse.....20th Cent.-Fox
Life With Grandpa.....20th Cent.-Fox
Feature: Cry of the City.....20th Cent.-Fox

STRAND: Sports Down Under...Warner Bros.
Football Magic.....Warner Bros.
You Were Never Duckier.....Warner Bros.
Feature: Johnny Belinda.....Warner Bros.

CHICAGO — Week of October 4

GRAND: Cartoon Show
Feature: Bring 'Em Back Alive.....RKO

PALACE: Superman.....Columbia
Don't Hook Now.....UA
Unfinished Business.....Monogram
Feature: Rachel and the Stranger.....RKO

ROOSEVELT: Fight Film.....Capitol
Feature: Smart Girls Don't Talk.....Warner Bros.

STATE LAKE: Big Sister Blues.....Paramount
Rabbit Punch.....Warner Bros.
Feature: Rope.....Warner Bros.

UNITED ARTISTS: Camptown Races.....Paramount
Tony Pastor and Orchestra.....Columbia
Feature: Moonrise.....Republic

Clever Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DON'T LOOK NOW: Blue Ribbon Cartoons—A worthwhile Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHYTHM OF A BIG CITY: Technicolor Adventures—Entertaining Technicolor reel showing day and night scenes in New York City and on Broadway. As good as a trip to the crossroads of the world.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Legion Approves Three; Objects to Three

The National Legion of Decency has reviewed six new productions, approving of three and objecting to three. "Rusty Leads the Way" and "Son of God's Country" were placed in Class A-I, unobjectionable for general patronage. "Unfaithfully Yours" was placed in Class A-II, unobjectionable for adults. The following were placed in Class B, objectionable in part for all: "Die Fledermaus" (German), because of "suggestive situations"; "The Red Shoes" (English), because of "suicide in the plot solution," and "Road House," because of "suggestive scenes and dialogue and low moral tone."

Famous Players Calling Regional Conferences

Famous Players Canadian, Toronto, has scheduled a series of regional conferences of personnel and partners beginning October 18-21 at Niagara Falls. Barney Balaban, president of Paramount, will address that meeting. Subsequent two-day meetings are to be held at Winnipeg and Edmonton, the series concluding with a meeting at Vancouver, November 16-17. J. J. Fitzgibbons, Famous Players president, and other home office officials are scheduled to attend all the conferences. Discussions of attendance and increased theatre competition will be held.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

WALTER BROOKS, Director



EDDIE MANSFIELD sends news of the Commonwealth theatres, out in Kansas City, and says he is in a new kind of show business at the circuit's Ashland theatre. About a year ago, the street car company threatened to discontinue through service to the east side of the city and of course the neighborhood was aroused. So, for the benefit of the local area, a mass meeting was called at the Ashland theatre, and 1,500 residents responded.

That apparently awakened the neighborhood to the value of community action, with the Ashland theatre as a focal center. If the street car company could be brought to terms, they might also do something about local taxes, and some objectionable levies took the count when the angry eastsiders gathered at the Ashland. Now it has become the regular thing to campaign for community benefits.

For some time, there's been need for a recreation center, a "teen-age club" to keep the young folks at home and out of mischief. When an old church was put up for sale recently, the community gathered at the theatre and decided to buy it. \$1,300 was raised as a down payment and now the unions have gotten in, with donations of labor and materials. The Kansas City *Times* reports that \$6,600 has been raised for the East Side Community Center.

Eddie Mansfield is a member of the Board of Governors and he reports that the Ashland theatre will be taken over on October 9th by students of the East Side High School for a benefit performance.

Q Al C. Myrick, young president of Allied Theatre Owners of Iowa and Nebraska, suggests that managers of theatres in cities or counties holding annual fairs prepare some suitable exhibits for the benefit of motion picture industry, or seek the cooperation of national sources to pre-

FOR LATE STARTERS

The "Youth Month" program has been clicking on all fronts, but it is increasingly obvious that many good campaigns will be continued into another month and that late starters will conduct their "Youth Month" activity in October.

So we see no reason why the announced deadline of November 1st for contenders who will enter for the special Quigley Award need not be elastic enough to take care of those who must hold back their results for a later starting date than originally planned. Many could not obtain local cooperation any earlier; in fact, some big city campaigns were launched only last week.

We shall depend on good Round Table members to send in their completed campaign books as early as possible and, when it is decided by the industry leaders who have sponsored this fine demonstration that the end is in sight, we will clamp down a new closing date, a week or so later than November 1st. That does not mean take it easy; it means hurry-hurry-hurry to get a complete campaign in work and in form as an entry for Quigley Awards.

You all have had incentive and encouragement enough to realize how profitable this event can be in theatre operation, and soon we will begin to publish results as they show in the mail as newsworthy events.

sent this sort of exhibit at State Fairs and at the seasonal fairs that are held each autumn. At Spencer, Iowa, for example, he cites a radio display, not very big nor good, that attracted 125,000 visitors. Leo Wolcott says in his bulletin, "Let your imagination loose and see what an advertising and public relations job might be done."

Q Morris Rosenthal found that good old Yale University could roll up some unexpected publicity for "Lady in Shanghai" at the Poli theatre, New Haven. When a life size cut-out of Rita Hayworth turned up missing, it was duly entered as an item on the police blotter but, oddly enough, the Yale *Daily News* ran a column on it . . . and a rat was smelled. That gave Mr. Rosenthal a chance to publicly inform the students that he only needed the cut-out for the run of the picture and it could be returned to Yale for extra-curricular or post-graduate uses.

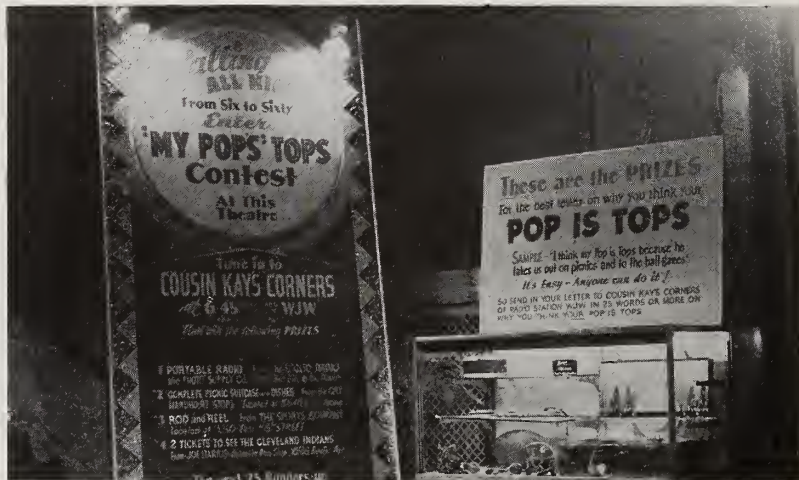
Q Mike Piccirillo wants to know if we know a more terrific combination than "Lost Weekend" and "Jolson Story" on the same bill, and says he is playing 'em now at the Capitol theatre, Hartford, Conn., with special mention in the Hartford *Times* on the strength that this is the last time around for both.

Meetings of Mike's North Main Street Businessmen's Association will resume on October 15th, with nationally prominent promotion men invited as guest speakers. The group is non-profit, and 50 local merchants have been promoted by Piccirillo to pep up their end of Main Street.

Q Two years ago, Pierce McCoy conducted an essay contest in the Augusta, Ga., *Chronicle* to advertise "Lassie" at the Miller theatre, and a ten year old boy won a collie puppy for his prize essay on "Why I Like Dogs." Now that contest and the wording of a small boy's composition have inspired an anonymous donor to give \$10,000.00 to provide guide dogs for the blind. The *Chronicle* hails the outcome of Pierce McCoy's exploitation, and he says, modestly, that publicity ideas can not only sell a picture, but may lend great service to a worthy cause.

—Walter Brooks

Lobby Displays That Are Business Getters



Ed. Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, Ohio, holds down this page with no less than three good examples of lobby display that will catch the eye as well as the patron at the box office. Above, his "Pops Is Tops" contest, for "Life With Father"; at right, his charity chance-wheel which told and sold 'em on "Key Largo" and, at left, below, his attractive display for "Street With No Name"—all marked "Double A" for Audience Appeal.



Above, J. D. Edwards, manager of the Park theatre, Williamsport, Pa., shows his lobby display of dolls in nursing costumes.

At left, George Hunter, city manager, and Jimmy Millspaugh, manager of the Gollipz theatre, Springfield, Missouri, arranged this twin display for two attractions.

At right, Eddie Moroz, who recently won promotion for such good displays as this for "Lady In Ermine" at Walter Reade's Strand theatre, Perth Amboy, N. J., where he is now the manager.



Tri-States New Showmanship Drive Starting

G. Ralph Branton, general manager of Tri-States theatres, has announced the "greatest showmanship drive in the history of the circuit" with prizes offered that add up to \$7500, and this amount to be increased when special awards are given in the circuit's "Courtesy Contest," now current.

Mr. Branton stated that this drive is in answer to a lack of showmanship which has been noticeable in recent years when patronage for film theatres reached peak levels without the necessity for selling effort. Now that honeymoon is over, and he proposes that Tri-State managers set a new pace. The drive will continue for thirteen weeks, to the end of the year.

Program is divided into five distinct phases, with No. 1 being the Manager's Gross Sweepstakes in which each theatre competes for the greatest increase in business. Phase 2 is for net profits, and No. 3 for special handling of Christmas holiday business. Phase 4 is devoted to extra revenue derived from other than admissions at regular prices and Phase 5 is for major campaigns on individual pictures with the best advertising and exploitation. The latter entries are eligible for Quigley Awards.

An additional feature of the drive will be conducted by the merchandising department for candy and popcorn attendants, with special prizes in each of three districts.

Junior Club Entertains Orphans

A. H. Stobie, manager of the Gaumont, Chadwell Heath, Essex, staged a 75-minute Junior Club stage show for the Third Birthday Anniversary of the Club, and entertained 40 orphan children as their guests. Some of the children had never been in a cinema before and you can imagine their delight. The Mayor of Dagenham and other civic leaders attended the celebration.



Tiff Cook sent out to a local hardware store and bought a bottle of white crystal lacquer with which he created the excellent "frost" effect, above, for lobby display at the Capitol theatre, Toronto. He says it is so realistic that patrons expect to find it cold and wet. A 40-cent bottle covered all frames; should be sprayed on thick and not brushed over. Could be used in many ways, for either winter or summer effects.

SHOWMEN IN ACTION

J. G. Samartano, manager of Loew's State theatre, Providence, placing publicity stills from "Three Musketeers" as an advance contest, for patrons to guess who's who.

Dick Eason, city manager of the Carolina and Rivoli theatres, Hickory, N. C., using a splash ad to say that the entire county was used as a location for the production of "Tap Roots."

E. D. Harris, manager of the El Rey theatre, Los Angeles, offering a "three ring movie circus" for kids, and promoting a "Mickey" contest for the teen-agers.

Harry D. Stearn, manager of the Maryland theatre, Cumberland, Md., reporting a complete campaign for "Babe Ruth Story" with local baseball and sports tieups.

J. Boyle and M. Pysyk creating a sponsored quiz program for "Luck of the Irish" with jackpot questions "Is Tyrone Power's family Irish?" and "where did his first name originate?"

Kenneth R. Johnston, manager of the Odeon theatre, Guelph, Ontario, has been an avid reader of the Round Table for twenty years, and his letterhead carries the slogan, "Canada's finest theatre."

Robert L. Thompson, manager of the Eckel theatre, Syracuse, N. Y., made a tie-up with a local travel agency to display advertising for "Man Eater of Kumaon," in addition to excellent newspaper coverage.

Irving Schwartz, manager of the Allerton theatre in the Bronx, New York, has planned a special Columbus Day show, underwritten by local merchants, and endorsed by the Parent-Teacher Association.

Gene Gistner, manager of the State theatre, Elkhart, Ind., sends in a good 3-column ad on "Montana Mike" and says his "Youth Month" campaign will be on the way.

Eli Zulas, manager of the Ritz theatre, Berwyn, Ill., starts off his new movie season with a morning "back to school" show for children, sponsored by a local merchant who paid expenses and was pleased.

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, Ohio, first to bat with a campaign outline for "Saxon Charm" which featured a "charm" contest.

Dave Garvin, manager of the Carolina theatre, Columbia, S. C., and H. M. Addison, Eagle Lion exploitation man promoted "Canon City" with an all-out campaign.

R. B. Mallin, manager of the Lil theatre, Forest Park, Ill., launched "Superman" with a giant show for children on Saturday morning, with sponsored gifts as prizes.

Arthur Groom, manager of Loew's theatre, Evansville, Ind., planted an effective, and logical, tieup to exploit "Tap Roots" with the U. S. Recruiting Service.

Earl Myers, manager of the Granada theatre, Lexington, N. C., built an attention-getting ballyhoo with a bale of hay—"reserved for horses"—to exploit "Adventures of Jesse James."

Milton Harris, on an exploitation tour for United Artists in Birmingham and Montgomery, Ala., now headed for Philadelphia and then Syracuse, for "Red River" and "Innocent Affair."

Jack Crowe promoted radio station W-O-L-F to howl for the exploitation of "Sons of the Pioneers" at the Auburn theatre, Auburn, N. Y., plus newspaper advertising and merchant tieups.

RKO Grand theatre, Chicago, displayed a three-dimensional tiger that looked bad enough to eat anybody, under the marquee, for "Man Eater of Kumaon."

Leonard Tuttle arranged a tieup with a travel bureau to donate display materials and pay all costs in the exploitation of "Berlin Express" at the Laurelton theatre.

Bob Hynes had usherettes passing out real dates in little paper envelopes, imprinted with advertising for "A Date With Judy" at the Missouri theatre, St. Joseph, Mo.

Dick Miller promoted a lobby attraction for "Best Years of Our Lives" at Basil's Colvin theatre, Buffalo, by displaying the new "Playboy" car, with dealer cooperation.

Dwight Seymour, manager of the Arbor theatre, Nebraska City, Nebr., one of those who turned in a big-city campaign for the world premiere of "Red River."

Eddie Richardson, manager of Loew's Granada theatre, Cleveland, Ohio, submits tear-sheets of a classified contest in the Lake-wood Post which has been running for 39 consecutive weeks.

Gertrude Tracy, now located at the Parma theatre, Parma, Ohio, promoting "Superman" with good coloring contest, and offering colorful "Superman" jackets as prizes.

Robert Martino, manager of the Capitol theatre, Rouyn, Quebec, Canada, used an automobile "hayride" to promote "Summer Holiday," with placarded suitcases to put over the ads.

Manager Sam Shumar of Walter Reade's Strand theatre, Plainfield, N. J., built a complete false front for "Man Eater of Kumaon" using 6-sheet and 24-sheet art.

Newspaper Advertising For 'Carmen' Campaign

LARGE DISPLAYS from first-run theatres set the pace for newspaper advertising of "The Loves of Carmen" above the usual standard and give the manager opportunity to put quality in his sales approach.

Beauty and savagery...
splendor and shame...
love and hate...
a story of
violence



NOT THE OPERA
But a dramatic version
of the story of Carmen

COLOR BY
TECHNICOLOR

Rita **HAYWORTH** • *Glenn* **FORD**
The Loves of Carmen

with RON RANDELL • VICTOR JORY • LUTHER ADLER
Arnold Moss • Joseph Buloff • Margaret Wycherly
Screenplay by Helen Deutsch
Based upon the story of "Carmen" by Prosper Mérimée
Directed and Produced by CHARLES VIDOR

THE WORLD IS
FULL OF CARMENS.
They may not
know it except
in their most
secret day
dreams.



COLUMBIA PICTURES
presents

Rita **HAYWORTH** • *Glenn* **FORD**
The Loves of Carmen

COLOR BY
TECHNICOLOR

with RON RANDELL • VICTOR JORY • LUTHER ADLER
Arnold Moss • Joseph Buloff • Margaret Wycherly
Screenplay by Helen Deutsch • Based upon the story "Carmen" by Prosper Mérimée
Directed and Produced by CHARLES VIDOR

NOT THE OPERA... ...but a dramatic version of the story of Carmen

This is Carmen...

creature of a
thousand moods
... whose arms
were kind
... whose lips
were maddening
... whose story
is immortal...



COLOR BY
TECHNICOLOR

COLUMBIA PICTURES presents

Rita **HAYWORTH** • *Glenn* **FORD**
The Loves of Carmen

with RON RANDELL • VICTOR JORY • LUTHER ADLER
Arnold Moss • Joseph Buloff • Margaret Wycherly
Screenplay by Helen Deutsch • Based upon the story of "Carmen" by Prosper Mérimée
Directed and Produced by CHARLES VIDOR

Beauty and savagery...
splendor and shame...
love and hate...
a story of violence...



COLOR BY
TECHNICOLOR

Rita **HAYWORTH** • *Glenn* **FORD**
The Loves of Carmen

with RON RANDELL • VICTOR JORY • LUTHER ADLER
Arnold Moss • Joseph Buloff • Margaret Wycherly
Screenplay by Helen Deutsch • Based upon the story "Carmen" by Prosper Mérimée
Directed and Produced by CHARLES VIDOR

NOT THE OPERA...
...but a dramatic version
of the story of Carmen

Carmen's street brawl
over a man

Exotic love dance

Sabre duel in Carmen's room

Dagger fight in the smugglers' cave

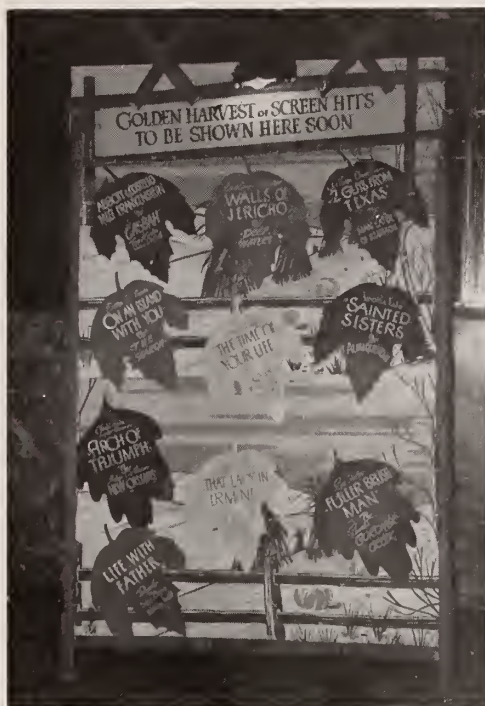
Tiff Cook's New Book of Ideas

Tiff Cook put out 4,000 throw-away cards, advertising "On An Island With You" at the Capitol theatre, Toronto, which read: "FOR RENT. One beautiful south sea island complete with gorgeous dancing girls and excellent rumba orchestra. Air conditioned throughout and no heating problems, down payment 50 cents, no balance due, no mortgage. Apply at the Capitol theatre, etc." This was printed with a 2-column mat from the pressbook for one side and the above type copy on the reverse. His marquee copy read: "Dear Esther. Today is our day to be 'On An Island With You.' (signed) Peter Lawford, Jimmy Durante."

Another lobby idea from Tiff Cook in the same campaign was a "register" where the audience wrote the names of those they would prefer "On An Island With You." The doorman kept book and patrons who selected the "lucky" name for the day, were admitted free. Tiff says some decided to vote for "Lassie" as their island companion, which confirms an old belief as to man's best friend. His shadow-box displayed an island with lighting effects.

Mike Finds Some Publicity

Mike Piccirillo hits pay-dirt even when cleaning up at the Center theatre, Hartford, Conn. Now he gets newspaper mention for a book of postcards, dating back into the 1800's, that he found in a routine check-up of the theatre cellar.



Ted Rodis, manager of Skouras Pilgrim theatre, in the Bronx, New York, built this attractive autumn leaf display for his "Golden Harvest of Hits," much admired by patrons at the theatre, and as good work by a member of the Round Table.

Baled Hay for Atmosphere

George E. Smith, manager of the Victory theatre, Savannah, Ga., who is a new member of the Round Table, used ten bales of hay to give that "horsey" atmosphere to his front display for "Two Guys From Texas," with two husky ushers in cowboy clothes to add the western flavor.

M-G-M's Huskies On 50-City Tour

Captain Volney Phifer, who has escorted "Leo the Lion," "Gallant Bess," a forty-foot yacht named "The Green Dolphin" and a few other examples of exploitation around the country, has accepted another difficult assignment from William R. Ferguson, in charge of such devices for Metro-Goldwyn-Mayer, and he started out from the Paramount theatre, Des Moines, last week, with a van-load of huskies, the original dogs and sleds that made "The Secret Land" with Commander Richard F. Byrd, on a tour that will extend east and south. Our old friend Elliott Foreman is advance man and dog-biscuit-arranger en route.

As this issue of the Round Table is at hand, the caravan will be hitting the trail across New York State with stops at theatres in Akron and Rochester, then into New England, through the Poli houses and back via Bridgeport to Baltimore, Washington, Norfolk, and into Cumberland, Md. on Oct. 22nd. Round Table members wishing to flag the bus should contact Bill Ferguson direct and not stand out by the side of the road waiting for the sight of a dog team. It's best to make arrangements in advance.

Forms New Film Company

Lew Breyer, long-time member of the Round Table, has given up the exhibition end of the business to become president of Madison Pictures Corp. of New England, a new distributing organization with headquarters at 12 Winchester St., Boston.

"Youth Theatre Staff for Day" Operates Rivoli



Selected for their best entries in the essay contest, "How I Would Run a Movie Theatre", five boys filled the duties of managing director, house manager, treasurer, property man and chief electrician, in celebration of "Youth Month". In the photographs above, at left, Jimmy McKeon, chief electrician, with Henry Gesicky of South River, N. J., "chief electrician for the day".

In the center picture, Montague Salmon, managing director of the Rivoli, with Angelo Di Mauro, Jr., who sat in the managing director's chair, and, at right, Frank Frola, house manager, explains to his young counterpart, Bernard Stein, of Manhattan, the intricacies of a projection machine. Nearly 300 young would-be theatre managers from all parts of the metropolitan area participated in the competition.

Charles W. Lewis, Manchester, Wins G-B Showmanship Shield



In the Round Table of August 21st, we committed an unpardonable error in referring to Charles W. Lewis, general manager of the Gaumont theatre, Manchester, as "C. W. Case", something that resulted from being hot and bothered in August weather. Now we will try to correct that error by showing you a photograph of J. Arthur Rank presenting the Gaumont-British Showmanship Shield to the First Prize winner, Charles W. Lewis, at ceremonies held in Oddenino's restaurant, London, and we can assure you that Mr. Lewis's campaigns are properly entered in the third quarter for the Quigley Awards.

Showmen in Action

Jim Barnes, manager of Warners Huntington Park theatre, Huntington Park, Calif., used a lobby cut-out on "Mr. Peabody and the Mermaid" with an invisible goldfish for contrast and comparison.

Ansel Winston, manager of the RKO Coliseum theatre, on upper Broadway, New York, used an automatic record changing victrola playing the six tunes from "Melody Time" as lobby display, sponsored by a co-operating music shop.

Jim Keefe, manager of the Orpheum theatre, Spokane, Washington, held a "Youth Premiere" of Eagle Lion's "Northwest Stampede" with invited guests including members of the Junior Safety Patrol.

Choosing the "Teen Queen" At Loew's, Evansville

The Evansville, Ill., *Press* reports Arthur Groom's "Teen Queen" contest, as follows: "To whoop it up for their 'Date With Judy' show, Loew's is sponsoring a contest and the Baby Shop is co-sponsoring a nifty back-to-school outfit for the local winner. Here's the deal. Girls between 12 and 17 are asked to submit photos and three local judges will select the top ten, who then appear on Loew's stage, togged out in clothes from the Baby Shop. The audience will patty cake for the top winner plus a loving cup for the one with the next most deafening reaction." Contest is operated nationally with "Calling All Girls" magazine and Metro-Goldwyn-Mayer.

Well Guarded Exploitation

Elmer Hecht, who has had mermaids on display at the Park theatre, Tampa, Fla., made a deal with his State Conservation Commission to display a panther, a bear, two alligators, a baboon and a monkey as exploitation for "Man Eaters of Kumaon," and had the benefit of six guards, in three day and night shifts, to call attention to the ballyhoo.

Telephone Turns Promotion Trick In Philadelphia

Ted Venett and Jimmy Dormond, handling publicity and exploitation for William Goldman Theatres in Philadelphia, rigged a dandy piece of self-operating promotion for "Sorry, Wrong Number" at the Goldman theatre last week. We don't know what the telephone company thought about it, but we think it was a swell idea.

A deal was set with radio station WPEN and with Sun Ray Drug stores, sponsors of the program, to provide \$1,000 in prizes to listeners who said the right thing at the right moment. Each day, through the week, the first five persons who correctly answered their phone with the words, "Sorry, Wrong Number,"—now playing at the Goldman theatre,—instead of the usual "hello" qualified to receive their share of the daily prizes totaling \$200. Naturally, everybody whose phone rang, and who remembered the contest, tried to qualify.

Thousands of phone users answered with the winning phrase no matter whether the call was prompted by the contest or not, and in so doing, they plugged the picture to whomever was on the other end of the wire. Alexander Graham Bell, his heirs and assigns, must have been in a dither by the end of the week. In addition to this stunt, the Sun Ray drug stores cooperated with plenty of window display and newspaper co-operation to promote the contest, which gathered such momentum that it became a city-wide gag, and by the third day practical jokers were framing up new ways to contribute to the publicity.

Baseball Cooperative for "Babe Ruth Story"

F. G. Nutting, manager of the State theatre, Eau Claire, Wis., developed a good contest idea to promote "The Babe Ruth Story," which started with a cooperative double-truck ad in the Eau Claire *Leader*. A dozen merchants, whose participating advertisements appeared, included in each ad a picture of a local baseball player. The first 25 to correctly identify the players and the positions they play with the Bears, received guests tickets.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing in Refreshment SERVICE for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

FILMACK SPECIAL TRAILERS

THREE PLANTS COMPLETELY EQUIPPED
CHICAGO
1327 S. WABASH AVE.
NEW YORK
245 WEST 53 STREET
LOS ANGELES
1574 W. WASHINGTON

ARE SHOWMENS CHOICE EVERYWHERE
FINEST QUALITY ★ P D Q SERVICE

Czech Industry Official Refuses Worker Aid Bid

Jiri Weiss, director of one of the divisions of the Czechoslovakian film industry, has rejected the demand by workers of Brno, capital of Moravia, that they be permitted to cooperate with experts in production matters.

Writing in a recent issue of the Czech weekly, *Kulturni Politika*, Mr. Weiss reminded the workers, "Whether you like it or not, art will always depend on the one individual who creates it."

This attitude is somewhat different from the features Czechoslovakia produces: the worker frequently the hero; socialism and communism often the theme.

The Brno workers had charged that some Czech film directors were lazy, ignorant and indifferent to socialism, according to a copyrighted dispatch in the New York *Herald Tribune*.

Mr. Weiss answered: "Our greatest effort is to make a good Czech film that would express everything that we are living through, everything about the great revolution of our nation, a film which would blaze like a torch in this momentous time. . . . Do you think any one of us would not be glad to make a film like 'The Grapes of Wrath'?"

"I cannot force an author to write a socialistic story," Mr. Weiss wrote, "until he writes it himself. To enable the author to write such a story, we must send him among the people and leave him there long enough . . . for the problems of the people to become his problems."

Republic Unit Quits SOPEG; Asks IATSE Affiliation

Republic's home office workers have withdrawn from the Screen Office and Professional Employees Guild (CIO) and have petitioned the AFL's IATSE Motion Picture Home Office Employees Local No. H-63 to establish a shop there. The IATSE local won a shop election victory at United Artists home office last week. A spokesman for the Republic group said the break with the SOPEG union stemmed from that union's refusal to comply with the non-Communist affidavit provisions of the Taft-Hartley Law.

Leo Brecher Is President Of Metropolitan Group

Leo Brecher was named president of the Metropolitan Motion Picture Theatres Association, New York, at the annual elections last Thursday. Mr. Brecher succeeds Fred Schwartz, who is now chairman of the board. Others elected: Edward Rugoff, first vice-president; Sol Strausberg, second vice-president, and Russell Downing, treasurer.

S.E.C. Report Shows Light Stock Trading

Trading by insiders in film stocks was extremely light during the month ending September 10, the latest report of the Securities and Exchange Commission reveals.

Only four firms listed transactions, and those were minor.

At Universal, Daniel M. Sheaffer continued to unload, selling 2,940 shares of common in six transactions, and dropping his holdings to 2,367 shares. Preston Davie sold 1,800 shares, leaving himself with 3,409.

N. Peter Rathvon sold 500 shares of RKO common during the period, making his total sales 5,800 shares in two months and leaving him with 14,200 shares.

Republic president Herbert J. Yates sold all the 900 shares he held of his firm's \$1 cumulative preferred. He still holds 73,687 shares of 50c par common, and \$25,000 of 4% cumulative income debentures. At Warners, Albert Warner acquired 700 shares of common, bringing his personal holdings to 435,200 shares. His trusts hold another 21,000 shares.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946
Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1948.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 16,982.

THEO. J. SULLIVAN,
(Signature of Business Manager)

Sworn to and subscribed before me this 24th day of September, 1948.

ROSE W. HORNSTEIN.
In the State of New York, Residing in Bronx Co.
Bronx County Clerk's No. 42.
New York County Clerk's No. 127.
Commission expires March 30, 1949.

[SEAL]
My commission expires
March 30, 1949.

Production for Year Is Slowed By Independents

Hollywood Bureau

With nine pictures in distribution through three companies and two awaiting release, Edward Small intends to put no more films before the cameras until after the first of the year, it was learned this week.

Of this total of 11 films eight were actually produced during 1948. The producer plans to maintain this pace for 1949, but feels that he has done his share for this year and that it is time to concentrate on the sales end of the business. Next year Mr. Small has a schedule calling for five top grade productions and six "B" films.

Having made "Black Magic," formerly titled "Cagliostro," with Orson Welles in Italy this year, his plans so far call for no further productions abroad.

There isn't much activity on the lots of the other independents at present. Enterprize Productions recently announced a halt in production "for an indefinite period." The Charles Einfeld-David Loew company said it had more than \$5,000,000 tied up in three productions—"No Minor Vices," "Caught" and "Force of Evil"—and that resumption of production would depend on returns from these pictures.

The Goldwyn lot is quiet at present, but Goldwyn Productions will put "Rosanna McCoy" before the cameras around November 1. The only other picture produced by Goldwyn during the year was "Enchantment." By the end of the year the company will have released two—"Enchantment" and "A Song Is Born."

Selznick Releasing Organization this year turned out only one film so far—"Portrait of Jenny." Production activity will shift to London in November where the Selznick cameras will be trained on "The Third Man," starring Joseph Cotten and Valli. Carol Reed will direct. Pictures released by Selznick during the year include "Duel in the Sun," "Paradine Case," "Mr. Blandings Builds His Dream House," "Rebecca" and "Intermezzo." The latter two are re-issues.

At United Artists four out of the company's 20 regular producers have films before the cameras. They include Hunt Stromberg, Tarry Popkin, Sam Bischoff and Lester Cowan.

Skouras, Koegel Leave Skouras Theatres Board

Spyros P. Skouras and Otto Koegel, president and general counsel, respectively, of Twentieth Century-Fox, have resigned from the board of Skouras Theatres Corp., headed by George Skouras. Replacing them and the late John R. Dillon are James M. Landis, former dean of the Harvard Law School; Spyros S. Skouras, son of Spyros P. Skouras, and J. J. White, head of the circuit's accounting department.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

\$50,000,000 in British Films Are Due in Canada

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

A FOREIGN AFFAIR (Paramount)

Final Report:

Total Gross Tabulated \$992,500
Comparative Average Gross 1,008,500
Over-all Performance 98.4%

ATLANTA—Fox	84.4%
ATLANTA—Roxy, MO 1st week	96.7%
BALTIMORE—Keith's, 1st week	149.0%
BALTIMORE—Keith's, 2nd week	96.1%
BALTIMORE—Keith's, 3rd week	81.7%
BOSTON—Metropolitan, 1st week	85.8%
(DB) Shaggy (Para.)	
BOSTON—Metropolitan, 2nd week	72.5%
(DB) Shaggy (Para.)	
BUFFALO—Great Lake	79.5%
BUFFALO—Hippodrome, MO 1st week	75.2%
CHICAGO—Chicago, 1st week	120.7%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	120.5%
(SA) Vaudeville	
CINCINNATI—RKO Palace	103.7%
CINCINNATI—RKO Lyric, MO 1st week	109.0%
CLEVELAND—Loew's State	110.5%
CLEVELAND—Loew's Stillman, MO 1st week	121.4%
DENVER—Denham, 1st week	111.1%
DENVER—Denham, 2nd week	83.3%
DENVER—Denham, 3rd week	63.4%
KANSAS CITY—Paramount, 1st week	153.8%
KANSAS CITY—Paramount, 2nd week	89.7%
LOS ANGELES—Para. Downtown, 1st week	116.2%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Downtown, 2nd week	81.3%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Downtown, 3rd week	66.8%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 1st week	147.9%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 2nd week	113.8%
(DB) Big Town Scandal (Para.)	
LOS ANGELES—Para. Hollywood, 3rd week	101.6%
(DB) Big Town Scandal (Para.)	
MINNEAPOLIS—Radio City	87.5%
MINNEAPOLIS—Century, MO 1st week	95.2%
NEW YORK—Paramount, 1st week	124.2%
NEW YORK—Paramount, 2nd week	109.7%
NEW YORK—Paramount, 3rd week	97.7%
NEW YORK—Paramount, 4th week	80.3%
NEW YORK—Paramount, 5th week	70.9%
OMAHA—Paramount	111.4%
PHILADELPHIA—Goldman, 1st week	113.8%
PHILADELPHIA—Goldman, 2nd week	79.2%
PHILADELPHIA—Goldman, 3rd week	64.3%
PITTSBURGH—Stanley, 1st week	150.0%
PITTSBURGH—Stanley, 2nd week	89.2%
SAN FRANCISCO—St. Francis, 1st week	123.1%
SAN FRANCISCO—St. Francis, 2nd week	112.3%
SAN FRANCISCO—St. Francis, 3rd week	101.4%
SAN FRANCISCO—St. Francis, 4th week	65.2%
ST. LOUIS—Fox	110.8%
(DB) The Argyle Secrets (FC)	
TORONTO—Eglinton, 1st week	94.1%
TORONTO—Eglinton, 2nd week	94.1%
TORONTO—Eglinton, 3rd week	92.6%

ONE TOUCH OF VENUS (Universal-International)

First Report:

Total Gross Tabulated \$115,500
Comparative Average Gross 111,000
Over-all Performance 104.0%

BALTIMORE—Keith's	120.1%
CINCINNATI—RKO Palace	97.0%
CLEVELAND—RKO Allen	107.9%
DENVER—Denver	113.3%
(DB) Gentleman From Nowhere (Col.)	

DENVER—Esquire	89.2%
(DB) Gentleman From Nowhere (Col.)	
DENVER—Webber	92.5%
(DB) Gentleman From Nowhere (Col.)	
PHILADELPHIA—Goldman, 1st week	118.8%
PHILADELPHIA—Goldman, 2nd week	79.2%
PITTSBURGH—J. P. Harris	105.7%

WALLS OF JERICO (20th Century - Fox)

Final Report:

Total Gross Tabulated \$790,600
Comparative Average Gross 781,000
Over-all Performance 101.2%

ATLANTA—Fox	96.2%
ATLANTA—Roxy, MO 1st week	96.7%
BALTIMORE—New, 1st week	103.3%
BALTIMORE—New, 2nd week	85.0%
BOSTON—Metropolitan	91.6%
(DB) Michael O'Halloran (Mono.)	
BUFFALO—Great Lakes	96.3%
(DB) Winner's Circle (20th-Fox)	
BUFFALO—Teek, MO 1st week	77.2%
(DB) Winner's Circle (20th-Fox)	
CHICAGO—State Lake, 1st week	79.1%
CHICAGO—State Lake, 2nd week	50.0%
CINCINNATI—Keith's, 1st week	130.4%
CINCINNATI—Keith's, 2nd week	86.9%
CLEVELAND—RKO Allen	122.3%
(DB) Train to Alcatraz (Rep.)	
DENVER—Denver	93.3%
DENVER—Esquire	89.2%
(DB) Train to Alcatraz (Rep.)	
INDIANAPOLIS—Indiana	100.0%
(DB) The Checkered Coat (20th-Fox)	
KANSAS CITY—Tower	106.3%
KANSAS CITY—Uptown	125.0%
LOS ANGELES—Carthay Circle, 1st week	117.2%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Carthay Circle, 2nd week	68.4%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Chinese, 1st week	134.9%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Chinese, 2nd week	69.0%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Loew's State, 1st week	121.8%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Loew's State, 2nd week	64.1%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Loyola, 1st week	111.7%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Loyola, 2nd week	68.1%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Uptown, 1st week	102.9%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
LOS ANGELES—Uptown, 2nd week	58.8%
(DB) I Wouldn't Be in Your Shoes (Mono.)	
MINNEAPOLIS—Radio City	103.1%
NEW YORK—Roxy, 1st week	133.1%
(SA) Dick Haymes and Ice Revue	
NEW YORK—Roxy, 2nd week	120.5%
(SA) Dick Haymes and Ice Revue	
NEW YORK—Roxy, 3rd week	109.7%
(SA) Dick Haymes and Ice Revue	
OMAHA—Paramount	99.1%
PHILADELPHIA—Fox, 1st week	106.9%
PHILADELPHIA—Fox, 2nd week	65.1%
PITTSBURGH—Harris	105.7%
PITTSBURGH—Senator, MO 1st week	83.3%
SAN FRANCISCO—Warfield	97.6%
(DB) Here Comes Trouble (UA)	
SAN FRANCISCO—United Nations, MO 1st week	61.4%
(DB) Here Comes Trouble (UA)	
ST. LOUIS—Ambassador	95.8%
(DB) The Creeper (20th-Fox)	
ST. LOUIS—Missouri, MO 1st week	105.7%
(DB) The Creeper (20th-Fox)	
TORONTO—Imperial	95.5%

Montreal Bureau

The success of British films in Canada is indicated by the fact that British films representing a cost of \$50,000,000 will be shown in Canada during the 1948-49 season, according to Frank H. Fisher, general manager of Eagle Lion in Canada.

Mr. Fisher said from 25 to 35 per cent of Canadian theatre-goers prefer British-made films, with the percentage higher in larger urban areas, based on a survey which, he claimed, showed "the most satisfactory gross revenues which a Canadian theatre can now produce on a 12-month basis are to be secured by a judicious blending of London-made and American film entertainment."

Another indication of the status of the British-made film in Canada is the expanded theatre construction program which is taking place now under the sponsorship of British film firms. Odeon has a vast building program lined up as well as many theatres already completed throughout the Dominion. (Odeon is the exhibiting subsidiary of the J. Arthur Rank organization).

The British film star, Trevor Howard, who passed through Montreal awhile back, said the main difference between British and American films lies in story versus star. It's a difference of approach, he said. In Britain, the story comes first. A director, for example, finds a story he wants to make and takes it to the producer. After the producer is convinced of the story's possibilities, the director then starts the casting. In Hollywood, said Mr. Howard, the procedure starts with the star and the necessity of finding a story to fit his or her personality.

Warners Raise Admissions In Downtown Philadelphia

Combating increased operating costs and diminished numbers of admissions, Warner downtown Philadelphia theatres this month increased admissions. They made no public announcement. The increases are for all categories of admissions, and average approximately five cents. The biggest boost was in evening prices for weekends and holidays. Admissions for those days now run 99 cents.

"THE NATION'S FAVORITE
...more Profits for you!"

HOWARD C. SMITH, President

JOLLY TIME **POP CORN**

AMERICAN POP CORN CO., SIOUX CITY, IOWA



THEATRE SALES



*Vending
at the
Drive-Ins*



Coca-Cola in the American Theatre, Roanoke, Virginia

A COCA-COLA COOLER IN YOUR LOBBY IS A NATURAL PROFIT MAKER

Everybody likes Coca-Cola. So when you put a Coca-Cola cooler in your lobby, you're performing a service for your customers that nine out of ten will welcome and appreciate.

After that, profit is automatic. The cooler does the work. The customers put in the nickels and you collect them. It's a definite extra profit you can count on.

No matter what the size of your theatre, Coca-Cola in the lobby—in a coin-controlled cooler or behind the

candy counter—will yield you a corresponding profit.

That's the experience of thousands of exhibitors.



Vendo V-83

Let us give you ALL the facts about this new source of profits. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, New York, or get in touch with your Coca-Cola bottler.

* * *

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

WHY GAMBLE YOUR POPCORN PROFITS? ...You'll make more money with *Manley*



First, consider the output of a popcorn machine. There's no gamble when you buy a Manley Popcorn Machine. It's big in capacity... will handle larger crowds faster and attract them, too! It's dependable—service free. It's easy to serve from and folks like to "step up and buy" from a sparkling-bright Manley Popcorn Machine.

Next give a thought to supplies. Low price popcorn can be a losing bet... cheat you out of many dollars in gross profits per hundred pounds of corn popped. For consistently good corn... the kind that pops out in big, tender, tasty, fluffy puffs, you can lay your money safely on Manley, year after year, because Manley exercises a direct control on corn quality "from the ground up." Manley's Popcorn Seasoning is double-refined for purity... gives that rich "buttered" look. And for luscious flavor you can't beat Manley's Popcorn Salt.

Last but not least consider your bags and boxes. Manley, alone is doing a national advertising job to build brand name recognition for its famous HI POP, red and white, candy cane packages. Use them and you'll *sell more popcorn at your machine*. Mail the coupon below to find out how you can make the most money from popcorn... there's an interesting book that's yours, free, for the asking.

★ ONLY *Manley* **Manley MERCHANDISE** DELIVERS THE "COMPLETE PACKAGE"

Manley **MACHINES**
...fully service-tested. Dependable. Big capacity. Built-in "eye and buy appeal."

...that fine HI POP Popcorn. Pure Seasoning. Special Popcorn Salt. And, candy cane design bags and boxes.

Manley **METHODS**
...national advertising plus proven sales promotions to increase sales and profits at every good location.



Plus THE ONLY NATIONAL ADVERTISING CAMPAIGN AIMED TO SELL MORE POPCORN AT YOUR MACHINE



MANLEY, INC., Dept. MPH-10-9-48
1920 Wyandotte St., Kansas City 8, Mo.

Please send me your booklet, "How to Make Big Profits from Popcorn."

Name.....

Address.....

City..... State.....

Manley, Inc.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri
BURCH MFG. CO.

"THE BIGGEST NAME IN POPCORN!"

SALES
and
SERVICE
OFFICES

Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.

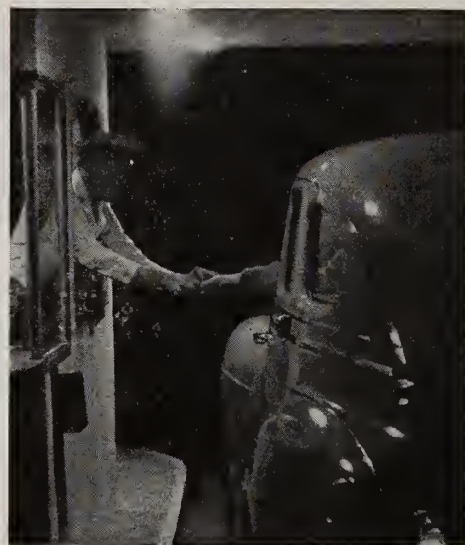
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Des Moines, Io.

Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.

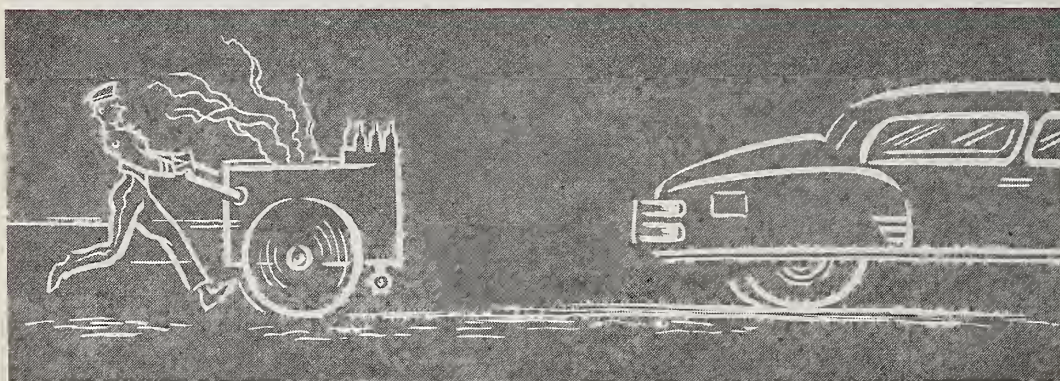
New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Philadelphia, Pa.

Ronoke, Va.
St. Louis, Mo.
Seattle, Wash.
Toronto, Ontario
Vancouver, B. C.
Washington, D. C.

VENDING AT THE *Drive-In*



REFRESHER NOTICE, handed the customer. It tells him of the snack bar and that he may, if he desires, have car service. Route 10 Drive-In, Morris Plains, N. J.



SNACKS. The hot dog counter at the mid-field stand does a hot business.



INTERMISSION time means refreshments at the Route 10 Drive-In, Morris Plains, N. J.



UP NEW ENGLAND WAY, a mid-field stand at the Briggs Drive-In, Dalton, Mass.

IT TAKES pushcarts, microphones and a lot of legwork to do it, but vending at the drive-ins is a big business—bigger, in many instances, than at the standard, roofed-over theatres. Attending the drive-in is more of an outing than going around the corner to your neighborhood theatre, and a hotdog, a sack of popcorn or a "Coke" are indispensable to an outing.

You want to take Wilfred Smith's word for it. He is manager of the Route Ten Drive-In on Route 10 in New Jersey's Morristown commuter territory, and general manager of the Eastern Drive-In Corporation, supervising three other New Jersey houses.

"Foodstuffs," Mr. Smith says, "add up to a percentage of the profits which must not be ignored, especially in drive-in operations where the patrons really expect food as well as sweets."

Mr. Smith's operations are pictured in some detail on these pages. He has a midfield candy, frankfurter and soda bar and serves from a traveling cart, making no attempt to solicit business, because he believes that is an invasion of privacy and a cumbersome operation. His patrons are reminded of his foodfare by a notice they receive when they drive into his theatre. If they desire service, they mark the notice and place it on the windshield.

It takes gadgetry to sell at the drive-ins, but the gadgets are available, as shown by the recent exhibit at the Theatre Equipment Dealers convention in St. Louis. There were displayed an in-car speaker which, by flipping a switch, can be operated as a microphone, communicating with the concession stand, a mobile concession stand, an adaptation of the concession wagons, and numerous other items specifically designed for the drive-ins.

In Mr. Smith's view, "the potential of the drive-in for merchandising hasn't been scratched." He sees the drive-in "embracing an entire shopping center, in competition to the merchants in town."



THE MID-FIELD snack bar at the Morris Plains drive-in. A daytime shot, showing the modern, slightly sunken structure next to a similar one housing the projection booths and rest rooms. The wide front and large counter space gives maximum service to customers.

THE SAME bar at night. The lighting, adequate for service and attraction, is so well shielded that it never interferes with enjoyment of even the nearest parked patrons.



SOFT DRINKS go with the food at the New Jersey refreshment stand.



A BEHIND - SCREEN stand, at the Riverside Drive - In, Ogdensburg, N. Y. It also is available to motorists passing along the highway.

popsit plus!

LIQUID POPCORN SEASONING

designed EXCLUSIVELY

**FOR POPPING MORE CORN
and making
MORE POPCORN PROFIT
for you!**

Pops greater volume of
corn . . . with butter-like
flavor and appearance
. . . at lower cost
per final sale.

HANDY GALLON CAN!

IT POURS!

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

Vending Tools Are Highlight of Equipment Show

Equipment for refreshment sales in motion picture theatres won conspicuous place among the exhibits of the 1948 trade show of the Theatre Equipment and Supply Dealers Association at the Jefferson Hotel in St. Louis, September 27-30. Of the 69 manufacturers exhibiting, about 20 per cent displayed equipment for vending of popcorn, beverages and other snack merchandise. Many new models of established types of equipment were shown while several types introduced services not previously available.

Several companies displayed equipment designed particularly for the drive-in theatre.

Those firms exhibiting and the persons in charge of the displays were:

Autocrat, Inc., Dayton, O., concession carts, Robert Poorman and Arthur Kemp; Auto Vend, Ind., Dallas, coin operated popcorn vendors and warmers, James W. Murphy; Calumet Coach Co., Chicago, mobile concession stands, D. E. Holmes; C. Cretors & Co., corn poppers, Charles Cretors; Drive-In Theatre Equipment Co., Cleveland, in-car speakers which can be used as microphones connecting with the concession counter, E. B. Brady.

Also, General Register Corp., Long Island City, distributors of coin changers for automatic vending; Ideal Industries, Sycamore, Ill., blowers for popcorn, Paul F. Froeb; Krispy Kist Korn Machine Co., Chicago, corn poppers, S. T. Jacobson; Manley, Inc., Kansas City, corn poppers, A. T. Rowe; Pronto Popcorn Sales, Boston, popcorn dispensing warmers, Muni and Morton Ladge; Star Manufacturing Co., St. Louis, concession grilles and warmers and corn poppers, Charles E. Blood, and Tol-Pak Co., St. Louis, beverage dispensers, R. F. Tolan.

Schine's Fifth Wiggins Candy Shop Opens

The Mrs. Wiggins Candy Shop circuit operated by Schine Theatrical Enterprises has opened a new outlet at Gloversville, N. Y. This is the fifth unit of the Wiggins shops to be opened. Other units are located in Glens Falls and Amsterdam, N. Y., and at Northampton, Mass. The newest unit, housed in a shop of colonial design, will specialize in old-fashioned, home-made candies and will also operate a soda fountain.

Candy Association Seeking To Eliminate Sales Tax

The Association of Manufacturers of Confectionery and Chocolate has authorized a campaign to eliminate the candy retail sales tax in Greater New York City. The Association already has succeeded in having the tax removed throughout New York State.

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) May 22, Aug. 14, 1948.

ANDERSON & WAGNER, INC., 8701 S. Mettler St., Los Angeles 3, Cal. (Soda Bar) Sept. 11, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) May 22, June 12, July 17, Aug. 14, Sept. 11, Oct. 9, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17 Aug. 14, Sept. 11, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) May 22, June 12, July 17, Aug. 14, Sept. 11, Oct. 9, 1948.

COOK CHOCOLATE CO. 4825 S. Rockwell St., Chicago 32, Ill. (Candy) Sept. 11, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) July 17, 1948.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) May 22, Sept. 11, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) May 22, June 12, July 17, Aug. 14, Sept. 11, 1948.

KNICKERBOCKER BEVERAGE DISPENSERS, INC., 453 Sixth Avenue, New York 11. (Dispensers) Oct. 9, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) May 22, June 12, July 17, Aug. 14, Sept. 11, Oct. 9, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) Aug. 14, 1948.

A. G. SEVRING CORP., 2300 W. Armistage, Chicago. (Coin Changers) July 17, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) May 22, June 12, July 17, Aug. 14, Sept. 11, Oct. 9, 1948.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Complete Vending Equipment, Popcorn Boxes) July 17, Aug. 14, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) May 22, July 17, Sept. 11, 1948.

Their Business Is Your Business

- FIFTY gallons of sparkling carbonated water an hour.
- Perfect chilling — a maintained 36° to 40°.
- FILTERS water free of chlorine, lime and bad taste.
- For use with all popular brand syrup dispensers or draft arms.
- Eliminates bottles.
- Eliminates costly storage and handling of bottles.
- Compact and sanitary.
- Approved by N.Y.C. Fire Dept. for theatre operation.
- Adaptable to any type of installation.

PROVEN BY TEST

to be the finest and fastest soda dispenser in the country.

Unit Dimensions:
Height, 34"; width, 32"; depth, 20".

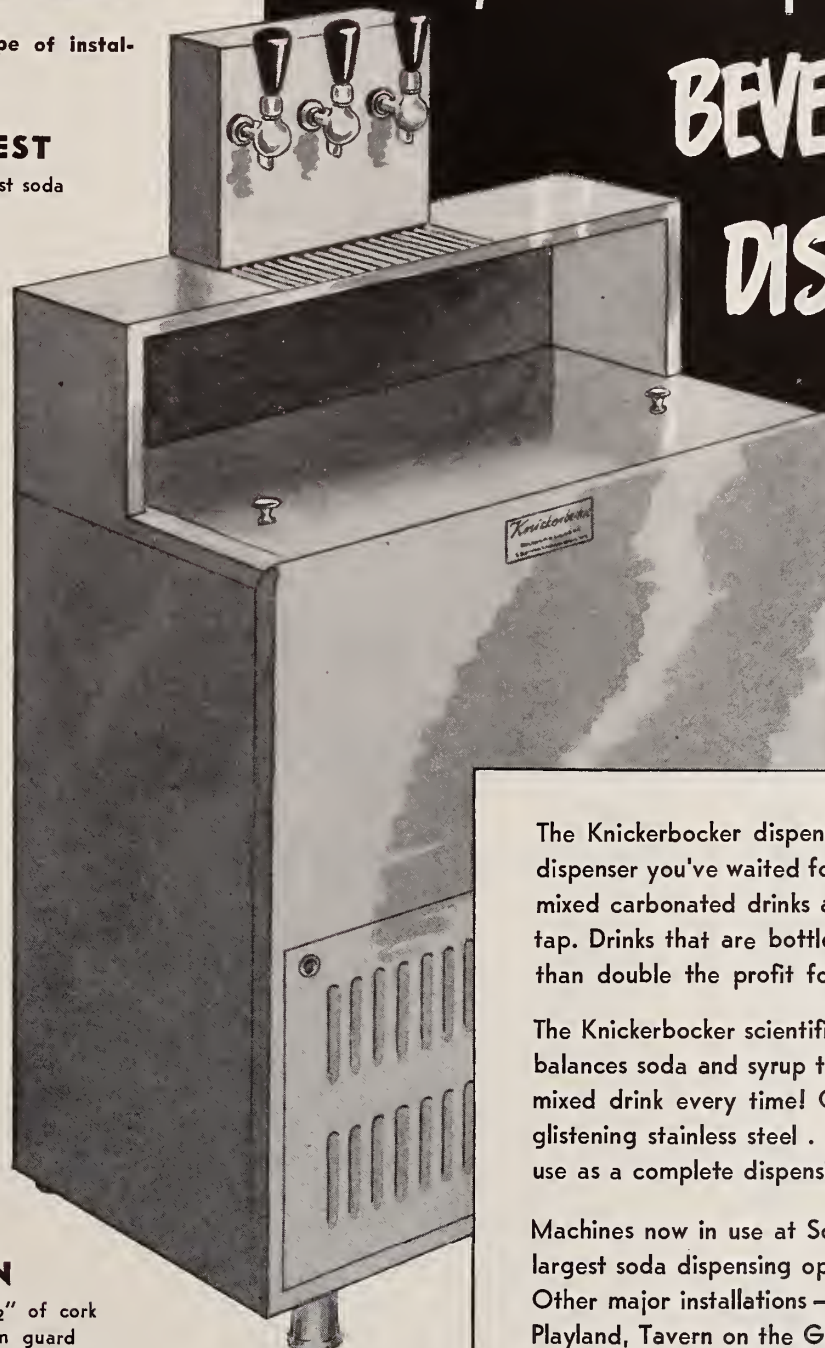
Other Models Available

CONSTRUCTION

Sturdy kiln-dried frame. 1½" of cork insulation. Plus bakelite trim guard against "sweating". Heavy gauge stainless steel top and stainless steel facing. Precision-engineered copper cooling coils. Perfectly simple — nothing to get out of order!

INSTALLATION

Requires no special installation. Simply connect to your water supply, run tubing to your carbonic gas tank and plug in!



Model 32 D

At last!

a perfected profit-making BEVERAGE DISPENSING UNIT

The Knickerbocker dispenser is the post-war dispenser you've waited for. It produces perfectly mixed carbonated drinks at every turn of the tap. Drinks that are bottle-quality . . . at more than double the profit for you!

The Knickerbocker scientifically blends and balances soda and syrup to produce a perfectly mixed drink every time! Compactly beautiful in glistening stainless steel . . . built to last. For use as a complete dispensing unit.

Machines now in use at Soldiers' Field, Chicago — largest soda dispensing operation in the world. Other major installations — Yankee Stadium, Playland, Tavern on the Green, Turf Restaurant, Orchard Beach, N. Y.; Rye Beach, N.Y.; Oakland Beach, N. Y.; Montgomery Ward Baltimore and Chicago, Pittsburgh Zoo, Duquesne Gardens, Penn State Fair, Lane theatre, etc., etc., etc.

Some territories still available for distributors.

Knickerbocker Beverage Dispensers Inc., 453 6th Avenue, New York City

UP UP
go popcorn
sales!

NEW
IMPROVED
Seazo
COCONUT OIL POPCORN
SEASONING

BUTTER-LIKE FLAVOR!
GOLDEN COLOR!

POPPING METHODS
and
POPCORN PROFITS

Recent field studies show that popcorn sales can be increased 15-20% by employing correct popping techniques. If you are not certain that your present popping methods are perfect, write to us for information.

Simonin of Philadelphia

PHILADELPHIA 34, PA.



SEASONING SPECIALISTS TO THE NATION

**Forecast Sharp Reduction
In Prices of Popcorn**

You can look for a sharp reduction next year in the price of popcorn, according to Jim Blevins, Blevins Popcorn Co., Memphis, Tenn. Mr. Blevins points out that this year's popcorn acreage is 50 per cent larger than 1947's. This leads him to believe that popcorn prices should be between 10 and 20 per cent lower next year, since in addition to the larger acreage, there were ideal growing conditions this year.

**Popcorn Clinic
Meeting Feature**

A "Popcorn Clinic," demonstrating improved popping and merchandising methods, will be a feature of the National Association of Popcorn Manufacturers' convention to be held December 13-15 at the Sherman Hotel in Chicago.

J. V. Blevins, chairman of the program committee, has announced that experts in the field will demonstrate to the convention uses of new materials and methods in maintenance of equipment.

The manufacturers also will set up an exhibit of machinery, equipment, processing methods, packaging and materials which will be on display throughout the convention. All available exhibit space was sold out by September 1.

**Sales of Candy
For 7 Months
Over Last Year**

Washington Bureau

The dollar sales of candy manufacturers for the first seven months of 1948 were three per cent greater than during the corresponding period in 1947, according to the reports of 331 manufacturers to the Bureau of the Census. Both package and bar goods sales increased, but bulk goods dropped 35 per cent this year from the 1947 seven-month figure.

Poundage and value for the 1948 period was reported as follows: for package goods, 54,165,000 pounds for \$26,266,000; for bar goods, 447,373,000 pounds for \$188,905,000; for bulk goods, 60,805,000 pounds for \$18,854,000; the general line, 163,949,000 pounds for \$50,411,000; unclassified 34,335,000 pounds for \$8,874,000. That is a total of 765,627,000 pounds of candy with a value of \$293,310,000.

Despite the over-all increase in dollar sales, the 1948 figure shows a summer slump. July sales were six per cent under the dollar sales reported for July, 1947.

In July, 1948, a total of 74,136,000 pounds of candy were sold with a value of \$26,808,000. In July, 1947, a total of 85,291,000 pounds were sold.

**READERS SERVICE
from
THEATRE SALES**

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavor, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about.....

(Name)

(Theatre)

(City)

New Dispenser Is Offered by Knickerbocker

Harry Rosenfeld, president of Knickerbocker Beverage Dispensers, New York, is an old refrigeration man. For years, he pondered the problem of soft drink dispensing in public places. He deplored the breakage of bottles, the wastage of storage space, the necessity for warehousing, handling and recovery.

Machines without bottles were the answer, he decided. Then arose the question: should it be a fully automatic machine, or should it be operated by an attendant. Mr. Rosenfeld studied this for a year. He asked the public. Especially, he asked the owners of large ball and amusement fields, and theatre owners.

Has No Moving Parts

The reply was a manual machine.

So appeared the Knickerbocker Beverage Dispensers manual soft drink dispensers. In one year of production, they have been ordered by Canada Dry, Hires, Coca Cola, and are in such places as Playland Beach, the Yankee Stadium, Soldiers' Field and the Pullman Company's Snack Bars.

"Our machine is not an ordinary manual dispenser," Mr. Rosenfeld said at his New York headquarters last week. "It has no moving parts, when using ice, and very few, when using refrigeration.

As a matter of fact, you can tell the theatre owners who will read this that I say that anyone of them who is financially responsible may borrow a machine from us for 30 days. Then, if he's not satisfied, we'll take it back. There it is, he can make money with it for 30 days. No charge. There are no ifs, ands or buts about this offer."

Possibly the most important feature of the Knickerbocker machine, Mr. Rosenfeld pointed out, is its ability to serve drinks continuously. When a tap on the Knickerbocker machine is on, the mixed drink flows continuously, and will flow at the rate of 52 gallons an hour, far faster than any other manual machine. There is no time lapse for droppage of coin or placement of paper cup. Another advantage is that all drinks are cold.

No Servicing Cost

Profit of course is another factor. The Knickerbocker machine eliminates the need for bottles, for their storage, for worry about their recovery and breakage. It eliminates the cost of servicing. And, as for personnel to operate its valves, the theatre personnel is already at the candy stand, Mr. Rosenfeld pointed out.

"And it will certainly handle a crowd," Mr. Rosenfeld added. "We can put 18 taps on our machines, which means service as fast as a cup can be put under a tap."



by The Herald

THE PRODUCT and its maker: Harry Rosenfeld, president of Knickerbocker Beverage Dispensers, poses in his New York headquarters, with two soft drink models. The one at the left illustrates a typical "head" put on by soft drink manufacturers; in this instance, Hires Root Beer. The machine next to Mr. Rosenfeld has a capacity of up to 18 taps.

Mills Industries Adds Automatic Coin Cooler

A popular priced Automatic Coin Cooler has been added to its cooler line by Mills Industries, Inc., Chicago. This cooler vends 65 bottles of soft drinks and contains a storage space which pre-cools 17 additional bottles, thus avoiding the vending of warm bottles to the first customers after refilling. The cooler is only 21 $\frac{3}{8}$ inches wide by 21 inches deep. This "65" is equipped with a Mills automatic coin changer which allows the use of nickels, dimes or quarters.

"Family Day" Opens New Plant of Dixie Cup

The Dixie Cup Co., manufacturers of Dixie Cups, held a "Family Day" celebration October 5 to open their new plant at Fort Smith, Ark. Guests made a tour of inspection of the recently completed plant and were served refreshments. Cecil F. Dawson, president of the company, spoke to the guests over a loud speaker system installed throughout the plant. The Dixie Cup plant is of structural steel and brick construction.

GET YOUR POPCORN READY POPPED!

Now you can get Famous 'Pop' Corn Sez popcorn—ready-popped, ready to use anytime, any place. It's always uniformly perfect . . . seasoned just right with the finest of ingredients. Here's popcorn at its best . . . scientifically cured, packaged and sealed . . . pure, crisp, tender, and tasty. Order your supply today.

- ★ Uniformly perfect popcorn — Scientifically popped from the finest quality hybrid corn.
- ★ Perfectly seasoned with pure coconut oil and special salt.
- ★ Sealed in special stay-fresh, glassine lined airtight containers — shipped any place. Stays fresh for months.
- ★ "Cured" for maximum flavor — produced under hospital clean conditions by one of the country's largest popping plants.

Write, Wire or Phone . . .

'POP' CORN SEZ, Inc. of Pennsylvania

DELAWARE AND MONTROSE AVENUE — UPPER DARBY, PENNSYLVANIA Phone: Allegheny 4-1019—Sunset 9177

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, rebuilt like new, \$279.50; DeVry XD projectors, rebuilt, pair, \$745; RCA rotary stabilizer soundheads, rebuilt, pair, \$395; 2 unit ticket machine \$69.50; Century mechanisms, like new, \$750 pair; Powers mechanisms, rebuilt, \$114.50; complete booth equipment with Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in excellent condition, a steal at only \$975. What do you need? We'll save you money. **STAR CINEMA SUPPLY**, 459 W. 46th St., New York 19.

FOR SALE—40B VICTOR 12" SPEAKER; 6 X 8 Radiant crystal beaded screen; pair Neumade rewinders and splicer; spare bulb and reels; phono-player. Used, but good. Make offer. **JACOB ROSENFELD**, Woodbine, N. J.

TAKE A TRIP TO SOS—SAVE YOUR EXPENSES and see New York—Dual Simplex Acme arc sound Projector outfit, complete, \$1495; two unit Gold Seal ticket machines, rebuilt, \$139.50; Simplex Rear Shutter Mechanisms, excellent, \$195; other Simplexes from \$69.50; Dual DeVry ESF 2000' with amplifier, speaker \$595; Holmes \$667.50; DeVry theatre Projection outfits with low-intensity lamps, \$1995; with 1KW arcs \$2495; arcclamps, rectifiers and generators at a sacrifice. Tell us what you want. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

FOR SALE—TWO RCA PROJECTORS, COM- plete. **H. J. GALLUP**, Speculator, N. Y.

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5 \$245; 71K, 2" F2.8 \$295; 71Q, 3 lenses, 2 magazines, \$725; 2—35mm Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." World-wide export service. **CAMERA MART INC.**, 70 W. 45th St., N. Y.

OUR FEATURE PRODUCTIONS THIS MONTH— 1/12HP 110V Synchronous Motors, new, \$57.50; Neumade automatic Film Renovators, 35mm, \$159.50; combination 16/35mm. \$194.50; 2000W Fresnel Spotlights with yoke, \$57.50; new cine special Blimps, \$295; B. Maurer variable density Recording Outfit, \$2275; used Auricon Record Outfit, \$495; Neumade 35mm. Film-racks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, \$3750; Western Electric Preview Magazines, \$395; Bodde Process Screens, \$240 sq. ft.; 35mm. three-way Sound Moviola, rebuilt, \$895. Send for latest catalog. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. **THEATRE MANAGERS INSTITUTE**, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now, Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. **NATIONAL THEATRE INSTITUTE**, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

NEW EQUIPMENT

THE GREAT OUTDOORS MEANS GREAT profits—Complete Sound Projection outfits, \$1,995 up; new 500 watt Western Electric Booster Amplifiers, \$650; new dual In-Car Speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7/8c ft.; special 4 conductor neoprene Cable, 6c ft.; Super Snaplite, fl. 9 lenses increase light 25%, from \$150; 40" weatherproof reflex Horns complete, \$39.75. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

REGISTER YOUR NAME FOR NEWEST SOS catalog, ready soon—Box Office Bowl Heaters, \$2.95; voltage step-up Transformers, \$69.50; misprint Tickets, dozen rolls, \$2.28; RCA 868 replacement Photocells, \$1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements; \$61.20; Splicers \$4.25; Pump Extinguishers, \$6.95; Carbon Savers, 77c; Jensen 12" PM Speakers, \$18.95; 1000W T-20 Mogpref. C-13D lamps, \$3.95; 1500W \$5.95; Film Cabinets, \$3.95 section; Sound-film amplifiers including record player \$124.75. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

15-AMPERE RECTIFIER BULBS \$5.55; RCA photo-cells, \$3.25; reel end alarms, \$4.45; 30-ampere rectifiers, \$120 pair; exciter lamps, 39c; beaded sound-screens, 49c; Superlite, 44c. Write us and save. **STAR CINEMA SUPPLY**, 459 W. 46th St., New York 19.

SEATING

THEATRE CHAIRS: AT PREWAR PRICES. large stock with metal bottoms and metal backs; write for photos, **BODELSON & CO.**, 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to **MANKO FABRICS CO. INC.**, 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. **JESSE COLE**, 2565 McClellan Avenue, Detroit, Michigan.

VOTED VERY FINEST CHAIRS FOR THE price—here's quality too—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—Get Chair Bulletin 15. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORI- gin of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. **QUIGLEY BOOKSHOP**, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMAN- ac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

POSITIONS WANTED

FREDERICK J. STUDD, A BRITISH MANAGER with lifetime experience in cinemas, will arrive New York October 16 and would like to contact members of the trade with view to progressive engagement in USA. Hard worker. Smart exploiter. Excellent references. Write care **ROUND TABLE, MOTION PICTURE HERALD**.

WELL KNOWN MANAGER AND PUBLICITY man presently employed seeks a change. 25 years' experience all phases of theatre operation. Interested primarily in permanence and security. Will go anywhere. **BOX 2278, MOTION PICTURE HERALD**.

PROJECTIONIST—NEW YORK CITY LICENSE. New York City or Long Island. State salary. **BOX 2280, MOTION PICTURE HERALD**.

COLORLED ORGANIST DESIRES POSITION IN theatre. A-1 references. **REGINALD SMITH**, 105-14 32nd Ave., Corona (Queens), N. Y. Tel. Illinois 7-3218.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. **THEATRE EXCHANGE**, Fine Arts Bldg., Portland, Ore.

DRIVE-IN THEATRE FOR SALE. LOCATED IN popular summer resort area in Central California. Seasonally operated. 325 car capacity. Refreshment room grosses 35% of box office net after taxes. Sale price includes clear title to 6½ acres of land also franchise under Hollingshead patent. Exceptionally good net return on investment. For particulars and photographs write **BOX 2283, MOTION PICTURE HERALD**.

THEATRE WANTED NEW YORK CITY OR Nassau County. Send full particulars. **HERBERT ESSWEIN**, 3806 Avenue H, Brooklyn 10, N. Y.

DRIVE-IN SITE FOR SALE: 30 GENTLY ROLL- ing acres, 2 miles from Broadway. Excellent geographical location, subsoil tested and found to be ideally suitable. Hence can be inexpensively paved. **GEORGE PARES**, Windsor Highway, Newburgh, N. Y.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. \$30 per thousand (all 10c values). **UNIVERSAL TOY CO.**, 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. **COMICS PREMIUM CO.**, 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. **PREMIUM PRODUCTS**, 354 W. 44th St., New York 18, N. Y.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address **NATIONAL THEATRE INSTITUTE**, P. O. Box 5769, Dallas, Tex.

AVAILABLE: POSITION AS AN ASSISTANT Manager and Relief Projectionist for one interested in theatre work. Ideal working conditions; good salary; permanent position. Please state all qualifications, background and references in application. **BOX 2286, MOTION PICTURE HERALD**.

PRODUCT DIGEST

**SHOWMEN'S REVIEWS
REISSUE REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
THE RELEASE CHART**

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Unfaithfully Yours

20th Century-Fox—Musical Madness

A fine bunch of comics, having been provided with a broadly daft script by Preston Sturges, provide a rollicking riot in "Unfaithfully Yours," a satirical study of an eminent symphony conductor who thinks his wife has done him wrong.

You might not believe it on paper, but Rex Harrison, as the symphony conductor, and Linda Darnell, as the wife, are a beautiful pair of slap-happy artists—at least the way Mr. Sturges has directed them. And for background material, but by no means as filler, you've got Barbara Lawrence, Rudy Vallee, Lionel Stander and Edgar Kennedy.

The plot goes something like this: Harrison has been wrongly convinced that Miss Darnell is unfaithful to him. He broods too much over that matter, with the result that in the midst of conducting a symphony he's apt to find himself day dreaming about what to do about his wife. In one fantasy, Harrison sees himself murdering his wife and blaming the crime on her lover; in another sequence, he gives her up in a holier-than-thou gesture, and, finally, he pictures himself in an abandoned moment, graciously putting a gun to his temple.

It's all very droll, refreshing and adult.

Interspersed among the comedy inventions are some classical selections from Rossini, Wagner and Tchaikovsky.

Mr. Sturges did the producing, as well as the writing and directing.

Seen at the home office. Reviewer's Rating: Very Good.—M. H. L.

Release date, December, 1948. Running time, 105 minutes. PCA No. 12960. General audience classification.

Sir Alfred de Carter	Rex Harrison
Daphne de Carter	Linda Darnell
Barbara	Barbara Lawrence
August Henschler	Rudy Vallee
Kurt Kreuger, Lionel Stander, Edgar Kennedy, Alan Bridge, Julius Tannen, Torben Meyer	

Hills of Home

M-G-M—Lassie's Wet Feet

All but 15 minutes of this feature is a beautifully produced chapter in the life of Lassie that adds up to excellent family entertainment. It is the story of a testy, but lovable Scotch doctor, Edmund Gwenn, and his love and care for the people of his glen and for his dog. This dog, a working dog, has a strange aversion to water, refusing to get his feet wet and, as a consequence manipulating the plot in a humorous manner. All this is excellent for the family trade.

The last 15 minutes, however, are used to minutely and almost morbidly examine the processes and ceremonies of death: the prayers,

the last flicker of life in the outstretched hand, the closeups of the spades tamping down the grave, the pall bearers, the tombstone, etc. All of this is enough to send children—and others—screaming from the theatre.

Beautifully filmed in Technicolor, with some breathtaking scenic effects, "Hills of Home" backs Mr. Gwenn with Donald Crisp, Tom Drake, the beautiful and new Janet Leigh, Rhys Williams and Reginald Owen, all of whom do excellently.

There is no neatly wrapped up plot to this picture—which is all to the good. Rather, the film concentrates on the doctor's life: his hope that Drake will succeed him as the glen's doctor, his experiments with chloroform on Lassie, his attempts to teach Lassie not to be afraid of water, and, finally, his death.

The original screenplay by William Ludwig was directed by Fred M. Wilcox and produced by Robert Sisk.

Seen at the home office. Reviewer's Rating: Good, with the exception noted.—RAY LANNING.

Release date, December, 1948. Running time, 97 minutes. PCA No. 12935. General audience classification.

Dr. William MacLure	Edmund Gwenn
Drumsheugh	Donald Crisp
Tammis Milton	Tom Drake
Margit Mitchell	Janet Leigh
Rhys Williams, Reginald Owen, Edmond Breon, Alan Napier, Hugh Green	

Jungle Patrol

20th Century - Fox — War Story?

After the credits fade from the screen, a voice is heard: "This is not a war story." And despite the fact that this story is about eight guys and a gal defending an air strip on New Guinea against the Japanese, the narrator's right. He's right because every bit of action against the enemy—four Americans shot down and numerous enemy planes riddled—takes place off the screen. You hear all the pilot's tense, terse remarks broadcast over an intercom—you see the grounded pilots listening to the broadcasts tighten their fists in anger and anxiety, and when the off-screen action reaches a fevered pitch you get a big closeup of the radio's loudspeaker—and that's the war story.

"Jungle Patrol," a product of Frank Seltzer Productions, Inc., tells a plotless story of a USO girl, an entertainer, and of her two-day visit with a group of fliers. During the first day of her visit the pilots uneasily discuss why they have all miraculously escaped injury; discuss the possibility of death having taken a holiday. During the second day, all but one of her flyer-friends are killed by Japs—off the screen, of course. The guy who gets back on the ground safe is the guy the girl's fallen in love with.

Mr. Seltzer did the producing, Joe Newman

the directing. Francis Swann wrote the screenplay.

All of the members of the cast are relative unknowns, but give adequate performances; Kristine Miller doing the best job of the lot, being permitted to sing a tune and dance a couple of numbers.

Seen at the home office. Reviewer's Rating: Fair.—R. L.

Release date, November, 1948. Running time, 70 minutes. PCA No. 13272. General audience classification.

Jean	Kristine Miller
Mace	Arthur Franz
Skipper	Ross Ford
Ham	Tom Noonan
Gene Reynolds, Richard Jaeckel, Mickey Knox, Harry Lauter, Bill Murphy, O. Pat Collins	

Best Man Wins

Columbia—The Curse of Gambling

Based on the Mark Twain story, "The Celebrated Jumping Frog of Calaveras County," Columbia's presentation of "Best Man Wins" is a light and amusing story which should please most audiences. Since it is a story of Missouri in the 1850's, a story of a disrupted family life and the eventual reconciliation, and a picture of racing dogs, jumping frogs and a young boy, it is designed for all members of the family.

Produced by Ted Richmond and directed by John Sturges, the picture opens with Edgar Buchanan returning to his home town, broke from years of gambling, to find his wife about to divorce him. From there it is concerned with his attempts to raise money (by gambling) and the clever, if unethical, systems he uses. Finally, he forsakes his gambling vice and as the story comes to an end is about to be reunited with his family.

Supporting Buchanan are Anna Lee, as his wife; Robert Shayne, the local judge seeking her hand, and Gary Gray, the young son. Edward Huebsch wrote the screenplay.

Reviewed at Loew's Metropolitan theatre in Brooklyn. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, May 6, 1948. Running time, 75 minutes. PCA No. 12922. General audience classification.

Jim Smiley	Edgar Buchanan
Nancy Smiley	Anna Lee
Judge Carter	Robert Shayne
Bob Smiley	Gary Gray
Hobart Cavanaugh, Stanley Andrews, George Lynn, Bill Sheffield, Marietta Canty, Paul E. Burns	

Leather Gloves

Columbia—Romance and Fights

Despite its title, which suggests a story of the prize ring, this Richard English story, originally written for the pages of the *Saturday Evening Post*, is primarily concerned with a man's

(Continued on following page)

social and ethical regeneration after his downfall from a successful boxing career.

Heading the cast is Cameron Mitchell, a former big-time fighter, now performing for coffee money. In a small town he meets Jane Nigh, an innocent young thing engaged to the local boxing champion, and later Virginia Grey, a wealthy widow. His romantic interest, which is divided between the two girls, and the coming local championship fight, for which he has been paid to lose, provide the crux of the story. At the last moment he defeats his opponent.

Except for the final scenes, which Henry Freulich has expertly photographed, there is little boxing in the picture. Supporting players, who include Sam Levine as the fight promoter, Henry O'Neill, the fighter's manager, and Blake Edwards, as the home town ring champion, perform adequately. Brown Holmes' screenplay keeps the story moving smoothly if not swiftly. It was produced and directed by Richard Quine and William Asher.

Reviewed at the Fabian Fox theatre in Brooklyn. Reviewer's Rating: Fair.—G.H.S.

Release date, not set. Running time, 75 minutes. PCA No. 13081. General audience classification. Dave CollinsCameron Mitchell
Janet GilbertVirginia Grey
CathyJane Nigh
Sam Levine, Henry O'Neill, Blake Edwards, Bob Castro, Sally Corner, Stanley Andrews, Eddie Acuff, Ralph Volkie, Walter Soderling

REISSUE REVIEWS

THEY DRIVE BY NIGHT

(Warner Brothers)

Starring George Raft, Ann Sheridan, Ida Lupino and Humphrey Bogart, "They Drive by Night" is a story of the trucking industry and the lives of the people affected by it. It is also a story of two brothers' fight for existence, of the desires of one man's wife for another woman's sweetheart. When it was reviewed in the July 13, 1940 issue of MOTION PICTURE HERALD, the reviewer said: "'They Drive by Night' is a fascinatingly wrought piece of cinema merchandise which combines rough and ready action with a refined adventure into insanity." Raoul Walsh directed and the late Mark Hellinger was associate producer. It will be reissued December 11, 1948.

ANGELS WITH DIRTY FACES

(Warner Brothers)

A study in criminology, "Angels With Dirty Faces" boasts a cast which includes James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan and the original "Dead End" kids. Cagney is the juvenile delinquent grown up to gangsterism; O'Brien is the local priest attempting to keep the younger generation straight despite the influence of Cagney, and Bogart is the night club owner and racketeer. When it was reviewed in the October 29, 1938 issue of the HERALD, William R. Weaver said: "The picture, regardless of interpretation, is strong, swift pungent melodrama. It is crammed with excellent performances. It is a fine production job." Michael Curtiz directed. Sam Bischoff was associate producer. It will be reissued December 11, 1948.

SHORT SUBJECTS

THRILLS OF MUSIC (Columbia)

Series 2 (9958)

Tony Pastor and his orchestra are the featured musicians on this short and they are introduced by disc jockey Fred Robbins. There's rhythm a-plenty in this subject which ought to appeal especially to the younger, jive-loving crowd. Among the hits played by Pastor are "The Maharajah of Magador," "The Secretary Song" and "Man at the Door." The beautiful Clooney sisters add a new touch to the shorts. Release date, July 22, 1948 10 minutes

CAPE BRETON ISLAND (MGM)

Fitzpatrick Traveltalk (T-913)

In this Traveltalk the cameras go up along the coast of Nova Scotia to visit some picturesque Canadian fishing towns and capture some of its rugged scenic grandeur.

Release date, May 8, 1948

9 minutes

HOUNDING THE HARES (20th Cent.-Fox)

Terrytoons (8516)

A tale of a hunter and his dog in pursuit of some bold, clever rabbits is unfolded. The picture begins with the opening of the hunting season and then come the preliminary skirmishes between hunter, dog and rabbits. The huntsman and his faithful but not overbright dog are confused by the clever rabbits most of the time. And they learn that, "He who hunts and runs away may live to hunt another day."

Release date, April, 1948

7 minutes

DYING TO LIVE (20th Cent.-Fox)

Dribble Puss Parade (8902)

This deals with daredevil tricks in various forms, including horseback riding, bicycling and such hair-raising stunts as performed by professional bridge leapers. Lew Lehr does the commentary in his usual humorous style.

Release date, May, 1948

9 minutes

MYSTERY IN THE MOONLIGHT

(20th Cent.-Fox)

Terrytoons (8518)

In keeping with the trend to suspenseful spooky dramas this is a mirth-quake of eerie hilarity involving a cat, a mouse and a dog. A sinister character, a cat, proves to be more than a handful to the mouse and the dog. The dog and the mouse are more of a hindrance to each other than a help and things consequently go from bad to worse as the chase hits its stride.

Release date, May, 1948

7 minutes

BUTCHER OF SEVILLE (20th Cent.-Fox)

Terrytoons (8531)

In this reissue cartoon, the hero has a hard life. In spite of the shortages and ration points, he manages, however, to thwart the villain and insure the happiness of the milkmaid, all with the aid of a meaty cow.

Release date, May, 1948

7 minutes

MIGHTY MOUSE IN THE GREEN LINE

(20th Cent.-Fox)

Terrytoons (8532)

An ideal situation prevails in the village of Nowhere, which has a main street with a broad green line running down its center. One side of the line live the mice and on the other side, the cats. Peace is preserved until one of the cats crosses the line. There ensues a vigorous fight and the mice are soon seen to be losing the battle. Then Mighty Mouse makes a dramatic entrance and soon overwhelms the cats.

Release date, May, 1948

7 minutes

BATTLE FOR GREECE (20th Cent.-Fox)

March of Time (V14-10)

This reveals how deeply the U. S. and Britain are involved in the present day situation in Greece. The work of the American Mission for Aid to Greece, which is supervising the expenditure of the money and equipment voted to Greece by the U. S. Congress is shown. The U. S. and Britain are backing the government and Russia's sympathy is with the insurgent forces. The film shows rebel forces taking refuge in neighboring satellite states friendly to Moscow, and darting about Greece to attack and plunder towns. Other scene show U. S. rehabilitation efforts in reestablishing agriculture, foreign trade and home industries.

Release date, May 16, 1948

18 minutes

ADVANCE SYNOPSES

KISS THE BLOOD OFF MY HANDS

(Universal-International)

PRODUCER: Richard Vernon. DIRECTOR: Norman Foster. PLAYERS: Joan Fontaine, Burt Lancaster, Robert Newton.

DRAMA. Bill (Burt Lancaster) meets Jane (Joan Fontaine) while he is trying to escape from the police after killing a man in a bar. She gets him a job in the hospital where she is a nurse but he and a pal decide to steal a valuable supply of drugs. When Jane is assigned to the truck from which the theft was to take place, Bill backs out. The next evening, Bill's pal visits Jane's flat and when he seizes her menacingly, Jane stabs him with a scissors. They attempt to escape, but decide that if they are ever to have any happiness together, they must go back and face the music.

3 GODFATHERS

(Metro-Goldwyn-Mayer-Argosy)

PRODUCER: Merian C. Cooper. DIRECTOR: John Ford. PLAYERS: John Wayne, Pedro Armendariz, Harry Carey, Jr., Ward Bond, Ben Johnson, Mae Marsh, Jane Darwell.

WESTERN. Three badmen gun-driven from Welcome, Arizona, suffer desert hardships as their water supply runs low. One, wounded, dies as the three come upon an abandoned covered wagon where a dying mother gives them her baby to care for. Another breaks his leg and insists the survivor struggle on to New Jerusalem, Arizona, with the baby, where he arrives on Christmas Eve and is let off with a light sentence.

BELLE STARR'S DAUGHTER

(20th Century-Fox - Alson)

PRODUCER: Edward L. Alperson. ASSOC. PRODUCER: Jack Jungmeyer. DIRECTOR: Lesley Selander. PLAYERS: George Montgomery, Rod Cameron, Ruth Roman, Wallace Ford, Isabel Jewell, Kenneth MacDonald, William Phipps, Charles Kemper.

HISTORICAL WESTERN. The notorious Belle Starr of the Old West is slain by one of her bandits, Rod Cameron, under circumstances which lead her daughter, Miss Roman, to believe her mother was killed by the sheriff, George Montgomery. Miss Roman, assuming another name, goes to work as a waitress in town and is wooed by Montgomery, who meanwhile has learned her identity, but she still believes Cameron is the man of her heart. A long series of melodramatic complications terminate in a death battle between Montgomery and Cameron, ending in the death of the latter, after which Montgomery turns Miss Roman, who has sided with the bandits up to now, over to the law, but with the understanding that they will be wed when she has served her sentence.

YELLOW SKY

(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: William A. Wellman. PLAYERS: Gregory Peck, Ann Baxter, Richard Widmark, John Russell, James Barton, Robert Arthur.

MELODRAMA. It's 1867 when Civil War veteran Peck and six pals rob a bank and are chased by a posse into the Arizona badlands where, perishing of thirst, they find a ghost town inhabited solely by a beautiful girl and her grandfather, who give them food and drink in return for a promise that they will move on. But the men find out the two are operating a gold mine which has yielded \$50,000 and determine to take both the gold and whatever amorous advantage of the girl they can. Clashing in greed and lust, the seven are reduced by gunfire to three before a split of the gold is engineered and agreement reached that the girl is for Peck, after which the robbers ride back to the bank, return the money they stole, and set off for elsewhere.

SERVICE DATA

on features

Service Data appearing in this issue of *Product Digest* include the over-all performance percentage figures from final reports previously published in *PICTURE GROSSES*. Reference to *Round Table Exploitation* and *Legion of Decency* ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4344.

Abbott and Costello Meet Frankenstein (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.3%
Round Table Exploitation—Aug. 28, p. 42; Sept. 11, p. 38; Oct. 2, p. 57.

Albuquerque (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 13, p. 52; July 24, p. 44; Aug. 28, p. 45.

The Babe Ruth Story (Mono. AA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 4, p. 39.

The Big Clock (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.5%
Round Table Exploitation—May 8, p. 59; Sept. 4, p. 40.

Canon City (EL)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 7, p. 45; Aug. 14, pp. 40, 42; Sept. 4, p. 41; Sept. 18, p. 42.

A Date With Judy (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 7, p. 44; Aug. 14, p. 43; Sept. 25, p. 148.

Easter Parade (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.9%
Round Table Exploitation—June 19, p. 41; July 10, p. 44; July 24, p. 44; Aug. 7, pp. 44, 45; Aug. 14, p. 42; Aug. 21, p. 44; Aug. 28, p. 44; Sept. 4, p. 38; Oct. 2, p. 56.

A Foreign Affair (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 11, p. 41.

Fort Apache (RKO)

Audience Classification—General
Legion of Decency—Class A-1
Picture Gross, Over-all Performance—102.4%
Round Table Exploitation—April 17, p. 48; May 15, p. 51; June 5, p. 48; July 24, p. 44; Aug. 14, p. 40; Sept. 4, pp. 39, 41.

Good Sam (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, p. 153; Oct. 2, pp. 54, 55.

Hollow Triumph (EL)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 4, p. 38.

Key Largo (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.6%
Round Table Exploitation—Aug. 28, p. 45; Sept. 18, p. 43.

The Loves of Carmen (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, p. 143.

Mine Own Executioner (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 28, p. 45.

Mr. Blandings Builds His Dream House (SRO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 3, p. 39; May 15, p. 49; June 19, p. 43; July 3, p. 54; Aug. 7, pp. 43, 45; Sept. 4, pp. 39, 40; Sept. 11, pp. 40, 41; Sept. 18, pp. 41, 42, 43; Oct. 2, p. 54.

Mr. Peabody and the Mermaid (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, p. 42; Sept. 11, pp. 38, 41.

The Noose Hangs High (EL)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—92.1%
Round Table Exploitation—May 22, p. 52; June 19, p. 41; Aug. 28, p. 45.

On An Island With You (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.5%
Round Table Exploitation—July 10, p. 48; July 24, p. 44; Sept. 4, p. 38.

The Paradine Case (SRO)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.8%
Round Table Exploitation—Jan. 17, p. 46.

The Pirate (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.2%
Round Table Exploitation—June 12, p. 52; June 19, p. 41; July 31, p. 42.

Race Street (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 4, p. 38.

Red River (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 18, pp. 40, 41, 44; Oct. 2, p. 55.

Return of the Bad Men (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 14, p. 43; Aug. 28, p. 45.

Romance on the High Seas (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, p. 42; Sept. 4, p. 41.

Sitting Pretty (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 17, p. 50; May 8, p. 59; May 15, pp. 48, 51; June 12, p. 51; June 26, pp. 56, 57; July 10, p. 44; Sept. 4, p. 39; Sept. 25, p. 142.

The Spiritualist (EL)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 28, p. 42.

The Street With No Name (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.0%
Round Table Exploitation—Sept. 18, p. 44.

Tap Roots (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 18, p. 44; Sept. 25, p. 153; Oct. 2, pp. 54, 57.

The Time of Your Life (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 18, p. 43.

Urubu (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, p. 42.

The Velvet Touch (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, p. 142; Oct. 2, p. 57.

Walls of Jericho (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 4, p. 41; Oct. 2, p. 54.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4327, issue of September 25, 1948.

Feature product listed by Company on page 4326, issue of September 25, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct., '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	90m	.....	.....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11, '48	97m	Oct. 9, '48	4342	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 25, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)			John Calvert-Catherine Craig	Oct., '48	....	.....	.....	4318	....
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	63m	.....	.....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	54m	.....	.....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct., '48	62m	Sept. 11, '48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov., '48	....	.....	.....	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	Oct. 9, '48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Durysa	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	.....	.....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1, '48	55m	.....	.....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	67m	.....	.....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	65m	.....	.....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28,'48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14,'48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creepers, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18,'48	4317	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4291
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	....	Lash LaRue-Fuzzy St. John	Sept. 10,'48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	....	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Mar., '48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17,'48	4242	....	....
Drums Along the Amazon	Rep.	....	George Brent-Vera Ralston	Nov. 1,'48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4291
El Dorado Pass	Col.	....	Charles Starrett-Smilely Burnette	Oct. 14,'48	....	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12,'48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13,'48	4094	....	4291
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The									
Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broad-way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29,'48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa-Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Naï Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4,'48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

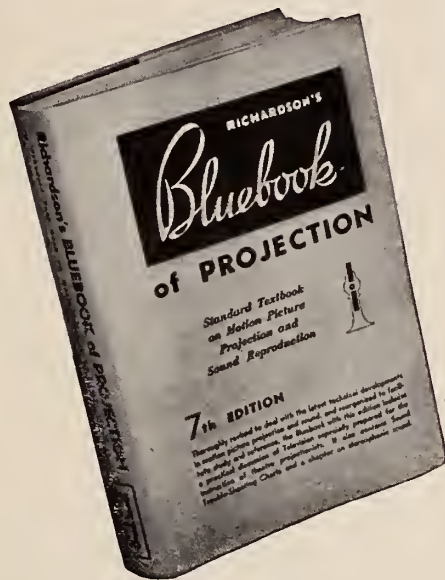
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec., '48	97m	Oct. 9, '48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct., '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Oct. 31, '48	....	....	....	4335	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	....	....	....	4335	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	....	....	3865	....
(formerly Indian Summer)									
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13, '48	97m	....	....	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov., '48	70m	Oct. 9, '48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
Kiss the Blood Off My Hands	Univ.	....	Joan Fontaine-Burt Lancaster	Nov., '48	....	....	....	4342	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15, '48	74m	....	....	4335	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9, '48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3, '48	98m	Aug. 21, '48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct., '48	....	....	....	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July, '48	83m	July 17, '48	4242	....	....
Mark of the Lash	SG	....	Lash LaRue-Fuzzy St. John	Oct. 29, '48	....	....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	60m	....	....	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
† Melody Time (color)	RKO	893	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 15, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	67m	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	....	Dana Andrews-Lilli Palmer	Nov., '48	....	....	....	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept., '48	79m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Aug. 27, '48	56m	Sept. 4, '48	4301	....	....
Olympic Games of 1948 (color)	EL	....	Documentary	Sept., '48	136m	Sept. 25, '48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24, '48	57m	....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
† Paradise Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10, '48	77m	Feb. 14, '48	4057	....	4131
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizabath Scott	Aug. 19, '48	86m	Aug. 7, '48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22, '48	....	....	....	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	....	....	4183	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22, '48	79m	June 26, '48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26, '48	....	....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27, '48	125m	July 17, '48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	Oct. 2, '48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	95m	Oct. 2, '48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
Rogues' Regiment	Univ.	....	Dick Powell-Marta Toren	Nov., '48	86m	Oct. 2, '48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21, '48	59m	....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	....	R. Montgomery-R. Taylor-V. Heflin	Oct., '48	71m	Aug. 28, '48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	65m	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Sept. 19, '48	55m	....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	62m	....	....	4283	....
Sinister Journey	UA	....	William Boyd-Andy Clyde	Not Set	54m	Sept. 25, '48	4325	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	....	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3, '48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10, '48	66m	....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	....	Monte Hale-Pamela Blake	Sept. 15, '48	60m	....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	60m	....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17, '48	69m	.....	.....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4, '48	90m	Aug. 7, '48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8, '48	63m	Sept. 11, '48	4310	.....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	.....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrd Gurie	June 2, '48	76m	May 15, '48	4163	.....	....
Swordsmen, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	.....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	.....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16, '48	89m	July 17, '48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	....
They Drive by Night (R.)	WB	....	George Raft-Ann Sheridan	Dec. 11, '48	95m	Oct. 9, '48	4342	.....	....
They Live by Night	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	.....	....
(formerly The Twisted Road)									
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131
3 Godfathers	MGM	....	John Wayne-Pedro Armendariz	Jan., '49	....	.....	.....	4342	....
Three Musketeers, The (color)	MGM	....	Lana Turner-Gene Kelly	Nov., '48	....	.....	.....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109½m	May 29, '48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	.....	....
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July, '48	92m	July 17, '48	4242	.....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	.....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	.....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	70m	Oct. 2, '48	4333	4283	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec., '48	105m	Oct. 9, '48	4341	.....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	.....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	.....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291
Urubu	UA	....	Native cast	Aug. 13, '48	65m	Aug. 21, '48	4282	.....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2, '48	59m	Aug. 14, '48	4273	.....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189	.....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	.....	4069	....
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	.....	....
When My Baby Smiles at Me	20th-Fox	845	Betty Grable-Dan Dailey	Nov., '48	....	.....	.....	4303	....
(color)									
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	.....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	.....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	.....	4226	....
Winner Take All	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290	4174	....
(formerly A Joe Named Palooka)									
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	70m	.....	.....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	.....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27, '47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Jan., '49	....	.....	.....	4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	.....	4342	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	.....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4326

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION



● You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

F. H. Richardson's **BLUEBOOK of PROJECTION**

SEVENTH EDITION — SUPPLEMENTED WITH

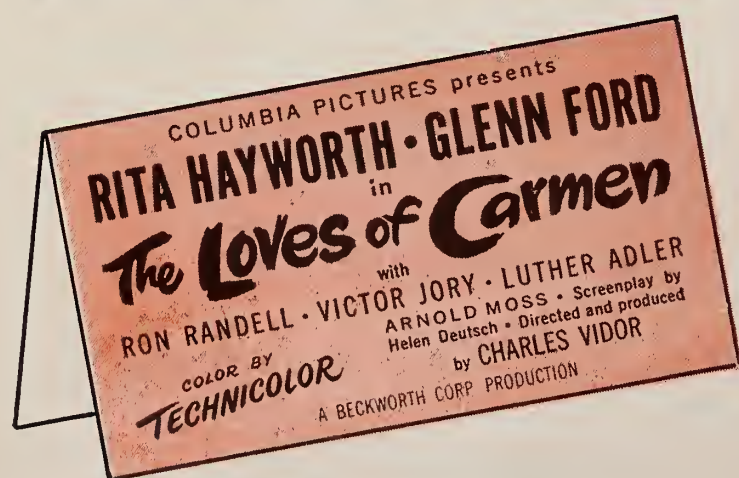
**SOUND TROUBLE CHARTS
and ALPHABETICAL INDEX**

Over 700 pages. The only practical guide to good projection and quick trouble-shooting.

ORDER TODAY • \$7.25 POSTPAID

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER (20) • NEW YORK CITY

**TEST ENGAGEMENTS
PROVE "THE LOVES
OF CARMEN" RANKS
WITH THE BIGGEST
PICTURES COLUMBIA
HAS EVER RELEASED!**



• *Now in its
6th week on Broadway*

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Three Musketeers

No Minor Vices

Kiss the Blood Off My Hands

Million Dollar Weekend

Appointment with Murder

HOW'S BUSINESS?

— WITH GRAPHS

**CHICAGO'S JUDGE IGOE SEES
"MONOPOLY EVIL DESTROYED"**

**NEW YORK DECREE WOULD END
ALL ASCAP FEES, LAWYERS SAY**

**NEWSREELS IN CAMPAIGN WITH
"CANNED" POLITICAL FOOTAGE**

**KANSAS CITY INDUSTRY HONORS
HOME TOWN BOY, G. S. EYSSELL**



VOL. 173, NO. 3; OCTOBER 16, 1948

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quipley Publishing Co., Inc. at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1948 by Quipley Publishing Company.

GREER GARSON • WALTER PIDGEON
in "JULIA MISBEHAVES" • PETER
LAWFORD • ELIZABETH TAYLOR
CESAR ROMERO • Lucile Watson • Nigel
Bruce • Mary Boland • Reginald Owen
Screen Play by William Ludwig, Harry
Ruskin and Arthur Wimperis • Adaptation
by Gina Kaus and Monckton Hoffe • Based
Upon the Novel "The Nutmeg Tree" by
Margery Sharp • Directed by JACK
CONWAY • Produced by EVERETT
RISKIN • An M-G-M Picture.



JULIA
MISBEHAVES
AT RADIO CITY
MUSIC HALL
(Now misbehaving)

TWO BIG



M-G-M presents Alexandre Dumas' "THE THREE MUSKETEERS" starring LANA TURNER • GENE KELLY JUNE ALLYSON • VAN HEFLIN ANGELA LANSBURY • FRANK MORGAN • VINCENT PRICE KEENAN WYNN • JOHN SUTTON GIG YOUNG • Color by TECHNICOLOR • Screen Play by Robert Ardrey Directed by GEORGE SIDNEY Produced by PANDRO S. BERMAN

OPENINGS!

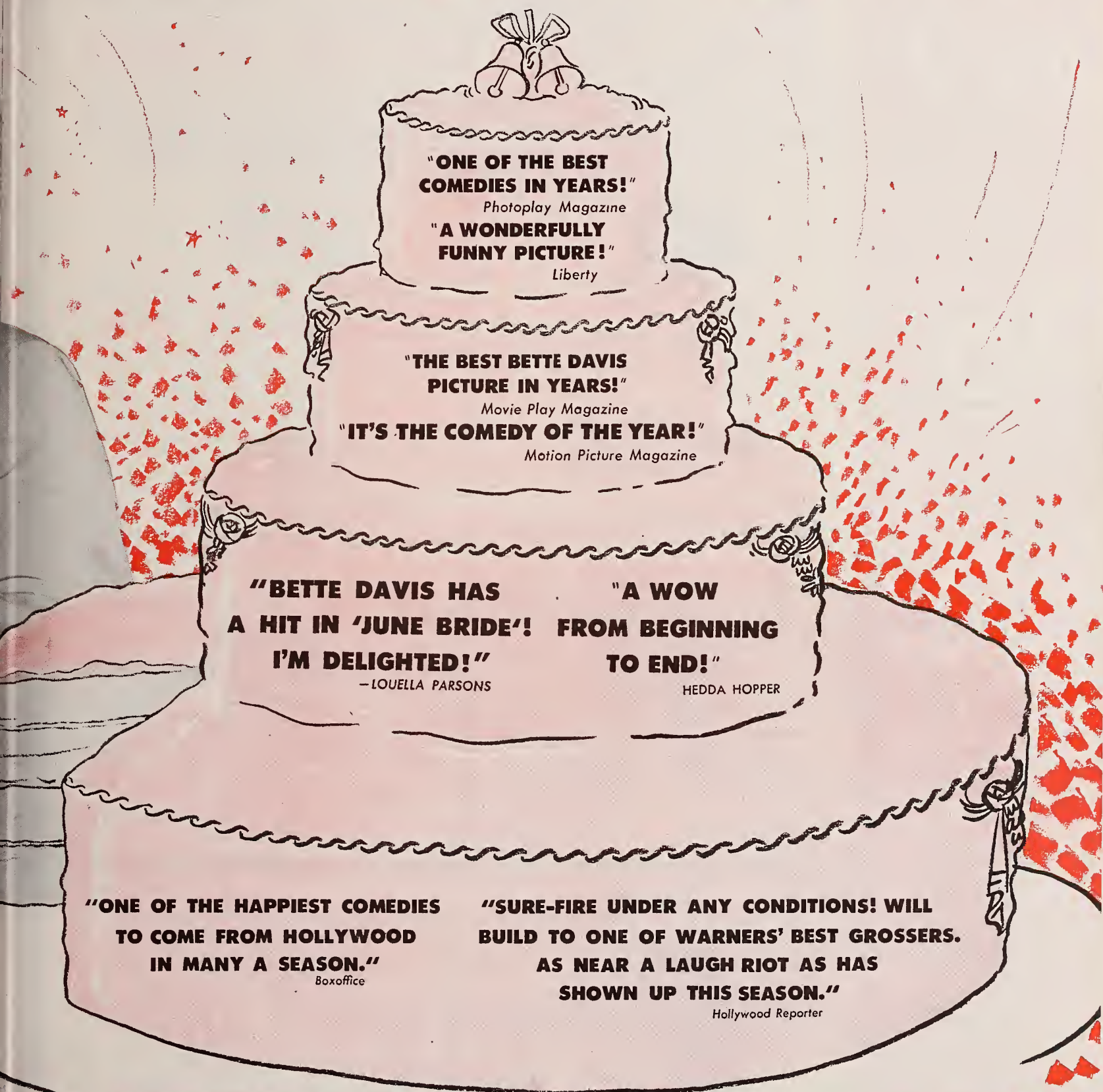
METRO-COLA, THE PEP OF THE INDUSTRY!

DID YOU READ ABOUT THE TERRIFIC **RECEPTION** FOR WARNE



BETTE DAVIS  ROBERT MONTGOMERY

R BROS. "JUNE BRIDE"



**"ONE OF THE BEST
COMEDIES IN YEARS!"**

Photoplay Magazine

**"A WONDERFULLY
FUNNY PICTURE!"**

Liberty

**"THE BEST BETTE DAVIS
PICTURE IN YEARS!"**

Movie Play Magazine

"IT'S THE COMEDY OF THE YEAR!"

Motion Picture Magazine

**"BETTE DAVIS HAS
A HIT IN 'JUNE BRIDE'! FROM BEGINNING
I'M DELIGHTED!"**

- LOUELLA PARSONS

**"A WOW
TO END!"**

HEDDA HOPPER

**"ONE OF THE HAPPIEST COMEDIES
TO COME FROM HOLLYWOOD
IN MANY A SEASON."**

Boxoffice

**"SURE-FIRE UNDER ANY CONDITIONS! WILL
BUILD TO ONE OF WARNERS' BEST GROSSERS.
AS NEAR A LAUGH RIOT AS HAS
SHOWN UP THIS SEASON."**

Hollywood Reporter

JUNE BRIDE

FAY BANTER BETTY LYNN
with TOM TULLY
directed by BRETAGNE WINDUST · HENRY BLANKE
produced by



Screen Play by Ranaid MacDougall • Based on a Play by Eileen Tighe and Graeme Lorimer

Now!
it's 9

months in
a row for

20
CENTURY-FOX

on Motion
Picture
Herald's list
of boxoffice
Champions...
The ONLY
company to
make the
list EVERY
MONTH to
date in '48!

**SEPTEMBER BOXOFFICE CHAMPION
AND VARIETY SCOREBOARD HIT!**



BETTY GRABLE • DOUGLAS FAIRBANKS, Jr.

That **LADY IN ERMINE**

COLOR BY TECHNICOLOR • Produced and Directed by ERNST LUBITSCH

... CHAMPIONS COMING UP!



CRY OF THE CITY

VICTOR MATURE • RICHARD CONTE

Directed by
ROBERT SIODMAK

Produced by
SOL C. SIEGEL



IDA LUPINO • CORNEL WILDE
CELESTE HOLM • RICHARD WIDMARK

ROAD HOUSE

Directed by JEAN NEGULESCO
Produced by EDWARD CHODOROV



GREGORY ANNE RICHARD
PECK • BAXTER • WIDMARK

YELLOW SKY

Directed by
WILLIAM A. WELLMAN

Produced by
LAMAR TROTTI



JEANNE CRAIN • WILLIAM HOLDEN • EDMUND GWENN

APARTMENT FOR PEGGY

COLOR BY TECHNICOLOR
Directed and Written for the Screen by GEORGE SEATON
Produced by WILLIAM PERLBERG



BETTY GRABLE • DAN DAILEY

WHEN MY BABY SMILES AT ME

COLOR BY TECHNICOLOR
Directed by WALTER LANG • Produced by GEORGE JESSEL



REX HARRISON • LINDA DARNELL
RUDY VALLEE • BARBARA LAWRENCE

UNFAITHFULLY YOURS

An Original Screen Play Written, Directed and Produced by
PRESTON STURGES

... AND

World Premiere November 4, Rivoli Theatre, N.Y.

DARRYL F. ZANUCK presents

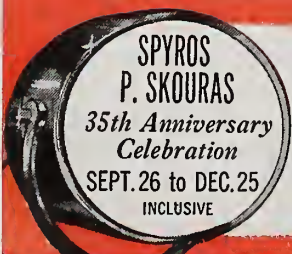


OLIVIA de HAVILLAND

THE SNAKE PIT

also Starring MARK STEVENS and LEO GENN

Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER



Smart Showmen Keep Company with the Company of Champions

20
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 173, No. 3



October 16, 1948

NEWSREELS and THE CAMPAIGN

SOME long thoughts come with the announcement of pooled, planned and regimented arrangement for the five newsreels to concurrently present identical special issues dedicated in succession to the case of Mr. Dewey and Mr. Truman.

It is significant that this has not been an editorial decision. It was reached at a meeting of the editors, attended however by the presidents or other high executives of the companies owning the newsreels.

The newsreel, which was once one of the principal appeals of the theatre screen to the intelligent elements of the audience, has become pale, policy dominated, incidental and casual, occasional component of the programs presented to the public.

So are that much vaunted "power of the screen" and its independence as a medium of expression demonstrated.



ASSURANCES

A CERTAIN order of assurance to all departments of the amusement trade derives from the manifestations of baseball culminating in splendid annual commercial climax of the world series. Here is spectacular testimony that the customers are about in large number and a-flame with enthusiasms expressed in paying for seats from which to regard events of no importance and high excitement, for the moment.

This is encouraging, always.

The spectator sports, all involving movement, brawn and deeds of daring, do quite obviously enjoy some advantages over the theatrical forms. At ball games, fights, hockey matches, etc., the audience, by resort to voice and any handy missiles, gets into the act to entertain itself. The game tends to become most important as the provocation for the assemblage and the triggering impulse to set off the audience reactions, which are mass rather than individual reactions.

Therein the sports enjoy a large advantage because, while laden with suspense and continuing problems, they are on a simple level which requires very little thinking indeed. With that they can reach the multitudes.

Smart showmen know this, and as you turn over in memory the outstanding screen successes it is significant to recall those which have had, under the really superficial glammers of artfulness of people and costume and setting, that simple quality of having something happening all the while to fill the eye of the spectator. If his eye is full his mind is likely to be. Even girls know that. Even your editor does.

It is basically essential to get the audience into the act. The good picture does, in its fashion.



MR. BERNSTEIN REPORTS

SIGNIFICANT interior view of a British exhibitor reaction to the state of the business and the audience pertaining to the current circumstances is afforded in certain remarks from Mr. Sidney L. Bernstein of London, impresario and chairman of Granada Theatres. Mr. Bernstein has been interrogated by *The Observer* of London on what the people want over there.

"... Attendance figures continue to prove that the public has no prejudice against American films because they are American," he finds.

Also, Mr. Bernstein finds improvement in British pictures, unexpectedly through the war years, and that: "Before then the public certainly did not shop for the home-made product. It was often advisable, I remember, to obscure any reference on the billboards to the fact that a picture was British."

There is a word of emphatic warning when he continues: "That prejudice is now entirely overcome. In my view, the only risk of its revival lies in the possibility of economic pressure, causing us to debase the quality of our product in a hasty greed to grab more screen time than we are yet equipped to maintain creditably."

On the subject of press attentions Mr. Bernstein is equally candid: "... To turn to the film reviews in the newspapers and periodicals for a sampling of public taste can be most misleading. Since finally the public makes up its own mind, the most condemning notice can sometimes herald a successful film, just as a West End *success d'estime* can flop when it meets the acid comment of average filmgoers who, in home, office or factory, give last night's movie a thorough picking over. Upon their findings depends the word-of-mouth publicity which can kill or acclaim.

"What do the British public want?' They do not want to miss anything good. And they do not want to be *told* what is good for them."



EYSELL IN "HOMETOWN"

THAT was a big night in the show world of Kansas City when Mr. Gus Eyssell went out last week to take the accolade of the hometown folks to the boy who came to the big city and made good—so good in fact that he is the executive head of the conduct of Rockefeller Center, which is also Radio City—and that in turn is a tribute to showmanship demonstrated in the conduct of the world's greatest theatre, a motion picture theatre, the Music Hall.

It becomes a big story, too, for this world of the motion picture, because it pertains to a signal success made by an exhibitor, a man basically devoted to dealing with the people.

There is a lot about the American Way wrapped up in all of that.

Mr. Eyssell has done it by working at it. There was plenty of cognizance of that in the speech he put together for the occasion. "The fact is," he observed, "that under our system of free enterprise every business, every day, is fighting for its life. It is that competition which gives our economy the vitality that cannot be found in the controlled and planned economies of totalitarianism."

And the softly, firmly spoken Gus had a word of moment too about certain aspects of the passing motion picture scene when he dealt with "the prophets of gloom." It is not his way, but he could have had some fun, too, with some endeavours to be noted about in a program addressed at "profits of gloom."

"The future," observed Mr. Eyssell, "belongs to those who know their business... who do not expect to get something for nothing..."

—Terry Ramsaye

THIS WEEK IN THE NEWS

MGM vs. Fox

Hollywood Bureau

THE MOUNTIES always get their man, but who gets the Mounties?

That's the question here ever since MGM announced that Sam Marx had been rushed to Ottawa to obtain material for a documentary-style feature on the Royal Canadian Mounted Police. The MGM announcement intimated that the Canadian Government had promised Mr. Marx full cooperation.

Now, last April 20th Century-Fox Films announced a feature for production dealing with the same subject and in about the same style.

Sam Engel, assigned to do the 20th-Fox feature, told the press here that he has "no reason to believe that the Canadian Government has made an arrangement with any other film company for a mounted police documentary."

Are those Mounties going to have any time for police work?

Sour Music

THOSE NEGOTIATIONS that have been going on for the past week to end the ban on the manufacture of records and transcriptions collapsed Tuesday. The ban, which was effective January 1, still continues. Tuesday, James C. Petrillo, president of the American Federation of Musicians, and representatives of the major phonograph record companies issued this joint statement in New York: "The AFM and the industry representatives regret that the current discussions have failed to produce an agreement. No further meetings have been scheduled." While neither side was doing any official talking about what ended the negotiations, it was reliably learned that the record manufacturers balked at the AFM's demands that they pay a royalty into a welfare fund on all records sold since last January and that they pay into the welfare fund for every record they sell, regardless of whether it was made by members of the AFM.

Prediction

PAUL RAIBOURN, vice-president of Paramount Pictures in charge of television, Rouben Mamoulian, the well known director, James H. Carmine, executive vice-president of the Philco Corporation, Walter Abel, the veteran actor, and Mark Woods, president of the American Broadcasting company, were the speakers on the October 12 broadcast of America's Town Meeting of the Air on the subject "How Will Television Affect the Motion Pictures?" In his

MOTION PICTURE HERALD

for October 16, 1948

HOW it was, is, and where it's going: the industry's status Page 12

NEWSREELS cover candidates as Election Day approaches Page 15

FIVE companies report gross of \$104,738,000 for 1948 quarter Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 18

EYSSELL, honored, challenges the prophets of industry gloom Page 19

ATTORNEYS predict no attempt by Ascap to collect music fees Page 22

JUDGE IGOE in Chicago court sees monopoly "evil destroyed" Page 24

PUBLIC sets standards, says Lockwood of TOA, answering Rank Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 27

SERVICE DEPARTMENTS

Hollywood Scene Page 31

In the Newsreels Page 34

Managers' Round Table Page 35

Picture Grosses Page 41

Short Product at First Runs Page 34

What the Picture Did for Me Page 33

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4349

Release Chart by Companies Page 4351

Short Subjects Page 4351

The Release Chart Page 4352

speech Mr. Raibourn observed that "the television set in the home is going to be a marvelous instrument for making people want to see motion pictures. . . . Through a television broadcast we will come into your home to show you just enough of a picture to make you hungry for the rest of it." Mr. Mamoulian was equally optimistic, declaring, "Motion pictures are a theatrical art, they are Theatre. . . . The film itself is only one-half of what makes motion pictures. The other vital half is the audience. So long as civilization survives, the theatre will live. As to television, it will expand and flourish. There is room for both."

TV En Route

THOSE TELEVISION wave lengths are too fast for you. Give up. You can't escape. Last Thursday the Baltimore and Ohio Railway joined with the Bendix Aviation Corporation's radio division and proved that you can watch television while speeding along the roadway in a train. The railroad televised almost all of the second game in the World Series while its north-bound Marylander ran from Washington to Jersey City. William M. Snyder, assistant general passenger of the B. & O., said that the reception for the most part was "as good as one finds in the average home." What's more, the railroad may make permanent installation of television sets in its fancier lounge cars.

"Nation" Rebirth

Hollywood Bureau

"THE BIRTH of a Nation" has a new sponsor. John Calvert, president of the new National Exploitation Release Company, has acquired world exhibition rights to D. W. Griffith's "The Birth of a Nation" after negotiations with Harry Aitken, president of Epoch Production Corporation and a former Griffith associate. The contract is for a period of five years, with additional options for five years. N. E. R. plans to release the film nationally in January, but meanwhile is planning a pre-release series of premieres in Fox West Coast Theatres for late this month or early in November.

Not Guilty

London Bureau

WE KNEW it all the time, but we're glad to have the British Magistrates' Association back us up. The cinema is not guilty of fostering juvenile delinquency. The Magistrates looked into the matter for the Home Office Committee and dug up such positive information as this:

"There is general agreement among psychologists that the cinema is seldom, if ever, a cause of juvenile delinquency.

"When the cinema is blamed for a child going wrong, it will generally be found that such a child is one who would go wrong in any case.

"There is no evidence from any other country that there is a relationship between the cinema and juvenile delinquency.

"The young are not more wicked than they were before cinemas, but cinemas are a convenient scapegoat like the penny dreadful in its day.

"Films all possess one common feature: the criminal is brought low; virtue exalted."

The defense rests.

Protective Custody

Chicago Bureau

GEORGE BROWNE and Willie Bioff, convicted in the \$1,800,000 shakedown of various film interests and later paroled, were doing their best this week to keep from testifying at the parole hearings, scheduled for Monday, for Paul Ricca, also involved in the extortion suit. They were preparing at mid-week, through their attorney, Maurice Walsh, to go before Federal Judge Michael Igoe in District Court here and ask that their subpoenas for their Ricca appearances be quashed. Mr. Walsh said he would contend that the two men were in protective custody of Treasury officials at the time the subpoenas were served and thus not subject to subpoena. These subpoenas were served last week when Bioff and Browne were witnesses in the Federal Tax Court here in the Government's suit to collect \$404,000 in income taxes from the estate of the late Frank Nitti who shot himself after being convicted on the extortion charge.

Don't Fence Me

THERE'S A BIG argument up in Halifax, N. S., about a fence—a fence built between the Casino, of the Odeon circuit, and the Vogue, of the Franklin and Herschorn circuit. The argument reached such a fever pitch that the parties went to court about it and the court ordered that new steel fence taken down five days after it was put up. The F&H circuit claims that no fence can be erected in the space between the two theatres on the ground that the space has been unfenced for 25 years. F&H owns about five feet of the alley space separating the houses and Odeon owns the other nine feet.

Reluctant Delay

FURTHER proceedings in the U. S. *vs.* Paramount, *et al*, anti-trust suit have been postponed until November 8. Attorneys for the major defendants won this postponement Wednesday, the day originally set for resumption of the hearings, in pleas before Judges Augustus Hand, Henry Goddard and Alfred C. Coxe sitting in the District Court for the Southern District of New York. The Government did not contest the delay. Judge Hand granted the postponement reluctantly, saying he might place the suit in the hands of a master since he did not want to spend the rest of his life on the matter. Robert L. Wright, Justice Department attorney handling the case, appeared for the U. S. John W. Davis, counsel for

Loew's, and James F. Byrnes, counsel for Twentieth Century-Fox, spoke for the defendants. Mr. Davis filed a memorandum with the court, attacking the Government's plea for divestiture of more than 1,400 theatres. It was his contention that the Government had gone overboard in asking for such divestiture since the Supreme Court had merely ordered the District Court to restudy the whole problem of monopoly and theatre holdings.

The Queen

YOU SHOULD have heard the crowd at the Stockholm airport the other day. Ingrid Bergman was back in town after years abroad. Take our Stockholm correspondent's word for it, there were thousands of people waiting for her at Bromma airport, she was received like a queen, never had anybody seen so many photographers. It was terrific. There were rumors in Stockholm that she would make a picture there during her visit, or, again, that she would play at the Royal Dramatic theatre. But Miss Bergman had other ideas. She and her husband were planning to leave for Stoele, a little village in northern Sweden, and there they were going to rest, rest, rest. But on the day of her arrival, our correspondent tells us, all the newspapers in Stockholm carried her picture on the front page and on that day the Swedes didn't care about the international situation. Their Ingrid was back.

Fair Idea

THE MOTION picture industry should sponsor displays at the local, county and state fairs that are held without number every summer and fall throughout the country. That's the idea that's been suggested by Al C. Myrick, president of Allied Independent Theatre Owners of Iowa-Nebraska. Mr. Myrick points out that the radio industry has exhibited products at these fairs and has attracted considerable attention. And why, asks Mr. Myrick, couldn't the motion picture industry exhibit its cameras, model sets, costumes, stills, projectors, and the like?

Assignment

JOHN G. WINANT, JR., son of the late Ambassador to the Court of St. James, is manager of the Fox theatre at Hackensack, N. J. A graduate in philosophy of Oxford University, England, and a war-time pilot, Mr. Winant hopes his position will provide valuable business experience.

PEOPLE

T. K. STEVENSON has resigned as president and member of the board of Westrex Corp., Western Electric subsidiary, effective December 1. F. R. LACK, board member, will succeed him as head of the company. G. L. BEST will replace Mr. Stevenson on the board.

ABE FISCHER is Republic's new branch manager in Chicago. He became acting branch manager when the late WILL BAKER was compelled to step out because of illness.

LOREN L. RYDER, head of the sound department at the Paramount studios and president of the Society of Motion Picture Engineers, has been awarded the War-Navy Certificate of Appreciation "for outstanding contribution to the war effort."

MITCHELL WOLFSON of Miami has been named chairman of the Theatre Owners of America television committee, succeeding ARTHUR H. LOCKWOOD, newly elected president of the TOA.

WILLIAM C. RIESTER has resigned as manager of the Capitol theatre, Shamokin, Pa., to become city manager for the Durwood Theatre Corp. of Kansas City in Leavenworth, Kan.

W. RAY JOHNSTON, Monogram board chairman, has been appointed to the board of trustees of West Coast University, Los Angeles.

GLENN IRETON has announced his resignation as general manager of English-speaking operations for Renaissance Films Distribution, Inc., of Montreal.

JACK GOLDSTEIN has opened a New York office handling advertising, public relations and national exploitation. He formerly was eastern publicity director for 20th-Fox and David O. Selznick and New York studio representative for RKO.

SAM KATZ, recently resigned MGM studio executive, left New York October 8 with his wife for a South American vacation.

JOSEPH R. VOGEL, Loew's vice-president in charge of theatre operations, last Sunday observed his 39th year with the company. He joined the circuit as an usher at the old Seventh Avenue theatre in New York.

S. J. WORKMAN, operator of theatres in Woodruff and Fountain Inn, S. C., is up for appointment to the Spartanburg County Board of Control.

WILLIAM T. KEITH, United Artists branch manager in New Orleans, has been advanced to the newly created post of mid-continent district manager with supervision over St. Louis, Kansas City, Omaha and Denver. He joined the company as a salesman in January, 1946.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Lea J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaranson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 120 South LaSalle Street, Telephone Andover 6449, James Ascher, editorial representative, Urban Farley, Advertising Representative; Washington, J. A. Offen, National Press Club; London, Hape Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



By the Herald

IN NEW YORK, as Chico Marx explained at the United Artists New York office the plot of the new picture he and Lester Cowan will make possibly for U.A. release. It will be a story of the life of the Marx Brothers.

IN PARIS, voted "the best foreign actress" in trade and fan magazine polls, Ingrid Bergman receives accolades at the Louvre Museum, flanked by, in foreground, David Lewis, M-G-M European manager; Joseph Hummel, Warner manager, and Vladimir Lissim, RKO manager for Europe.



IN BROOKLYN, at the opening of Edward A. Golden's "Texas, Brooklyn and Heaven" in the Fabian Strand theatre, right. Left to right are Senator Louis Friedman, Mr. Golden and District Attorney Miles MacDonald.



IN ROME, as Eric A. Johnston, president of the Motion Picture Producers Association, was greeted on his round of European capitals. In left to right order are Miss Harriet Johnston, Mr. Johnston, Douglas Fairbanks, Jr., U. S. Ambassador to Italy James C. Dunn and Mrs. Dunn.



CITATION to Harry Michalson, right, RKO Pathe chief, for "Switzerland Today", from Simone Ziegler, representing the American Society for Friendship with Switzerland, and Professor Stephen Duggan.



JOHN H. MITCHELL, right, director of United Artists' new television department. He formerly was an executive of the Mutual Broadcasting System.



DOCUMENTARY proof to many industry friends of Monroe Greenthal that he really has forsaken his noted bachelorhood is this wedding shot of the recent festivities that took place at Matty Fox's Park Avenue penthouse in New York. The bride is the former Ruth Davey, and at the left waiting to kiss the bride is Si Seadler.



WORKING ON THE RAILROAD. At a Canadian location setting for producer Nat Holt's "Canadian Pacific". The lineup, atop a C.P.R. flatcar, is, in usual order, Mr. Holt, players J. Carroll Naish, Nancy Olson, Randolph Scott and director Edwin L. Marin. The production is part of Hollywood's cooperation with Canada and has the blessing of the Dominion Government.



D. J. VAN LEEN, whose Centrafilm distributing firm, Holland, is marking its 25th anniversary.

How it was, How it is

by GEORGE H. SPIRES

Business is good!
Prove it? Easy.

Take any figures released thus far this year and compare them with any boom period in the history of the industry—1929, 1940 or 1945 for example, excepting the abnormally prosperous years of 1946 and 1947.

The comparison will show that:

Theatre receipts are up more than 20 per cent over 1945, and are only one-tenth of one per cent below those of last year.

Admission prices are up 65.4 per cent better than the 1935-39 average and are up some 15 per cent over three years ago.

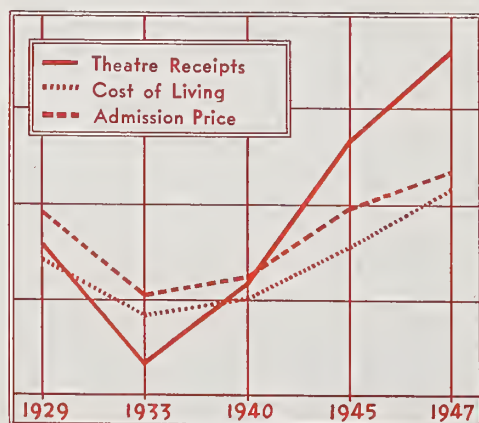
The estimated net profit from seven representative major companies will be the same, if not more, than these companies reported for 1945.

The corporate net profit for the industry as a whole will be considerably above the \$104,000,000 reported in 1945, which in turn was \$52,000,000 above that of 1929 and \$66,000,000 above 1940.

Cash dividend payments this year will better the 1945 dividends by more than \$25,000,000.

Finally, despite the claimed competition from summer vacationing, post-war unrestricted traveling, television, the high cost of living, and anything else which is usually blamed for a box office slump, motion picture theatres are continuing to receive the lion's share of every entertainment dollar spent in the country.

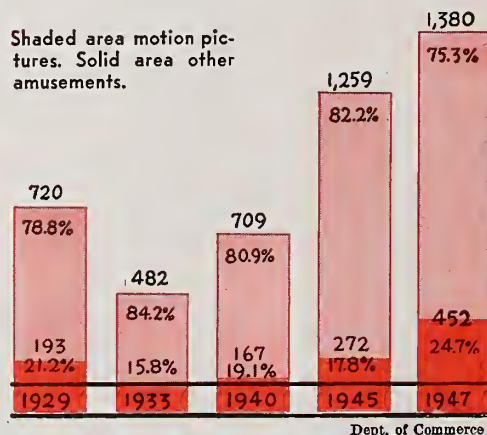
Giving the lie to the prophets of pessimism, an analysis of facts, figures and reports from the United States Department of Commerce, the Treasury Department, the motion picture statistical section of the Empire Trust



Dept. of Commerce

Although admission prices and the cost of living have declined and risen in parallel lines since 1929, theatre receipts, in following the trend, have declined more sharply in the depression years, and risen to greater heights in the war and post-war years.

Company, the Bureau of Internal Revenue, the Bureau of Labor Statistics, Standard & Poor's, the Motion Picture Association of America and a survey of published information down through the years, reveals that the trend within the industry today is more toward a stabilization rather than toward



The percentage, and the amount of money spent each year on motion picture admissions, and overshadowing all other admissions to spectator amusements, are shown above. Figures in millions of dollars.

Dept. of Commerce

a continued financial decline from last year and the year before.

According to the general admission tax figures released by the Internal Revenue Bureau last week, box office business in the first seven months of this year was only one-tenth of one per cent below the record-breaking seven-month period of 1947. The collection figures for the February-through-August period, reflecting January-through-July business, show total tax revenue of \$214,200,000 this year, compared with \$214,407,000 for the same period last year.

In July alone box office business bounded upwards and not only showed the top business for the year, but was better than 15 per cent ahead of July last year.

The general admission tax collection in August, reflecting July business, totaled \$34,141,294, compared with \$29,309,491 last July. The previous 1948 monthly high was in July, reflecting June business, when collections totaled \$33,054,712.

The general admission collections include legitimate theatres, sports events and other general admission events as well as motion picture theatres, but do not include roof garden and cabaret taxes nor taxes on various leases or overcharges.

For years the Bureau of Internal Revenue has contended that admissions to motion picture theatres account for 80 to 87½ per cent of all general admission collections. However, an analysis of their own figures reveal that at the present time theatres receive only

slightly more than 75 cents of each dollar spent on entertainment. In 1929 the theatre's share was 78.8 per cent; in 1933, 84.2 per cent; in 1940, 80.9 per cent, and in 1945 it was 82.2 per cent.

Despite the diminishing percentage of the amusement dollar allocated to film entertainment, the gross receipts have not declined but rather have increased because of the periodic advancements in admission prices. Today the admission price index, as compiled by the Bureau of Labor Statistics which uses 100 as the 1935-39 average index, is higher by 65.4 per cent. Average admission prices in actual cash have climbed from 20 cents in 1933 to 35 cents today.

Further, the continuing profitable box office receipts are reflected in the industry's current financial reports.

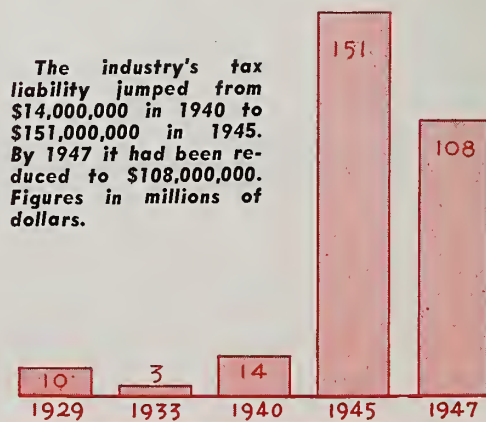
According to the quarterly and semi-annual statements of seven major companies the year 1948 will see profits as good, if not better, than the \$60,000,000 they reported in 1945.

So far this year Warner Brothers' 39-week statement reported a net of \$10,321,000 compared with \$9,901,000 for the entire fiscal year of 1945. RKO's net for the first quarter this year was \$1,335,327, greater in proportion to the profits of \$3,941,850 of 1945. Paramount's net for the first six months of 1948 was \$13,570,000, while for the whole year of 1945 it totaled only \$2,000,000 more, or \$15,425,432.

Estimated Profits for 1948 Exceed Those of 1945

Twentieth Century-Fox's 1948 six-month net was \$6,894,659, equal in proportion to the \$12,746,000 net reported in 1945. Columbia, Universal and Loew's were the only companies to show a noticeable decline from comparable periods three years ago, but a total of all companies' estimated profits this year reveals that they will still be well above the \$60,000,000 reported in 1945, and more than double the \$29,000,000 net of 1940.

By employing some scratch-pad arith-



The industry's tax liability jumped from \$14,000,000 in 1940 to \$151,000,000 in 1945. By 1947 it had been reduced to \$108,000,000. Figures in millions of dollars.

and Where it's Going

	1929	1933	1940	1945	1947
Motion Pictures' National Income.....	\$432,000,000	\$209,000,000	\$435,000,000	\$889,000,000	\$1,046,000,000
Corporate Sales	\$749,000,000	\$546,000,000	\$949,000,000	\$1,574,000,000	\$1,790,000,000
Corporate Dividend Payments	\$17,000,000	\$5,000,000	\$18,000,000	\$35,000,000	\$76,000,000
Tax Liability	\$10,000,000	\$3,000,000	\$14,000,000	\$151,000,000	\$108,000,000
Corporate Net Profits After Taxes.....	\$52,000,000	—\$43,000,000†	\$38,000,000	\$104,000,000	\$161,000,000
Undistributed Corporate Profits.....	\$35,000,000	—\$48,000,000†	\$20,000,000	\$69,000,000	\$85,000,000
Full-time Employees	142,000	119,000	174,000	215,000	226,000
Average Annual Earnings.....	\$2,169	\$1,891	\$1,948	\$2,567	\$3,022
Industry's Total Wages.....	\$308,000,000	\$225,000,000	\$339,000,000	\$552,000,000	\$683,000,000
Average Admission Price*	30 Cents	20 Cents	24 Cents	30½ Cents	35 Cents
Personal Consumption Expenditure for Motion Pictures.....	\$720,000,000	\$482,000,000	\$709,000,000	\$1,259,000,000	\$1,380,000,000
Expenditures to All Spectator Amusements.....	\$913,000,000	\$573,000,000	\$876,000,000	\$1,531,000,000	\$1,832,000,000
Theatre Receipts					
(Bureau of Labor Statistics, 1935-39 Average = 100)	130	67	108	185	232
Cost of Living.....					
(Bureau of Labor Statistics, 1935-39 Average = 100).	122.5	92.4	100.2	128.4	159.0

* Empire Trust Co.; † (—) denotes loss.

metic these profits added to other industry financial reports and statistics show that corporate profits for the whole industry, although below the \$161,000,000 reported last year, will be well above the \$104,000,000 of 1945, which in turn was nearly three times that of 1940—the year when the motion picture industry and all business in general were enjoying the new-found war prosperity.

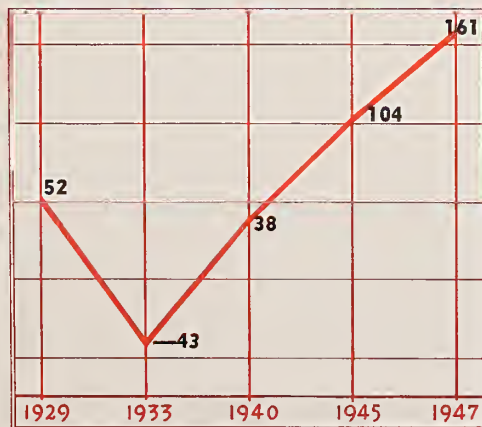
The industry's corporate net profits in the boom year of 1929 totaled only \$52,000,000, then went in the red to the tune of \$43,000,000 in 1933 during the depths of the depression.

The dividend payments for the first half of 1948 also reflect the industry's strong financial position. According to the Commerce Department the publicly reported dividends for the first six months were \$23,349,000. Since the publicly reported dividends represent only 60 per cent of all dividend payments by the industry the total of all payments for the full year of 1948 is estimated at more than \$60,000,000, or \$25,000,000 more than that of 1945, and four times that paid in 1940. In 1929 the dividend payments totaled only \$17,000,000 and four years later fell to the all-time low of \$5,000,000.

The exhibitor worrying about the high cost of living and its effects on the box office is worrying needlessly, for the Bureau of Labor Statistics figures on the two items show that theatre receipts follow the

cost of living trend. When the cost of living index drops below the normal index of 100 (the 1935-39 average) box office receipts also decline, but more sharply. As the cost of living goes up so do theatre receipts but to much higher levels.

In 1929 when the living costs were rated at 22 per cent above the normal, theatre receipts were up 30 per cent, while in the depression year of 1933 when the cost of living dropped only 7.6 per cent below the average index, theatre revenue plunged to a



Dept. of Commerce

The industry's corporate profit after taxes has climbed steadily from its low point in 1933. Indications are that 1948 profits will top those of three years ago. Figures in millions of dollars.

low of 23 per cent below normal. When living cost first started to rise in 1940 but were only two-tenths of one per cent above the index of 100, theatre receipts climbed a full eight per cent.

By 1945 living cost had risen 28.4 per cent over the 1935-39 period and the industry's box office index stood at three times that or 85 per cent. Finally, in 1947 when living costs hit a record 59 per cent above the index, grosses were up 132 per cent.

For the first seven months of 1948 the cost of living is at 169.8. Undoubtedly theatre receipts have risen in proportion.

That the industry is entering a period of stabilization designed to maintain its healthy financial position is indicated by an analysis of forthcoming production plans and a study of surveys made by the Empire Trust Company and Standard & Poor's pertaining to production.

According to Standard & Poor's motion picture production costs by 1946 were more than 100 per cent higher than in 1942 and about 200 per cent above the 1935-37 average. Taking the average cost of 525 features produced in 1935, it was found that each cost about \$209,000 to produce. By 1945 an average of 330 features were found to have cost \$554,000 each, and a year later the average cost was \$666,000.

The sharp rise in picture costs since the beginning of the war was largely due to

(Continued on following page)

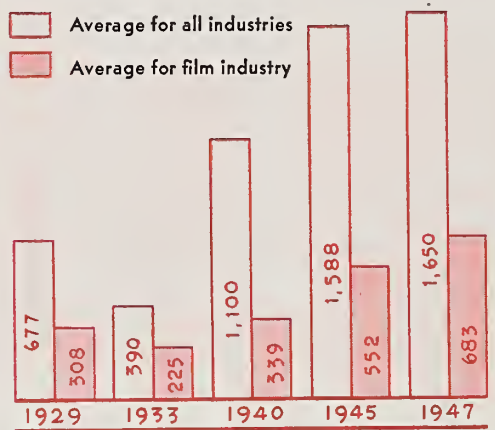
BUSINESS

(Continued from preceding page)

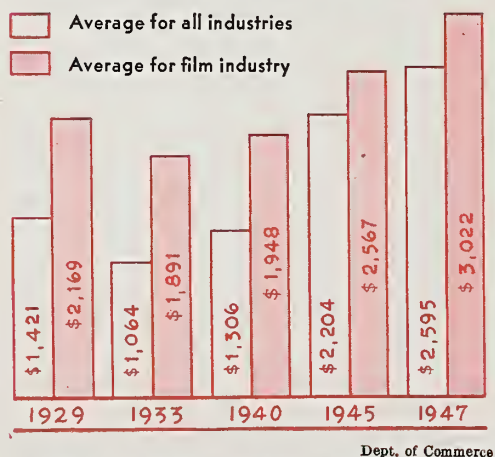
the higher cost of stories, talent, labor and materials, and to the greater use of color, while the Empire Trust Company has found that about 40 to 50 per cent of the increase in costs during the war had been brought about by longer shooting schedules and a generally lax attitude on the part of producers.

However, it is apparent a concerted effort is being made to put the studio operation on a more stable economic basis.

Under the new policy the \$5,000,000 "super spectacle" has been practically eliminated. Today's budgets for special films are held to \$2,000,000 and at the most \$3,000,000, while some companies which averaged between \$2,000,000 and \$2,500,000 for each picture produced in 1946 and 1947 are now budgeting at costs between \$1,500,000 and \$2,000,000 at the highest, while they have placed added emphasis on medium-budget



Disproving a fallacy, the above graph shows that the total average wages of the motion picture industry for any year is below the average of 74 other representative industries. Figures in millions of dollars.



The average annual earnings for individuals of the film industry are, and always have been, higher than the earnings of individuals in 70 other representative industries.

productions of from \$500,000 to \$1,000,000.

One executive said recently: "A good picture, wisely and economically produced, plus the application of some old-fashioned showmanship, can do wonders for the business."

Allied Regional Leaders Blame Picture Quality

At a meeting of eastern regional executives of Allied States in Baltimore October 7, the current output of films from Hollywood was the subject of severe criticism, and the present lag in business was attributed directly to the poor quality of recent pictures. At a special meeting called by the eastern regional vice-president, Meyer Leventhal, the group asserted good pictures were the answer to the present situation.

Product was analyzed and a resolution passed condemning inferior pictures. It was noted that the problem would be further considered at the national Allied convention in New Orleans in December.

Among the delegates were Wilbur Snaper, Irving Dollinger, Edward Lachman, Harry Lowenstein, Harry Unger and Sid Stern of New Jersey; Frank Lydon of Massachusetts; Abe Bookspan, Connecticut; and Sidney Samuelson of eastern Pennsylvania.

Decisions Help, Committee Told

Recent Federal court decisions against distributors have been unable to kill discrimination although they have helped trade practices by "a tremendous amount," according to testimony presented at a hearing of a House Small Business Committee in Oklahoma City by O. F. Sullivan, owner of drive-in theatres in that city and Muskogee and of the Civic theatre in Wichita.

Mr. Sullivan was one of a number of Oklahoma and Kansas independents to testify before William H. Stevenson, Wisconsin Republican, sole member of the committee present. He said that although independents offer more money for product, the large distributors are biased in favor of the circuits.

Despite the fact the Home theatre of Oklahoma City is a first run, it is unable to obtain sufficient product, testified Charles E. Dierker, former U. S. Attorney, who represented the theatre at the hearing.

Although he admitted he could not prove the charges, Harold Braucht, co-owner of the Home, told Mr. Stevenson there are reports among theatre men that distributors are deliberately withholding product to create a scarcity.

Accusations that neighborhood second runs built near his by the Griffith Circuit got the best available product were made by Robert B. Busch, manager of the Uptown and Villa in Oklahoma City. The witness further alleged that in effect distributors can fix admission prices by forcing agreements before releasing pictures.

Rubens Sells Interest

Maurice Rubens has sold his half interest in three Michigan City, Ill. theatres; the Uptown, Lido and Tivoli. Mr. Rubens operated them jointly with the Illinois-Indiana Theatre Circuit. It is understood the veteran exhibitor plans to retire.

Five Companies' Quarter Sales At \$104,738,000

Washington Bureau

Five motion picture companies had sales of \$104,738,000 in the second quarter of 1948, below the \$111,101,000 reported for the like 1947 quarter, although slightly above the first quarter's sales of \$102,654,000, the Securities and Exchange Commission reported this week.

The five companies included in the total were Columbia, RKO, Republic, 20th Century-Fox and Universal. Loew's was not included because its figures covered different periods, while Paramount and Warner Bros. had not yet reported their sales when the release was issued.

Two Declined Slightly

Columbia, RKO and 20th-Fox showed small gains from the first quarter of 1948 to the second quarter, while Republic and Universal had small drops. All five firms were down in the second quarter of 1948 compared with the second quarter of 1947.

Here are the company-by-company figures: Columbia, \$9,046,000 (\$8,529,000, first quarter; \$9,080,000, second quarter, 1947). RKO: \$28,682,000 (\$27,654,000, first quarter; \$31,257,000, second quarter, 1947). Republic, \$6,303,000 (\$6,838,000, first quarter; \$7,569,000, second quarter, 1947). Twentieth Century-Fox, \$45,808,000 (\$44,408,000, first quarter; \$46,587,000, second quarter, 1947). Universal, \$14,899,000 (\$15,225,000, first quarter; \$16,608,000, second quarter, 1947).

Columbia reported that the gross income of its foreign subsidiaries amounted to \$3,782,000 in the first quarter of 1948 and \$4,889,000 in the second quarter of 1947. The 1948 second quarter figure had not yet been received by the SEC. RKO's figures included net amounts of film earnings of subsidiaries not consolidated operating in foreign territories amounting to \$4,856,000 in the second quarter of 1948, compared with \$4,772,000 in the first quarter of 1948, and \$4,098,000 in the second quarter of 1947.

Circuits Also Report

Loew's, Inc., and wholly owned subsidiaries consolidated reported sales of \$38,249,000 in the 12 weeks ending June 3, 1948, compared with \$52,551,000 for a 16-week period ending March 11. No 1947 figures were given.

Theatre circuits reporting included: Consolidated Amusement Co., Ltd., \$1,186,000 (\$1,221,000, first quarter; \$1,194,000, second quarter, 1947). Loew's Boston Theatres Co., \$433,000 for 12 weeks ending June 3, compared with \$527,000 for the like 1947 period, and \$595,000 for 16 weeks ending March 11, 1948.

Trans-Lux Corp. had sales of \$191,000 for the second quarter, compared with \$208,000 the first quarter and \$216,000 the 1947 second quarter.

NEWSREELS SHOW CANNED FOOTAGE ON CANDIDATES

All Reels Add Pooled Story On Each Man, Designed As a Public Service

The five newsreels, at the instigation of the company presidents, were to release this week and next 900 feet of canned, pooled material on each of the two major presidential candidates—the Dewey story in the issues of October 14, the Truman story in the October 18 issues.

This footage is not spot news reporting, but pictorial biography, designed solely for political usage. As the releases of the newsreels explained it: "To help assure the greatest possible vote in the coming presidential election"; "as a public service in the direction of helping the voters of America choose their next president."

Identical in Length for Impartial Coverage

The newsreels, too, were careful to point out that the biographies "will be identical in length in keeping with the policy of impartial coverage of the presidential campaign."

None made any mention of production of film biographies of J. Strom Thurmond, the State's Rights candidate, of Henry Wallace or of Norman Thomas.

The Dewey footage was to be a cut down version of "The Dewey Story," produced by March of Time for the Republican Campaign Committee under the supervision of Glen Allvine, once with the Motion Picture Association, now the Republicans' advisor on films and television.

Universal, chosen by lot, supplied the footage on President Truman, producing it mainly from library material, and then supplying it to the other newsreels.

Decided at New York Talks Of Company Presidents

Inclusion of this footage in the newsreels was decided upon at a recent New York meeting attended by the company presidents.

Pressures had been brought to bear on at least two of the major companies to show "The Dewey Story" in the theatres as a paid political advertisement. A tentative plan to follow through on this idea was killed by protests of theatre owners, who objected to showing such a short, and by discussions at the New York meeting which brought out that the theatres could easily be accused of partiality if only Dewey material were shown.

That brought up the matter of including footage on Mr. Truman. Since the Democratic Campaign Committee had no material equivalent to "The Dewey Story," a number-from-a-hat method was used to determine Universal as the producer of the Truman material.

This footage—approximately 900 feet for

each candidate—will be identical for all reels and will include the current campaigns.

As in past presidential campaigns, all newsreels have been closely following the tours and statements of the presidential nominees, being careful to allot the same amount of footage to the utterances and appearances of each major candidate. None of this material is pooled.

Skouras Cites Move as National Public Service

The comment of Spyros Skouras, president of Twentieth Century-Fox, on the inclusion of the biographical material, sums up the official attitude of the companies:

"This step is in keeping with the company's long established policy of providing special service whenever this service can be provided in the national public interest. Just as the film corporation placed its resources and personnel at the command of the Government in war time, it has widened its peace-time program of such public service to include information and educational topics on occasion in its newsreel."

Goldsborough Postpones Transamerica Trial

Washington Bureau

Judge T. Alan Goldsborough Monday forced a postponement in the Federal Reserve Board's trial of the Transamerica Corp. on charges of violating the anti-trust laws. Transamerica, parent company of the Bank of America, had asked the Federal District Court here Friday to force the Reserve Board to "clarify" its charges. It went to court Monday charging the board's complaint was too vague. The judge then told the Board to appear on October 20 and argue whether the complaint should or should not be more specific. The board agreed Monday to put off all hearings until the court case was decided.

B&K to Build \$2,500,000 Paramount in Chicago

Chicago Bureau

The Balaban and Katz circuit announced here last week plans for building a \$2,500,000, 2,500-seat theatre in the Loop area to be known as the Paramount. The new house, to be built on the northwest corner of State and Lake Streets, will replace the B&K Apollo, which will be razed, probably after the first of the year, to make way for a proposed \$10,000,000 bus terminal. The Paramount will be the first new Loop house in over 20 years. Balaban and Katz paid approximately \$726,750 for the site, according to Morris Leonard, head of B&K's real estate and legal department. Completion of the house is expected late in 1949.

Holds Television Bar and Theatre Pickups Illegal

That the exhibition of television programs in taverns, hotels, film theatres, dance halls and other public places can be halted by legal means is the contention of David M. Solinger, New York attorney representing a variety of interests in the radio and advertising fields.

Writing in the current issue of the *Columbia Law Review* on "Unauthorized Uses of Television Broadcasting," Mr. Solinger, a member of the board of Gimbel Brothers, says, in what assertedly is the first authoritative analysis of one of the major problems arising from the mushroom expansion of the television industry, that the courts will decide in the near future "whether the air is free or whether a telecaster may limit, restrict and control what he originates."

Attempt to Limit Reception

It is pointed out that telecasters already are trying to limit and restrict use of their programs to home consumption because they "obviously do not believe that the air is free and that strangers may capitalize on their efforts and investments."

Examining the legal aspect of television broadcasting rights, Mr. Solinger discusses absolute property rights, unfair competition, "equitable servitudes" and unauthorized telecasts.


Television is protected by statutory and common law copyrights, he states, as well as by other common law property rights.

"An owner of a television receiver," he writes, "by performing a program in a tavern, hotel, restaurant, private auditorium or motion picture theatre, has thereby infringed on the common law copyright of the creator of an original literary property in the program to the same degree as he would have infringed had he reproduced the material on his own stage with his own live cast."

News in Public Domain

In the case of news events, clearcut decisions will have to be made as to what constitutes news, the article states, because "there can be no private property right in news as such." Even if sports events are considered news, public exhibitions of televised sports programs may be restrained by the courts on grounds of unfair competition, Mr. Solinger believes.

The article holds that "the courts have available the necessary tools to enforce any equitable servitude they may deem socially and economically desirable."



PHONE For The PROOF That "SORRY, WRONG

Buzz C. S. Jensen.
Ask him what great
singing star's Blue
Ribbon Award comedy "Sorry, Wrong
Number" outdrew
when it opened in
SEATTLE

Get in touch with
Frank Pratt and get
the name of the
"road" show that
"Sorry, Wrong Num-
ber's" opening topped
by 28% in
PORTLAND

Ring Tracy Barham
and ask him which
Wallis smash "Sorry,
Wrong Number" out-
grossed by 45% in its
first day in
SALT LAKE CITY

Phone Harry French
for the name of the
sock melodrama that
"Sorry, Wrong Num-
ber" topped in its first
4 days in
MINNEAPOLIS

Call Dave Cockrill for
the name of the fam-
ous current comedy
whose first 3 days'
gross was topped by
22 % by "Sorry,
Wrong Number" in
DENVER


Ask Harry Arthur to
identify the famed
hold-over hit that
"Sorry, Wrong Num-
ber" topped (in 1st 4
days of 2nd week)
by 60% in
LOS ANGELES

Find out from Harry
Nace the laugh hit
that "Sorry, Wrong
Number's" big open-
ing day topped by al-
most 100% in
PHOENIX




The Pace-Maker in
Paramount's Autumn Harvest of Hits


"Sorry, Wrong Number" • "Isn't It Romantic" • "Night Has A Thousand Eyes"
"Sealed Verdict" • "Miss Tatlock's Millions" • "The Paleface"




Get Jim Eshelman to tell you what Paramount Boxoffice Champion of '48 was outgrossed 27% by "Sorry, Wrong Number" in its ROCHESTER opening



Call Harry Royster. Ask him what current leader's opening day "Sorry, Wrong Number" doubled in MIDDLETOWN, N.Y.



Ask George Beattie what big-star Technicolor musical it topped by 18% in PHILADELPHIA




"NUMBER"

Is A COAST-TO-COAST Sensation!

EVERY NEW DATE'S AS GREAT AS THAT
TERRIFIC N. Y. PARAMOUNT PREMIERE!

Telephone Bob O'Donnell. He'll tell you what Academy Award star's best-picture-of '48 it bettered by 31% opening day in DALLAS



Barbara Stanwyck Burt Lancaster

in

"SORRY, WRONG NUMBER"

with
ANN RICHARDS • WENDELL COREY • HAROLD VERMILYEA
Directed by

ANATOLE LITVAK • HAL WALLIS and ANATOLE LITVAK
Produced by

Screenplay by Lucille Fletcher • Based on her famous radio play

A HAL WALLIS PRODUCTIONS, INC., PICTURE

A Paramount Release

ON THE MARCH

RKO Announces 16 Films Finished Set for Release

by RED KANN

IT contributes nothing to anyone's sum of information to observe that dominant factors in TOA are the Paramount and 20th Century-Fox [National Theatres] exhibition interests. This much is as commonly known as it is that Loew's, RKO and Warner, the other three producer-distributor chains, have remained very aloof aside from individual theatres which may be tied in via membership in TOA units.

But it took a printed booklet encasing Charles P. Skouras' report as national treasurer to direct a statistical spotlight on how matters stand. The Skouras stewardship, privately circulated among TOA directors at the recent Chicago convention, was confidential business. Since this is a business of confidences, the report no longer is precisely top secret.

Dues-paying theatres in 27 regional and state associations to the tune of 3,144 houses seating a combined 2,408,069 paid \$216,468 at an average of .09 cents per seat. Various state units retained \$12,166, leaving \$204,301 in the national treasury. An additional 800 houses seating 797,433 kicked in with \$63,913 at an average of .08 cents per seat. All of this accrued to TOA for a grand total of \$268,215, thus making it 3,944 houses seating 3,205,502 which paid an overall total of \$280,382 at a national per-seat average of .087 cents.

This falls shy of TOA's objective of 10 cents per seat, although as early as the formulative days in Washington it was realized the rule would have to be flexible.

However, 1,892 theatres in 67 circuits of five or more houses did pay a dime a seat and rolled up \$170,510 in the doing. Another 544 houses in 15 circuits went for a five-cent assessment and paid \$28,510. In the "partial assessment" classification which went as low as .026 cent [Archie Boney, Son Jon, N. M.] were 218 other theatres in 12 circuits which paid \$8,200. Thus, 94 circuits representing 2,654 houses paid \$207,220, leaving a residue of 1,290 houses which paid \$73,162.

The analysis of these 94 circuits, moreover, becomes an interesting piece of business, returning you and us to where we both came in.

Skouras made it all quite simple insofar as National Theatres was concerned by listing 507 of his houses which paid \$53,309 in combined dues. If it is reasonable to enter Skouras Theatres of New York and its \$9,119 in the identic column, then interests directly associated with 20th-Fox become chargeable with an aggregate \$62,428.

Paramount's family tree, however, is not so easy to explore. Widely recognized affiliations and partnerships offer no uncertainties and bulk \$55,269 paid via state organizations. Paramount affiliations and partnerships with allegiances to no state organization paid another \$3,109, thereby

sending the incontestable total to \$58,378 and the minimum total from these two producer-distributor-exhibitor companies to \$120,806.

These are figures and facts developing from a fairly discerning eye and a very impartial adding machine. How far beyond the \$120,806 these two groups alone may have gone in support of TOA is a conclusion falling on less solid ground. There are many theatre companies defying affinity in Skouras' report. You've got to know them to spot them. A source far more friendly to TOA than biased or even critical says he has been and is convinced that Paramount, the exhibitor, paid about \$90,000, and 20th-Fox, the exhibitor, about \$65,000, or better than half of all dues from all sources.

HERE is about the place to point out all of this is very satisfactory indeed with TOA which has never denied its interest in producer-affiliated theatre membership. Whether this is a good or bad policy is no closer to solution now than ever it has been. Proponents of the TOA viewpoint deny a national exhibitor organization can be representatively national if producer-operated houses are barred and, besides, they fork over a lot of dough as the figures up ahead should have proven by now.

Advocates of Allied's policy, of course, say the two simply don't mix; that you're independent or you're not; that affiliated theatres obviously must reflect the producer viewpoint, etc. Since scattered affiliated theatres reputedly pay its dues at the state organization level, Allied ought to know.

In the patterns and cross-patterns of the TOA statistics, the Mississippi Theatre Owners Association averaged .111 cents for each of its 56 contributing members. While that unit's \$3,884 trailed far behind such regionals as Texas Theatre Owners at \$27,241 for 418 houses and Southern California Theatre Owners Association at \$25,230 for 282 houses, nevertheless Mississippi turned in the highest per-seat average in the nation. Theatre Owners of North and South Carolina registered .101 cents, its 322 theatres paying \$17,149. United MPTO of Eastern Pennsylvania, MPTO of Rhode Island and Virginia M. P. Theatre Association each met the 10-cent standard. All others averaged below, while to the Exhibitors Association of Chicago went low man at .05 cents for 49 B. and K. Houses, which paid \$5,132.

TOA, of course, found its enthusiasts. Albert Pickus, who runs the 580-seat Stratford in the old Connecticut town of the same name and who knows Herman Levy intimately, decided it was worth 20 cents a seat. The Machesi Brothers, operating in Illinois, improved on this. They enrolled two houses and their 275 seats at .207 cents per seat. They're high men on TOA's totem pole.

RKO Radio announced last week a list of 16 completed features for release during the late autumn and early winter season.

The list is headed by Sierra Pictures' "Joan of Arc," directed by Victor Fleming and produced by Walter Wanger. It has its world premiere in New York at the Victoria, November 11, and will start playing other situations early in 1949.

Others are:

Leo McCarey's "Good Sam" which has completed a Radio City Music Hall run, co-starring Gary Cooper and Ann Sheridan.

"Every Girl Should Be Married," a comedy co-starring Cary Grant, Franchot Tone and Diana Lynn.

Samuel Goldwyn's "A Song Is Born," the Danny Kaye-Virginia vehicle.

Walt Disney's Technicolor musical, "So Dear to My Heart."

"The Velvet Touch," starring Rosalind Russell, and "Rachel and the Stranger," with Loretta Young and Robert Mitchum, already in release.

"Blood on the Moon," co-starring Barbara Bel Geddes, Robert Preston and Robert Mitchum.

"Station West," starring Dick Powell and Jane Greer.

"Race Street," starring George Raft, William Bendix and Marilyn Maxwell.

"The Boy With Green Hair," in Technicolor, with Pat O'Brien, Robert Ryan, Dean Stockwell and Barbara Hale.

"They Live by Night," starring Farley Granger and Cathy O'Donnell.

"The Window," filmed almost entirely in New York, with Barbara Hale and Bobby Driscoll.

Samuel Goldwyn's "Enchantment," co-starring David Niven, Teresa Wright, Evelyn Keyes and Farley Granger.

Sol Lesser's "Tarzan's Fountain of Youth," with a new Tarzan, Lex Barker.

"Indian Agent," starring Tim Holt.

NLRB Certifies IATSE as Bargaining Agent at UA

The IATSE's Motion Picture Home Office Employees Local No. H-63 has been certified by the National Labor Relations Board as the collective bargaining agent of white collar workers at the United Artists home office. The board's action sustained the validity of the results of the September 28 election at UA. The certification, climaxing a three-month struggle between H-63 and the Screen Office and Professional Employees Guild (CIO) for control of the UA office employees, is the first for the IATSE union in its current drive contesting the right of SOPEG to represent employees in the home offices of the film companies. SOPEG has refused to sign anti-communist affidavits under provisions of the Taft-Hartley law.

EYSSELL, HONORED IN HOME TOWN, DEFIES "PROPHETS OF GLOOM"

Industry and Civic Leaders Sponsor Testimonial To Rockefeller Center Director in Kansas City

by Staff Correspondent
in Kansas City

The future of the industry need not be grim, despite the "prophets of gloom," G. S. Eyssell, executive manager of Rockefeller Center and managing director of Radio City Music Hall, was to tell an audience of 250 industry leaders gathered to honor him Thursday night in Kansas City.

This was a "home town" occasion of signal recognition of Mr. Eyssell's career and rise to his high post in Rockefeller Center as an institution of the metropolis and capital of the show world.

"The future belongs to those who know their business, who have courage . . . and who realize that they must serve their community and their country," the director of the world's largest theatre was to tell the guests at the testimonial dinner, in the ballroom of the Hotel Muehlebach, to the "home town boy" who began his career 30 years ago as an usher in the Isis theatre, Kansas City.

Hollywood was to have been represented at the testimonial by Walter Pidgeon, with Ed Sullivan, Broadway columnist of the New York *Daily News*, appearing as master of ceremonies.

Among film and theatre executives who were listed to sit on the dais with Mr. Pidgeon and Mr. Sullivan were Ned Depinet, Spyros P. Skouras, Charles M. Reagan, William F. Rodgers, Harry J. Michaelson, E. T. Gomersall, George A. Smith, Robert J. O'Donnell, and Frank Newman.

Treasurer for Newman Was First Executive Post

It was Mr. Newman, president of the Evergreen State Amusement Corp., who set Mr. Eyssell on his way to the top in show business by giving him a job as treasurer of the Newman Theatre in Kansas City. That was in 1920 and Mr. Eyssell was but 18 years old. Only two years before that Mr. Eyssell had gotten his first job in the industry as an usher at the Isis Theatre in Kansas City.

Others attending were: Herman Robbins, George Dembow, Maurice Bergman, Charles P. Skouras, George P. Giroux, H. R. Beiersdorf, Pat McGee, John Meinardi, Jim Castle, Ralph Ayers, E. L. Roberts, Tom Edwards, R. R. Winship, executives of Fox Midwest and the Durwood and Commonwealth Theatres, district and branch managers of film companies, civic and business leaders of Kansas City and a host of Mr. Eyssell's personal friends.

Elmer C. Rhoden was chairman of the committee in charge of arrangements for the

dinner, with Ben Shlyen, Arthur Cole and Senn Lawler co-chairmen.

Other members of the dinner committee were Barney Allis, George Baker, R. R. Biechele, Nathan Cohen, M. A. Cohn, Jim Castle, Bernie Evans, Sy Friedman, Carl Gebert, Barney Joffe, Finton Jones, Landon Laird, James Lewis, Frank Plumlee, Roy Roberts, Clarence Schultz, Felix Snow, William Truog, Don Walker, Robert Withers.

In addressing those honoring him Mr. Eyssell was to aim a healthy blow at those prophesying the doom of the industry.

"Whenever I hear pessimists talking about the future of our motion picture industry," he was to say, "I try to remember the lessons of vision and courage demonstrated by our great leaders. All of you have been bombarded, just as I have been, by cries that we are facing a crisis, that our industry is fighting for its life, that the future is grim indeed."

Industry Has Survived Previous Crises

"The first two points are true. We are facing a crisis. We have faced crises before. We once had to cope with the transition from silent films to sound. We have had to meet the competition of radio. In their time, these were great challenges and they were accompanied by the same predictions of gloom and pessimism that we keep hearing. I only ask you to remember that we not only survived those predictions but grew bigger and better."

"I will grant the second point, too. We are fighting for our lives. The fact is that under our system of free enterprise every business, every day is fighting for its life. It is that competition which gives our economy the vitality that cannot be found in the controlled and planned economies of totalitarianism. And so I will grant you the first two points that we are facing a crisis and that we are fighting for our lives, but I will not grant you the third point of our prophets of gloom that the future is grim indeed. The future belongs to those who know their business, who have courage, who do not expect to get something for nothing, and who realize that they must serve their community and their country."

"Reward Comes in Many Industry Friendships"

Mr. Eyssell was to assert that "one of the reasons the theatre business has always seemed to me to be so rewarding is that you meet so many fine people," adding that "ours is an industry which has meant much to me personally, not only in dollars and cents, because there are many ways of earning a liv-



G. S. EYSSELL

ing, but in terms of satisfactions and friendships."

Arthur Cole and Mr. Newman were listed by Mr. Eyssell as among those he was especially indebted to for his rise from obscurity in Kansas City. Mr. Cole was with Paramount's Kansas City branch when Mr. Eyssell began his career in the business.

"Mr. Newman always believed in keeping faith with the public and he was always most particular in seeing that patrons of the Newman Royal and 12th Street Theatres received the very best in pictures, stage shows, music and services. That was great schooling for me and I've tried to follow that simple formula—keep faith with the public. I shall always be grateful to Frank Newman for his advice and sound judgment. His friendship through these many years I value among my greatest experiences and dearest treasures. My association with him has always been to me not only that of a friend, but almost that of a devoted brother or a father," he said.

In praising Mr. Eyssell, as showman and business man, E. C. Rhoden was to express the view that the entire industry had gained great inspiration from the Music Hall chief's personal achievement and leadership.

Hammons To Distribute Films for Television

Earle W. Hammons, founder of Educational Pictures and former president of Grand National, both firms now defunct, disclosed in New York last week that he intended to form a new company to handle film distribution for television. He reported he is preparing 125 of his own films for sale to television. This product includes 20 features and 18 Westerns. He intends to acquire television rights to product other than his own and may do some production specifically for television.



SPECTACULAR CHICAGO-MIL

... straight from the pages
of the famous
SATURDAY EVENING POST
serial story
of the last frontier!



RKO SHOWMANSHIP SETS MILWAUKEE OPENING OCT. 19-20!

Super exploitation premiere's RKO's big new first-run Western at the Palace, Chicago, and the Riverside, Milwaukee . . . Army, Militia, Legion civic groups in gigantic parades tied in with front-page newspaper sponsorship! . . . Stars and other celebrities at functions of all kinds! . . . Blanket radio and promotional coverage! . . . Red-hot hooray for the kind of openings that "The Showmanship Company" made famous!

RKO
PRESENTS

DICK POWELL · JANE GREER in

Station West

with AGNES MOOREHEAD · BURL IVES
TOM POWERS · GORDON OLIVER · STEVE BRODIE
DORE SCHARY in Charge of Production
Produced by ROBERT SPARKS
Directed by SIDNEY LANFIELD

Screen Play by FRANK FENTON and WINSTON MILLER



Hear Burl Ives
as the troubadour
of Rock Pass!

SEE NO ATTEMPT BY ASCAP TO COLLECT

Johnston Tells Franco Trade Should Resume

Attorneys Predict a Writ in New York Would Halt Moves in Other States

Ascap will be so frightened by the possibility of exhibitor suits that it will not attempt to collect from theatres for music performance rights.

This was the prediction of copyright attorneys and industry counsel this week after the hearings last Wednesday on the action against Ascap brought by members of the Independent Theatre Owners of New York.

Would Grant ITO Writ

Judge Vincent L. Leibell, sitting in New York Federal District Court, expressed doubt last Wednesday over whether he had the authority to order divestiture, but left little doubt that he would grant an injunction restraining Ascap from collecting for music performance rights from ITO of New York.

Copyright attorneys point out that with such an injunction in force in the New York court, it would be "foolhardy" if Ascap attempted to collect elsewhere in the event that Judge Leibell eventually decides not to divest it of those rights.

Their belief is supported by Abram F. Myers, general counsel for Allied States Association.

In Washington last weekend he pointed out that Judge Leibell's statements about divestiture did not "in any way weaken the effect of Judge Leibell's original opinion"—an opinion that held that "almost every part of the Ascap structure, almost all of Ascap's activities in licensing motion picture theatres, involve a violation of the anti-trust laws." That opinion was for divestiture.

Affects Only Parties Involved

Mr. Myers pointed out to the trade press in Washington that he has long discounted the belief that Judge Leibell could issue an injunction against Ascap effective all over the U. S.

"I had never supposed," he said, "that any injunction in a private litigation case could affect any but the immediate parties. That does not, however, militate against the effect of the Nordbye opinion (Judge Gunnar Nordbye's opinion in the Berger-Jensen cases in Minneapolis) nor the Leibell opinion."

"I cannot," Mr. Myers continued, "see Ascap bringing thousands of suits all over the U. S. against theatre owners just to have the lawyers for those exhibitors go into court, call the judge's attention to the Leibell and Nordbye opinions, and have the case dismissed."

COAST UNIT TOLD TO HOLD ASCAP FEES

Hollywood Bureau

The Southern California Theatre Owners Association, meeting here October 6, advised its membership to withhold the next quarterly payment to Ascap. The exhibitors were told to hold the money in reserve against any possible future developments.

"Those two opinions still mean the end of Ascap."

In last Wednesday's arguments, both Robert P. Patterson, special counsel for Ascap in the New York case, and Louis D. Frohlich, trial counsel, questioned Judge Leibell's right to order divestiture.

Called Order Improper

It was their contention that such an order would be improper in a private litigation and that any action on such a scale should be left to the U. S. Attorney General. Neither argued that Ascap should not be enjoined from collecting from the exhibitor plaintiffs in the ITOA case.

Looking for revenue from television, Ascap is currently circularizing its membership for approval to renew its pact with the televisers which gives Ascap the right to license its music to that medium. Ascap's present contract with its members, which expires December 31, licenses telecasters on a gratuitous basis, but reserves the right to cancel on 30-days' notice. In letters to members asking approval of the extension of the agreement, Fred E. Ahlert, Ascap president, notes the "leaps and bounds" made by television in the past year and makes it clear that the Society has in mind launching negotiations on rates. The agreement has been approved by the board of directors.

Arthur Mayer Named Army Film Chief in Germany

Arthur Mayer, former operator of the Rialto theatre, New York City, has been appointed Chief of the Film Branch, Office of Military Government for Germany in Munich, the Army announced last week. During the war, Mr. Mayer was advisor on motion pictures to the Secretary of the Army as well as heading all film activities for the American Red Cross. Formerly a director of advertising-publicity for Paramount, Mr. Mayer became manager of the Rialto in 1933. In 1937 he formed with Joseph Burstyn the Mayer-Burstyn Co., New York, for the distribution of foreign films.

Eric Johnston, who has conferred with a great many European statesmen during the past few weeks, talked for two and a half hours last Friday with Generalissimo Francisco Franco. According to the United Press, it was the longest interview ever granted an American citizen.

"I told Franco it was perfect nonsense that we do not have normal diplomatic relations with Spain," the Motion Picture Association president told newsmen following his conference. He said he had discussed American "trade with Spain and resumption of all relations between the U. S. and Spain."

Following the Franco conference he talked with Alberto Martin Artajo, Foreign Minister, on Spain's ban of "Gentleman's Agreement." This picture, dealing with anti-Semitism, has been barred by Spain's Board of Film Censor, but Mr. Johnston told reporters that he had been assured by Minister Artajo that the feature would be shown—perhaps with a few deletions.

"Martin Artajo told me," Mr. Johnston informed the press, "that it is Spanish policy and good Christian doctrine to promote cordial understanding and love amongst all peoples, irrespective of race or creed, and this specifically included Jews."

Joyce O'Hara, executive assistant to Mr. Johnston, arrived in Washington from Madrid last weekend. Mr. Johnston arrived in London from Madrid Wednesday, expecting to fly to New York Friday, after conferring with American managers in London.

Myers Talks Taxes to Owners Of Western Pennsylvania

Abram F. Myers, general counsel for Allied States Association, was the principal speaker at the initial autumn luncheon of the Allied Motion Picture Theatre Owners of Western Pennsylvania, meeting in Pittsburgh, October 7. Mr. Myers devoted more than two hours to a review of the national situation as it involved the listeners in regard to taxes and relations with the producers. The organization's board voted unanimously as opposing any renewal or continuance of Pennsylvania acts which permit all municipal, borough and township authorities to levy a tax in their own districts on anything not taxed by the Commonwealth. Morris Finkel, president, announced that the group's annual convention will be held at the William Penn Hotel, Pittsburgh, February 21-22.

Capano Operates Troy House

John Capano, for three years assistant booker in Albany for Universal-International, is now operating the State, a subsequent run house in Troy, N. Y., on lease from Mrs. Jennie Rosenthal.

*... on its way to
Radio City Music Hall*



A WONDERFUL COMEDY FROM U-I

*to take its place
with the great comedy hits
of all time!*



JUDGE IGOE SEES "EVIL DESTROYED"

Chicago Court Allows for Extended Runs on Two Films After Hearing

by JAMES ASCHER
in Chicago

Judge Michael J. Igoe's statement here last Friday in U. S. District Court that "the evil has been destroyed" may well sum up the extent of the role which the Jackson Park decree will play in the future insofar as Chicago exhibition is concerned.

His relenting to 20th-Fox and Universal-International's petition (he had previously granted extension for "Emperor Waltz") for an eight-week run at the B&K Garrick for "The Snake Pit" and unlimited playing time at the B&K Apollo for "Hamlet" on a roadshow basis, indicates at least that the decree as far as the District Court is concerned has served its major purpose, i.e., of preventing a monopoly controlled by defendant distributors and exhibitors to blockade fresh product from playing the neighborhoods.

Attorney Cites Status

Evidence produced in court by U-I attorney Miles Seeley and Thomas Dodd Healy, representing 20th-Fox, established proof that the Apollo and Garrick had been relegated to nonentity houses, being forced to play reissue, foreign and "B" first run product. These were the houses, they said, that had been selected above other theatres to house "Hamlet" and "Snake Pit" for long runs.

Having produced a list of some 30 features that had played in the two theatres since the decree went into effect, the attorneys showed that the Jackson Park had booked only a small handful, those of which had played only the Garrick on subsequent run dates. There is no reason, Mr. Seeley argued, why the public should be deprived of seeing "Hamlet" at a suitable first run house such as the Apollo, when this house is used only for secondary product until something better comes along.

These arguments were obviously sound enough to convince Judge Igoe, who responded, "It would be of no harm to the decree inasmuch as these houses do not tie up first run product, if they close."

A. W. Smith, Jr., Testifies

But before that, counsel had produced a batch of witnesses, including 20th-Fox's general sales manager, A. W. Smith, Jr., who testified that "Pit" cost \$2,650,000, and went so far as to break down production costs. "The Snake Pit," Mr. Smith said, "is one of the toughest jobs I've ever had in distribution. It is the type of film which can't be turned loose without careful

selling. That is why it must play a small house, like the Garrick, to condition audiences before it hits the neighborhoods."

On the opposing side, the Jackson Park attorney, Tom McConnell, bitterly fought to produce arguments and evidence why "Hamlet" should play the Surf theatre, a first run foreign house located outside of the immediate boundaries of the Loop theatre sector. Mr. McConnell said that if the Park Avenue theatre in New York, seating 563 patrons, can play it, which, too, is located out of the heart of New York's theatre section, why not the Surf or some equivalent type of house.

He produced witness Edward Mager, Allied buyer and booker, who said the neighborhoods would be happy to play "Hamlet." Humorous fireworks arose when Mr. Seeley asked Mr. Mager if he knew the story of "Hamlet," to which Mr. Mager replied that he didn't read books. Mr. McConnell told the court that this attempt was merely a calculating one to disturb the effectiveness of the decree. "If these films are so good, why must they be tied up in the Loop?" "Give the outlying patrons a chance to see them," he added.

Sees More Money Made

Judge Igoe said it was never the intention of the court to destroy the industry, but only to destroy the vicious part of the industry. "I think it has been destroyed," he continued. "It seems to me from the evidence I have heard, that the distributors and exhibitors are making more money now than before the decree went into effect." "The very title 'The Snake Pit' almost makes me shudder," he continued, "but I think both films are entitled to unusual treatment because people have to be educated to understand them."

Although Universal is not a defendant in the Jackson Park decree, it is expected, according to Mr. Seeley, it will lease the Apollo from defendants B&K on a four-wall basis, opening some time in November. "Pit" will probably open around Armistice Day here.

Court Decision Reserved On Momand's Appeal

The U. S. Circuit Court of Appeals at Boston last week reserved decision in the appeal of A. B. Momand to set aside a reversal in his 16-year-old anti-trust suit against the major distributors. In January, 1947, a jury in Federal District Court in Boston awarded Mr. Momand, once an Oklahoma City exhibitor, damages of \$966,000. The following February the judge of that court, Judge Charles Wyzanski, saying the jury had been confused, reversed the jury decision. It is this reversal that Mr. Momand is trying to have set aside.

Argue Pre-Trial Move in Detroit SIMPP Action

Plaintiffs' and defendants' attorneys in the Society of Independent Motion Picture Producers' anti-trust action against two Michigan theatre circuits will appear in Federal Court at Detroit Monday to argue over a pre-trial appearance of Society members.

Earl J. Hudson, manager of United Detroit Theatres, named in the suit with Co-operative Theatres of Michigan, wants the producer plaintiffs to be called into court Tuesday for a general examination before a notary.

The defendants want such people as David O. Selznick, Samuel Goldwyn, Walt Disney, William Cagney and others in attendance.

The SIMPP, through its counsel, Robert Rubin, has filed with the court a reply to that request, stating that with the exception of Marvin Faris, SIMPP executive secretary, none of the plaintiffs could afford to leave their production work without suffering considerable financial loss. The reply also stated that those plaintiffs do not have first hand knowledge of the situation, their charges being based on the evidence of others.

In the event the court should allow the motion of United Detroit for a pre-trial examination, SIMPP attorneys will seek to have this done by deposition in Los Angeles or by means of interrogatories.

Film Salesmen Seek Dismissal Of \$150,000 Anti-Trust Suit

Washington Bureau

Charles Wingfield and F. B. Klein, operators of Maryland theatres and salesmen, respectively, for Columbia and Twentieth Century-Fox, have requested the District Court here to dismiss a \$150,000 anti-trust suit brought by the Center theatre, Centerville, Md., against them and RKO, 20th-Fox, Paramount and Columbia. The Center has accused the defendants of a conspiracy to grant the Klein and Wingfield houses in Church Hill and Chestertown, Md., a monopoly of first run product. Discrimination in clearance, percentage and playing time is charged.

Stockholder Sues Warners

Suit was filed October 7 in the United States District Court, New York, against United States Pictures, Warner Brothers, Milton Sperling, Robert W. Perkins, Joseph Bernhard, Jack L. Warner, Harry M. Warner and Morris Wolf, by Annie Fastenberg, Warner minority stockholder. The suit, the third to be filed against the same defendants since September 30, alleges conspiracy in behalf of United States to the detriment of Warners, and asks for an accounting on a production-distribution deal made between the two companies in 1945.

Mr. Exhibitor: HERE'S YOUR BOX-OFFICE SCORE CARD FROM REPUBLIC!

	Box-Office Guarantee	Mass Appeal Entertainment	Proven Titles Star Names	Exploitation Angles
JANE DOE" starring RUTH HUSSEY • JOHN CARROLL • VERA RALSTON	✓	✓	✓	✓
MOONRISE" starring DANE CLARK • CAIL RUSSELL • ETHEL BARRYMORE A FRANK BORZAGE Production	✓	✓	✓	✓
THE RED PONY" JOHN STEINBECK'S starring MYRNA LOY • ROBERT MITCHUM • Color by TECHNICOLOR A CHARLES K. FELDMAN Presentation A LEWIS MILESTONE Production	✓	✓	✓	✓
MACBETH" starring ORSON WELLES and Great Cast! A CHARLES K. FELDMAN Presentation A MERCURY Production	✓	✓	✓	✓
"DRUMS Along the AMAZON" starring George BRENT • Vera RALSTON • Brian AHERNE • Constance BENNETT	✓	✓	✓	✓
"ANGEL IN EXILE" starring JOHN CARROLL • ADELE MARA with THOMAS GOMEZ	✓	✓	✓	✓
"THE PLUNDERERS" IN TRUCOLOR starring ROD CAMERON • ILONA MASSEY • ADRIAN BOOTH • FORREST TUCKER	✓	✓	✓	✓
"THE LAST BANDIT" IN TRUCOLOR starring WILLIAM ELLIOTT • ADRIAN BOOTH • FORREST TUCKER	✓	✓	✓	✓
ROY ROGERS TRUCOLOR WESTERNS	✓	✓	✓	✓
4 SUPER SERIALS • 20 VARIETY FEATURES • 14 ACTION WESTERNS	✓	✓	✓	✓
Total				100% 100% 100% 100

Join us in honoring **JIMMY GRAINGER'S**
10th ANNIVERSARY DRIVE!
SEPT. 27th to DEC. 31st

Arbitration Plan In Preparation

Plans for a new and more inclusive arbitration system are in the process of being drawn up for eventual inclusion in whatever sort of decree or decision comes out of the Paramount anti-trust suit.

The plans, to be submitted for approval and recommendations to the Department of Justice and the New York District Court, now look forward to including the 11 national distributors, rather than just the Big Five.

Representatives from Columbia, United Artists, Universal, Republic, Monogram and Eagle Lion have attended at least one of the several meetings held on the subject. Most are awaiting completion of the final draft of the new system before pledging themselves, however.

This draft is expected to be ready for consideration before hearings on the Paramount suit resume in New York District Court.

Under the plan, the American Arbitration Association would continue to administer the system and the present 31 local arbitration boards would be continued.

File Three New Cases

The AAA revealed on Monday that three cases have been filed for clearance arbitration since the Supreme Court's May decision in the Paramount anti-trust suit. Two, filed in the Boston and New Haven tribunals, are currently being prepared for processing following receipt by the AAA of the voluntary consent of all parties. These were filed by the Newington theatre, New Britain, Conn., and the Amusu theatre, Groveton, N. H., against all five distributor defendants. The third, filed with the Salt Lake City office, is awaiting voluntary consent of all parties.

Warns on Undue Penalty In Stanley - K-B Suit

Washington Bureau

Stanley Co., joint owner with the K-B Amusement Co. of the MacArthur theatre, continued its court fight to keep its half interest by warning the District Court here last weekend that divestiture under the decision in the Paramount anti-trust suit must not penalize the theatre-owning defendants in any way. K-B seeks to get the court to force Stanley out of the MacArthur. But Stanley, at the weekend, contended before the court that one of the real reasons for the suit was that K-B was attempting to get an undeserved "windfall" by forcing Warner to sell at "book value" its interest in the theatre real estate and in vacant land, as well as its interest in the theatre operation. "No court of equity should lend its hand to such an open effort to impose a penalty and forfeiture upon the defendants," a brief submitted by Warner counsel, Philip W. Amram, declared.

Hearings were postponed to October 25.

PUBLIC SETS STANDARD, SAYS LOCKWOOD, TELLING RANK

American exhibitors do not dislike British pictures. They do not "plot" against them. They are business men, of fair acumen, who reflect the public desire. For J. Arthur Rank, British film industry leader, to charge "discrimination" is nonsense. Some British pictures have done extremely good business here. Others have failed badly. American audiences want to "understand what is going on on the screen."

The above summarization of the position of the British picture on the American screen came late last week from Arthur Lockwood, new president of the Theatre Owners of America. In his first act of office, he called trade writers to his New York headquarters to take issue with statements made by Mr. Rank in a report to stockholders.

"In speaking for the Theatre Owners of America," Mr. Lockwood said, "I believe I voice the opinions of exhibitors all over the country. We do not deal in prejudices. The public sets its own standards. When Mr. Rank gives us a photoplay which appeals to the American public, our patrons will give him the reception he deserves. And without political considerations or quota restrictions."

A conciliation plan which will function for exhibitor and distributors will be voted upon by the TOA executive committee, meeting in New York within two weeks, Mr. Lockwood said. Asked about numerous other aspects of intra-industry relations, Mr. Lockwood declined specific comment,



by the Herald

ARTHUR LOCKWOOD

remarking he was still familiarizing himself with his office, and that his remarks at the TOA convention in Chicago would serve as a guide to his attitudes. The TOA, he stressed, would be a service and public relations organization.

Mr. Lockwood is treasurer of the Lockwood and Gordon circuit of New England, a vice-president and director of Screen Guild Productions, and has been for many years a leader in Connecticut exhibitor organizations.

Little 3 Seen Out Of Trust Action

Washington Bureau

The "Little Three"—Columbia, United Artists, and Universal—are practically out of the Paramount anti-trust suit.

This was confirmed here Tuesday by a Department of Justice official, who said they would be affected only by modifications of the franchise and license discrimination rulings asked for in the Department's proposed findings and judgment released last week.

"It hardly seems worthwhile," the official stated, "for them to send their lawyers to court to argue about those two provisions."

He declared he knew of "no further relief" that the Government was seeking from the three companies.

The Department's proposed order was primarily concerned with Government proposals for theatre divestiture, divorcement and a proposal for a modified ban on cross

licensing. Reading this order last week, counsel for the "Little Three" were of the opinion that "the Government apparently wants no further relief from us."

The Justice official's statement of Tuesday confirms this opinion.

Seeks to Cut Clearances By Anti-Trust Action

Chicago Bureau

Peter Poulos, operator of the Ace theatre, Hammond, Ind., filed an anti-trust suit here Friday against 14 distributors and theatre circuits operating in Hammond, seeking clearance reductions, but no damages. Charging the defendants with monopoly and a conspiracy to suppress competition, the suit seeks the abolition of clearances held by the Paramount and Parthenon, operated by Great States, which have 20-days clearance ahead of the Ace; the Warner Orpheum, with a seven-day subsequent clearance, and the Calumet theatre, which plays 14 days after the Opheum. The Ace is a fourth run house. Bernard Soko is the attorney for Mr. Poulos.

ALBANY

The heavily advertised "Sorry, Wrong Number," came to the Palace with "I Surrender Dear." The Strand, which had played "Rope," presented "The Time of Your Life" and "Behind Locked Doors." "Larceny" was held over for two days at the Ritz, along with "The Return of Wildfire." This necessitated a Friday opening for "One Touch of Venus" and "Whispering City." The Grand, after a good week with "The Best Years of Our Lives," booked "The Black Arrow" and "Strawberry Roan." The Colonial followed a fortnight of "The Lost One" with a revival of "You Can't Take It With You." . . . The Community, Newton Falls, has changed hands: from Harry Savett to Milton Berkeley, formerly operating the Royal in Harrisville. George Holtree now runs the Royal. . . The Schine circuit is again celebrating an "Autumn Festival of Hits." Managers of 140 theatres are competing. . . Film Row visitors: Leon Morris, Morrisville; Sam Davis, Phoenicia; George Thornton, Saugerties; Walter Wertime, Chestertown; Sam Rosenblatt, Watervliet; Phil Baroudi, North Creek, and Clarence Dopp, Johnstown.

ATLANTA

On the Row visiting and booking: J. H. Thompson, president, M-T Theatres, Hawkinsville, Ga.; Mr. and Mrs. E. D. Martin, Columbus; John Jenkins, Dallas; Edgar Kobak, president, Mutual Broadcasting Co.; Sidney Laird and L. J. Duncan, Al-Dun Amusement, West Point; Clyde Sampler and Ebb Duncan, Carrollton; P. L. Taylor, Columbus; D. R. Ragen, Selma; Luckie Stein, Florida circuit owner; Hugh Martin, president, Martin theatres, Florida; C. S. Pitman, Gadsden; H. Dunning, district manager, Dixie Drive-In theatres; Miss Mary Brockett, Crescent Amusement Co. . . Nat Williams, president, Interstate Enterprises, Thomasville, hopes to start work on his new drive-in near Quincy, Fla., shortly. . . The Carter and Hackel Amusement Co. announces the sale of their DeSoto theatre in Alachula, Fla., to E. B. Williams, Mayo, Fla. . . The Ritz theatre, Fernandia, Fla., has closed. . . Robert Tarwater, branch manager for Eagle Lion, announces the appointment of Don Bluffington as sales representative for Alabama.

BALTIMORE

Good business here appears to be centering over the weekends with the other days just doing fair. Good weather for week beginning October 7. Seven new pictures at eight first runs. "Luxury Liner" very good at the Century. "The Spiritualist," with vaudeville, very good at the Hippodrome. "Larceny," good at Keith's. "Apartment for Peggy," good at the New theatre. "Moon Rise," okay at the Mayfair. "The Loves of Carmen," very good at the Town. "Train to Alcatraz," plus "Flying Tigers," good at the Times and Roslyn. Second week holdovers included "The Rope," at the Stanley, and "The Brothers," at the Little. . . Eastern regional board members of Allied met in Baltimore at headquarters of Motion Picture Theatre Owners of Maryland, Oc-



tober 7, with Mayer Leventhal, eastern regional vice-president, presiding. . . Operator Arthur Eich, Local 181, formerly at the New theatre, has gone to the Highland. . . At closing session of 25th annual fall conference of Maryland Library Association at Annapolis, Md., an address was made by Glen Burch, executive director of the Film Council of America, in which he pointed out that libraries are going beyond the printed page with films and other visual education means.

CHARLOTTE

The new Center theatre here at Morehead and Center opened October 7 with "The Saxon Charm." This 900-seat house is one of the Meiselman circuit. The house has 30 seats in a smoking lounge and 30 in a "cry room." . . Sol Kravtis, Warner master booker, is working the Charlotte exchange. . . Seen along Film Row: Brock Whitlock, Elizabeth City; Wade McMillan, Latta; Harry Cook, Mt. Olive. . . The Charlotte Variety Club's house was drawn for at the Southern States Fair late Saturday night. To H. D. Chisholm, Ashboro, N. C., went an \$11,000 home and

WHEN AND WHERE

October 25: Tri-States Theatre Owners meeting in Memphis, Tenn.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 10-11: Associated Theatre Owners of Indiana, annual autumn convention at the Hotel Antlers, Indianapolis.

November 12-13: West Virginia Theatre Managers Association convention at the Terrace-Plaza Hotel, Cincinnati.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

\$1,000 in cash. Thousands of chances for the home were sold by Variety Club members to establish a fund for the operation of a clinic for underprivileged children.

CHICAGO

"Rope" was outstanding in the Loop, doing a mighty \$35,000 in its first week. Business otherwise was spotty, with "A Date With Judy" ranking best among holdovers. Providing Loop opposition are World Series games, football and school activities. . . George Spanuth, sales manager for the Film Studios of America, reports that their newly completed film, "One Brick Higher," which stresses the youth of America as seen on the Purdue campus, will probably be premiered at the Sipe theatre, Kokomo, Indiana, in November. . . Latest of the Chicago area's new drive-ins is the Star-View, which opens October 15. Completed in six weeks, it is owned by John, George and Harry Reckas, and located four miles east of Elgin, Ill. . . Film Row B-45, Local IATSE, has given film exchanges here 60-day notices that they will seek wage hikes in new contracts due in November. . . Joseph Klein, 51, owner of the New Park theatre in North Chicago, passed away October 7. . . Harry Bryan has joined the Essaness publicity department. . . Abe Fischer was officially made Republic branch manager in Chicago over the weekend. Fischer had been acting branch manager until Bill Baker's death last week.

CINCINNATI

Aside from the combination stage show and picture policy, recently inaugurated at the RKO Albee, which is racking up nice returns, first run grosses continue to level off, more or less, with no one apparently able to definitely determine the underlying cause. . . The first price reduction reported in the Cincinnati exchange territory in a long time comes from Fairmount, W. Va., where the Eastland theatre has announced a cut of approximately 30 per cent, with adult admissions scaled to 35 cents top, including all taxes. . . Jack Desmond has resigned as booker for the local Universal-International exchange to join Eagle Lion as office manager. . . The Village Council, at Plymouth, Ohio, has approved an ordinance to continue the three per cent admission tax with a few adjustments and changes. The impost caused a prolonged controversy before it was originally put into effect, Ed Ramsey, operator of the only house in the village, waging a vigorous fight against its adoption. . . Lockwood Jennings, manager of the Ohio theatre, in Marion, Ohio, announces that work on the \$75,000 remodeling program will be started at once. Weekend matinees will be discontinued while the work is in progress.

CLEVELAND

Pictures took second place in general interest while baseball held the spotlight. More than 80,000 people daily attended the three World Series games played in the Cleveland Stadium. . . "Hamlet," on a road show policy with reserved seats moves into Loew's Ohio October 29. . . Ernest and Lino Alessio plan to open their new \$225,000 theatre in Goodyear Heights, Akron,

(Continued on following page)

(Continued from preceding page)

October 18. . . George Bailey, MGM book-er, disgusted at being evicted three times in one year bought a home in Mayfield Heights. . . Joe Minsky, former Eagle Lion district manager, who left the industry to open an Army and Navy store in Alliance, has opened his second store in Mansfield. . . Nat Lefton, former Republic franchise owner, now retired, is here for the Series en route from his summer home in Michigan to his winter home in Florida.

COLUMBUS

Water follies at State Fairgrounds Coliseum, World Series broadcasts, night high school football games, and the Ohio State-Iowa game on Saturday combined to keep grosses light. Only one new picture came in on the usual opening day, Thursday. That was "Apartment for Peggy" at the Ohio, to average business. The Palace had the first regular-price engagement of "Life With Father" and the Broad and Grand continued "Mr. Peabody and the Mermaid" and "The Walls of Jericho." The Broad brought in "That Lady in Ermine" and "Fury at Furnace Creek" last Saturday. The World received critical acclaim for "Shoe Shine" and indications were that it would go a second week. . . Mrs. Peggy Ann Bennett has purchased the Alhambra neighborhood from the Capital Theatre Co. and expects to spend \$10,000 in redecorating and remodeling. The Alhambra will go into four changes weekly. . . George Anagnost, former chief barker of the Columbus Variety Club, is returning to his home town, Dayton, Ohio, to devote his entire time to his skate-manufacturing business. . . John Hardgrove, Academy theatres' supervisor, again is directing the annual Firemen's Minstrels.

DES MOINES

A drive-in theatre is to be built at the east outskirts of Atlantic and will be ready for operation next spring, Harold D. Field, president of the Pioneer Theatre Corp., has announced. . . V. Allan Monjar of Ocheydan and Alvin C. Myrick of Lake Park were among several Iowa theatremen to appear in Omaha, Neb., before a congressional Small Business Committee investigating monopolistic practices. . . The Ogden, Ogden, has been purchased by Mr. and Mrs. E. E. Graham of Monono. . . The Starlite drive-in at Waterloo was host to handicapped children and adults at a free showing. . . The S. and M. Theatre Co. plans to construct a \$100,000 drive-in on Highway 30 near Marshalltown. The company operates the Odeon and Casino in Marshalltown. . . The Terril, Terril, is observing its tenth anniversary under the management of Mr. and Mrs. Adrian Krieger. . . The A-Muse-U theatre, Muscatine, has been reopened following extensive redecorating. It was closed for two weeks. . . Carl Hoffman has been named manager of the Ingersoll in Des Moines. He replaces Robert Wilcox.

HARTFORD

Steve Perakos, son of Peter Perakos, Connecticut area theatre owner, graduated recently from the Boston University Law School and will take Connecticut bar exams soon. . . Ruth Bolton has been named assistant manager at Loew's Poli Bijou the-

atre, New Haven. . . Lawson Daniels has resigned as manager of E. M. Loew's Regent theatre, Worcester, Mass. Phil Rosen replaces. . . Tent 31, Variety Club of Connecticut, held a benefit dance, with proceeds going to Club welfare fund for underprivileged children, Saturday night at Goffe Street Armory, New Haven. In charge of the affair were Barney Pitkin, Harry Shaw, Lou Brown, Sid Kleper, and Lew Ginsburg. . . The Tent has voted to permit 20 per cent of the active membership of the organization to be associate members, drawn from fields allied to the motion picture industry.

INDIANAPOLIS

Marc Wolf, Ted Mendelssohn and Manny Marcus have a 700-car Air-Drome theatre under construction just outside New Castle. . . William R. Jenkins, president of the Sun Realty Company, has announced plans for a 9,400 square foot building on Film Row with facilities for independent exchanges. . . Moe Esserman, former manager of the Indiana theatre, has joined the sales staff at Universal. . . Perry Meek, an insurance man, has taken over the Avalon from Earl Bell. The latter expects to open the Bell on the West Side before the end of October. . . Percy Gladden, pioneer Bloomington exhibitor, died Monday. . . Roy Rogers played to 70,000 attendance and an estimated \$110,000 gross in nine performances at the Coliseum last week. . . Business at first run theatres was down to a moderate level. "The Babe Ruth Story" led with a trim \$13,000 at the Circle and moved to Keith's for a second week. "A Foreign Affair" took an average \$12,000 at the Indiana. "Pitfall" grossed a slow \$10,000 at Loew's.

KANSAS CITY

The Kimo followed "The Damned" with "Volpone." The Roxy held "Lulu Belle" and "My Dog Rusty" for a second week. The Esquire showed as an extra during the World Series the "How to Pitch" short. A cartoon carnival was held at the Riverside and Crest drive-ins, operated by Commonwealth. . . Harry Gaffney, four years branch manager for Monogram at Kansas City, has become a partner with Julian King in the Kansas City area for Screen Guild and King Enterprises. Ralph W. Morgan has been appointed Monogram manager. . . Businessmen of the Englewood district in the so-called "intercity" district, are building a 1,100-seat theatre. . . Film Row visitors: Mr. and Mrs. Art Pugh, Erie Ray Miner, Moran; Mrs. Audry Flynn, Great Bend; Bud Waldren, Cherryvale; Lewis Stein, Parsons; S. Frank, Coldwater; C. Alexander, Kiowa; Everett Buchanan, Longton; Robert Fulkerson, Sunflower.

LOUISVILLE

A fire originating in the projection booth has totally destroyed the Art theatre, Knifley, Ky. It was owned and operated by Luther Knifley, who has announced he will rebuild the theatre. . . F. X. Merkley, owner and manager of the Rialto, Columbia, was in town attending a meeting of the American Red Cross. . . The new Melody theatre, Bardstown, now under construction for Pope Sisco and C. D. Arnold, should be ready for a November 1 opening. . . Film Row visitors: J. F. Burnette, Bardstown;

Lous Phumphery, Campbellsville; M. H. Sparks, Edmonton; J. Van Snook, La Grange; James Howe, Carrollton; L. B. Fuqua, Eddyville; Morris Smith, Taylorsville; Mr. and Mrs. E. L. Ornstein, Marengo; Lewis Baker, West Point; C. K. Arnold, Bardstown; Robert Enoch, Elizabethtown. . . Norm Pullem has resigned as assistant manager of Loew's here and Nelson Miller is reported resigning as assistant manager of the Strand. . . The City Planning and Zoning Commission has again deferred action on the American Drive-In Theatre Co.'s request to build a drive-in on Crittenden Drive near the Southern Railway. . . All downtown first runs brought in new programs. "The Babe Ruth Story" opened at the Strand. The National brought in "River Lady" and "Jassy." The Rialto played "Feudin', Fussin' and A-Fightin'" and "Out of the Storm," and Loew's played "The Loves of Carmen," joined with "Rusty Leads the Way." The Scoop showed "The Great Dawn," and the Mary Anderson brought in "Rope." "The Best Years of Our Lives" continued its second Louisville engagement by going into a second week at the Brown.

MIAMI

"Arch of Triumph" is in Miami at popular prices, while the Town is giving patrons the "Time of Your Life" as its midnighter attraction. . . Convention fever is the disease attacking Miamians now, with the American Legion convention to be held here this month and the Postal Carriers' meeting this week. Theatres are sporting banners welcoming the conventioners. . . "The Loves of Carmen" at the Miami and "I Remember Mama" at the Paramount and Beach, are the week's big attractions. . . The FCC announced that a hearing will be held in Miami on October 25 on the application of WTVJ to set aside the order revoking its permit for a television station. The FCC claims that the ownership was changed from Nelson and Claughton to Wolfson-Meyer theatre enterprises without due consent. . . Wometco's Boulevard drive-in is scheduled to open November 1. It has, in addition to regular features, a miniature golf course, pony track and merry-go-rounds. . . Raymond Nye, chief of service, Miami theatre, has been promoted to assistant manager of the Grove, while Philip Lawler is his replacement. . . Richard Shannon, former chief of service at the Mayfair, is now student assistant at the Parkway. . .

MINNEAPOLIS

Business has generally been running above average at Loop houses, with "Sorry, Wrong Number" the top stand of the week. Good grosses also have been piled up by "Rachel and the Stranger" and "Abbott and Costello Meet Frankenstein," both holding over. . . Forced buying, taxes, Ascap status and other exhibitor problems will be discussed at the regional convention of North Central Allied in Sioux Falls, S. D., next week. . . Morrie Steinman, former Monogram branch manager in Minneapolis, who stepped down to a sales job at his own request, has resigned to join Minneapolis RKO as a salesman. . . New entries in the drive-in field include Frank and Woempner circuit, planning stands at Owatonna and Willmar; Friedman Bros., who will

(Continued on opposite page)

(Continued from opposite page)

build at Albert Lea, and Clarence Kaake and Sid Blackmore, who plan a drive-in in the Duluth area. . . . A complete film showing of the Minnesota-Michigan football game will be offered free to 'teen-agers at two Twin Cities Loop houses through the co-sponsorship of Minnesota Amusement Co., the University of Minnesota, radio station WTCN and a wholesale grocery firm. . . . Minnesota Amusement has done some cutting on juvenile prices in the rural area, but has upped admissions five cents at three Minneapolis neighborhood houses which have had clearances advanced to 42 days. . . . S. J. Ronning has opened the New Ashby, Minn. . . . Edward Erickson is the new owner of the Stewart, Minn. . . . Leonard Swanson purchased the Randall, Randall, Minn.

MONTREAL

Business continues good in all the main stem first run houses. . . . "Easter Parade" at Loew's and "Street With No Name" at Capitol were held over for a repeat session. . . . "Fort Apache" is at the Princess and "The Mating of Millie" at the Palace. "Big City" is at Imperial. . . . Avenue is showing "Quiet Weekend." . . . Another first-run British film, "The October Man," is at the Snowdon. . . . Dominion Government readying campaign for savings bond purchases which the motion picture industry has promised to support. Trailer, made by Bing Crosby when he was in Canada shooting "The Emperor Waltz," to be used extensively. . . . Tom Miller to succeed Douglas Peacock as National Film Board distribution chief. . . . Children's film library, similar to that inaugurated by Motion Picture Association of America, to be started in Canada. Library, consisting of one print each of 20 current releases, to be placed in Montreal, Toronto, Winnipeg, Vancouver and other strategically located centres. . . . Canadian theatre circuits are reportedly planning to petition the Canadian Broadcasting Corp. for television transmitting licenses. . . . Marc Thibault, publicist and ex-motion picture editor for French language daily, *Le Canada*, has launched his own publication on film.

NEW ORLEANS

"The Saxon Charm" played at Loew's State last week, heading an average lineup at downtown houses. "Moonrise" opened at the Saenger. "One Touch of Venus" was the Orpheum presentation. "Tap Roots" continued at the Liberty where it was moved from the Orpheum. The Joy presented "Deep Waters" and the Center offered "Abbott and Costello Meet Frankenstein." At the Tudor was "The Babe Ruth Story." The Globe showed "Belle Starr." "Road to Utopia" and "Sunset Trail" were at the Strand and at the Rio, "Love and Learn" and "Apache Rose." . . . Maurice J. Artigues and Abe Berenson, Gulf States Allied executives, were to attend the meeting of the executive committee of National Allied in Washington October 16-17. . . . Sack Amusement Enterprises has taken new quarters on the third floor of the Film Building, where they will share office space with Altec Service Corp. . . . The scheduled opening of the Rex theatre, Foley, Ala., was delayed, but will take place shortly, it was announced by owner O. L. Barnet. . . . R. C. Renfroe opened his Ren drive-in at



McComb, Miss., October 9. . . . The Park theatre, Houma, La., opened October 8. The new house is operated by the Lepeyrouse estate and seats 1,300 people. . . . Independent Booking Co. is buying and booking for the Dan theatre, Breau Bridge, La.

NEW YORK

Five new pictures opened on Broadway this week. They were: The Edward Small-Columbia production, "Walk a Crooked Mile," at the Criterion; "The Gallant Blade," Columbia release, at the Rivoli; Paramount's "Night Has a Thousand Eyes," at the Paramount; 20th-Fox's "Apartment for Peggy," at the Roxy; "Backstreets of Paris, made in France by Jacques Feyder, at the Avenue Playhouse. . . . "A Portrait of Jennie" fashion show staged at the Metropolitan Museum of Art to promote the David O. Selznick production drew some 300 fashion experts, fashion writers and fashion and buying coordinators. . . . Producing committee for the 15th annual "Night of Stars" held its first meeting, with Robert M. Weitman, chairman, presiding. . . . Paramount Pictures Club held its annual dinner-dance at the Waldorf-Astoria Hotel. . . . Crisp, pleasant weather was a strong influence on weekend grosses along Broadway.

OKLAHOMA CITY

A new downtown theatre opens in Oklahoma City this week when the Sooner begins operations. It is the old Folly theatre rebuilt from the ground up. The Sooner seats 1,004 and uses RCA sound equipment. It will be operated by Warner Brothers and will have a first run double feature policy. The opening bill includes "Water Front at Midnight" and "Shaggy." . . . The Criterion theatre, Oklahoma City, is featuring "The Night Riders," a cowboy band during the noon hour on week days. The show is sponsored by the IGA stores of Oklahoma, a chain of grocery stores.

OMAHA

Mrs. Lloyd Scobell has sold the Elbs theatre at Wagner, S. D., to Andy Eleeson, RKO salesman from Sioux Falls. . . . Monte Grassgreen, Columbia home office representative, is here until a replacement is hired for Arnold Shartin, office manager-booker,

who resigned. . . . The Legion, Hartford, S. D., is closed for remodeling. . . . 20th-Fox held a farewell party for Joy Parashus, head inspectress, who retired, and Shirley Childers, inspectress, who resigned. . . . Bud Verhaege, St. Edwards, Neb., exhibitor, is in town serving on the Federal jury. . . . Bill Miskell, Tri-States Theatres district manager, says his circuit will build a 400-auto drive-in at Grand Island, Neb., next spring. . . . Hymie Novitsky, 20th-Fox salesman, underwent an operation. . . . Carl Johnson, owner of the Grand at Red Oak, Ia., is ill.

PHILADELPHIA

The five-cent general admission increase at the center-city houses of the Warner theatre circuit will be extended to the neighborhoods in the near future. No price increase is contemplated at the William Goldman or Fox first runs in the downtown district. . . . The Lincoln, owned by Morris Wax, has been leased to a foreign group contemplating a foreign film policy for the dark house. . . . Jack Jaslow reopened the Poplar on Friday for the showing of Jewish and Russian foreign films. . . . National Screen Service will service the Washington territory out of the local branch starting next week. . . . Maurice Felt, of the Felt circuit, has been named chairman of the Motion Picture Theatre Owners and Exhibitors Division of the local Citizens Committee for Dewey and Warren. . . . Bernard Keeney, manager of the Rajah, Reading, Pa., is issuing a weekly "Theatre News" program. . . . C. G. Keeney, head of the Keeney Theatres in Reading, Pa., has returned to his desk after recovering from a serious illness. . . . Barney Marvin left for New Orleans to represent Sam Waldman for the I. Hirst theatre circuit. . . . The Reading, Pa., Plaza, now operated by the Max Korr interests, is having a new heating system installed. . . . C. Richard Wolff is the new motion picture editor of the Harrisburg, Pa., *Evening News*, succeeding Dick McCrone, resigned.

PITTSBURGH

John H. Harris has returned from Hollywood where he lined up a few celebrities for the Variety Club's annual banquet November 14. . . . Abram F. Myer, general counsel for National Allied, attracted almost 100 Allied Motion Picture Theatre Owners for the initial fall luncheon in the William Penn Hotel. . . . Holdovers will cut into grosses here this week. "Rope" in the Stanley, "Luxury Liner" in Loew's Penn, and "The Loves of Carmen" in the J. P. Harris all staying a second week while the surprising "Rachel and the Stranger" was held for a third week in the Warner. . . . "The Lost One" Verdi's "La Traviata," followed "Rigoletto" in the Art Cinema and at the conclusion of its stay will be succeeded by "Rebecca," a reissue. . . . "The Saxon Charm" fell apart in the Fulton and was replaced by "Apartment for Peggy," which drew a capacity house at sneak preview in the Fulton.

SAN ANTONIO

The New Lynn, seating 1,000 and costing \$200,000, opened in Gonzales September 29. Mayor George Seydler assisted in the opening ceremonies. Lynn Smith is owner and

(Continued on following page)

(Continued from preceding page)

manager. . . . The Municipal Auditorium theatre premiered the religious film, "The Story of the Pope," October 8. . . . Walter Tinney, Jr., is the new operator in the Alamo drive-in booth. . . . Film Row visitors: Evelyn West, Dallas; Ruben Reyes, Hollywood; Hiram Parks, Lubbock; C. C. Caldwell, Rex O'Donnell, and W. J. Chesher, Littlefield.

SEATTLE

"Mr. Blandings Builds His Dream House," in its fourth week at the Blue Mouse, was the big box office draw this week. . . . L. L. Burnett and H. H. Fournier have opened their new B & B Theatre in Grayland. The theatre seats 450. . . . R. J. Roskelley, who operates a theatre at Manson, has begun construction of a new house at Entiat, which will seat 150. . . . Dick Brill, who has been northwest exploitation representative for Eagle Lion since March, has been transferred to New York. . . . Charles Powers, branch manager for 20th-Fox at Portland, was here conferring with John Danz and William Forman on a distributing deal in the Portland district. . . . On Film Row from out of town were Martin Brown, Yakima; Don Beckman, Hood Canal; Joe Lewis, Bellevue; Walter Graham, Shelton.

TORONTO

Trade surprise was occasioned when "The Babe Ruth Story" played a single week at the new Odeon-Toronto theatre, this being the first Hollywood picture to occupy the screen at the impressive show spot after three weeks of "Oliver Twist," its initial attraction. "Blanche Fury" became the third feature for the Odeon. "Life With Father" continued a fourth week at the Tivoli and Eglinton theatres at regular prices while "So This Is New York" remained for three weeks at the independent Biltmore theatre. Other holdovers were "Good Sam" at the Victoria and Nortown and "Luxury Liner" at Loew's theatre, all for a second week. The suburban International Cinema gave "The Lost One" a fourth week. Another Toronto theatre was added in the 20th Century Downtown which started with the world premiere of "Let's Live a Little." . . . Local first run exhibitors took quick advantage of the easing of the civic ban on midnight shows by presenting a late performance with Thanksgiving Day, October 11. ance in conjunction with Thanksgiving Day, October 11. . . . The Ontario Hydro-Electric Commission got tough by giving Toronto a 45-minute blackout on the morning of October 8 because consumers allegedly failed to economize sufficiently on the power crisis. . . . Hydro Chairman R. H. Saunders announced that restricted marquee lighting would be ordered cut by a further 50 per cent—to one watt per square foot of canopy area. . . . "Henry V" was held for a second week at the Toronto Hollywood in its first popular-price run. . . . "Hamlet" starts its Toronto run November 22 with the opening of Odeon's new Hyland theatre. . . . The Toronto Variety Tent, headed by J. J. Fitzgibbons, expected to raise a further \$20,000 through its all-star hockey night October 12 for its Variety Village for Ontario's crippled children. . . . Famous Players and Associates are building two theatres in Toronto and other units at Peterborough, Cobourg and Kapuskasing in Ontario.

VANCOUVER

Dickens and Shakespeare were the leading grossers of the week among Vancouver first run theatres. "Hamlet," on a road-show basis at the Park, and "Oliver Twist," at the Vogue on regular admissions, both did capacity. "Hamlet" is a sellout for four weeks. The Capitol had a better than average week with "Two Guys from Texas." "Mickey," on its second week at the Strand, also good. Business is on the up-swing as families return from summer camps and fall prospects for theatres look fine. . . . Al Laubenstein, former assistant booker at 20th-Fox, Winnipeg, has been promoted to the booker's desk at the Vancouver exchange, succeeding Dave Souter, now with Eagle Lion here. . . . In the box office at the east-side State theatre are Betty Lynds, formerly at the Plaza, and Norma Degman, a new arrival from London. The State is having a big success with a series of Artkino pictures. It's the only spot in Vancouver that plays them. . . . The Orpheum has started its monthly cartoon party, giving the kiddies a two-hour show of cartoons and juvenile acts on stage. . . . A protest against the number of pictures with crime and horror themes was registered by the British Columbia Parent-Teacher Federation. . . . The new studio theatre being built for Toronto interests in Vancouver, scheduled to open on Labor Day, will not be opened until around January 1. The theatre will seat 450.

WASHINGTON

Business was slightly improved, with the only holdover of the week reported at RKO Keith's, where "Rachel and the Stranger" went into a second week. New openings were: "Sorry, Wrong Number," at the Warner; "Apartment for Peggy," Loew's Palace; "Sofia," at Warner's Metropolitan; and "Feudin', Fussin' and Fightin'" at Loew's Capitol. Carryover for the week was "An Innocent Affair," at Loew's Columbia. . . . Sidney Lust's Kaywood theatre had a free midnight vaudeville show for Fire Prevention Week. Mike Hunnicutt, of Station WOL, was master of ceremonies. . . . Newest members of Variety Club Tent No. 11 are Jack Groh, Harry D. Stearn and Ervin Ornstein. . . . Harry Valentine, Lyons Circuit, Franklin, Va., was a visitor on Film Row. . . . The Variety Club Welfare Awards Committee will meet October 18 to discuss the progress of the drive, which ends November 20.

Hollywood To Back Israeli Studio

Henry Brandstetter of Israel, who is in Hollywood with the endorsement of Israeli authorities, announced the appointment of three committees of Hollywood artists, producers, directors, writers, technicians and directors to assist in the establishment of the first regular motion picture studio in Israel. The capitalization of \$800,000 will be met by the National Jewish Fund, and the studio, which will be situated in Herzliyah, six miles from Tel Aviv, will be tax exempt as well as get free water, roads and power from the municipality. Among the 31 advisors are Eddie Cantor, William Wyler, Jerry Wald, John Huston, Lewis Milestone, Charles Brackett and Billy Wilder.

Asks More Push In Latin America

French, Italian and other films are capturing playing time normally going to American films in South America because distributors of such films advertise them extensively in newspapers and trade papers, whereas American distributors are retrenching. So finds Nat Liebeskind, exhibitor and distributor, just back from six months in Argentina and Brazil.

Booking combines are springing up in those countries, he also states. "American distributors, however, are encouraging their rise, but the practice still can be nipped in the bud if the industry attacks the problem intelligently," he declares.

Mr. Liebeskind believes the American industry is in a position to defeat the Brazilian control commission now seeking to fix film rentals and admission prices provided forceful action is taken. "Theatre prices in Brazil, where the cost of living is higher than in the United States, are the cheapest in Latin America. Nevertheless, the control commission is committing itself to a peak of 40 per cent on rentals and a ticket high of about 30 cents, first run, depending upon the theatre and its physical equipment. The powers of this commission are so broad that, under foreseeable circumstances, it can drive first run admissions to as low as 10 cents. But the American film continues in greatest demand in that market, which is the reason why the situation no doubt can be corrected if the industry here takes proper action."

While in South America, Mr. Liebeskind launched "Symphonie Pastorale," which he has purchased for Brazil, Mexico, Peru, Bolivia and Ecuador.

Sees Television Out Of Its "Glamour Phase"

At a meeting of the Central Council of the American Association of Advertising Agencies October 8, Sidney N. Strotz, NBC administrative vice-president in charge of television, told his audience that television has passed out of its "glamour" phase. "The strength of television lies," he said, "in the fact that it is an effective advertising and, more important, a selling medium." Mr. Strotz said that 29 per cent of the total population of the United States is now represented in the cities where NBC has television stations, and that by the end of the year it will serve approximately 44 per cent of the American people.

Drop Sunday Petition

A petition filed with the mayor and Board of Aldermen of Holly Springs, Miss., requesting an election to determine whether Sunday showings of films should be made legal, was dropped October 7. The petitioners withdrew the motion after a conference with their opponents, who had held that the petition did not list the required number of signatures to legally demand an election.

THE HOLLYWOOD SCENE

Production Up Slightly; Labor Figures Down; DeMille Film Starts

by WILLIAM R. WEAVER
Hollywood Editor

The completion of seven pictures and the start of 10 lifted the over-all total of production to 27 at the close of a week which brought Hollywood the official data on studio employment during August, a distressing verification of dire anticipations. The California Bureau of Labor Statistics' monthly bulletin, which covers all industries and takes 1940 employment as its base figure, 100, in compiling its reports, gives 69.8 as the index of studio employment in August, which compares with 77.2 for July. The bulletin also gives \$94.54 as the average weekly earnings for August, which compares with \$97.85 for July, and the average hours per week per worker as 39.2, comparing with 40.1 in July.

The bulletin does not point out, but a checkup covering all the industries reported on does disclose, that the average weekly earnings, \$94.54, is the highest on the long list, the runner-up being "newspapers and periodicals," with average weekly earnings of \$84.46 in the Los Angeles area and \$88.46 in the San Francisco area. The other industries are also rans.

May Indicate Check on Rising Labor Costs

The bulletin's statistics are susceptible of various interpretations, but the figures pertaining to average weekly earnings and average hours per week seem to indicate pretty definitely that some degree of progress has been made toward arresting the long rise in labor costs. A slide rule and access to scores of employment contracts

would be required to determine whether the shortening of the hours-per-week accounts exactly for the drop in dollars-per-week, but the net practical conclusion appears to be that the labor groups, as has been repeatedly indicated in contract negotiations of recent months, have accepted the employers' statements regarding diminished income as realistic.

The statistic of chief concern to the talent and crafts personnel, however, is that one indicating a numerical low in employment. They doubt it has a silver lining for them. Whether it has for the trade at large remains to be discovered, in other and future and less public bulletins.

The preamble to the CBLIS reports states, "Total employment in manufacturing industries reached 770,900 in August. This is the highest level since the war, and is 10,000 above the year-ago total."

DeMille Starts Work on "Samson and Delilah"

The standout in the list of new productions is Cecil B. DeMille's "Samson and Delilah," which the veteran producer of spectacles is making for Paramount release. His cast, which will number hundreds before he has finished, is topped by Hedy Lamarr and Victor Mature, in the name roles, with George Sanders and Angela Lansbury heading the supporting cast. Whether the distinguished exponent of expensive production can achieve his accustomed splendor in this era of reefed budgets was a prevalent question as far back as when your correspondent interviewed him following his completion of "The Unconquered," which preceded the British Exclusion Act, and so

the question was asked directly. The producer-director, who says he's been running counter to critics and budgeteers ever since he started his first picture, replied simply, "Some subjects require less outlay than others. My next is going to be a simple story about a man and a woman." And so it is just that.

MGM started "The Great Sinner," produced by Gottfried Reinhardt and directed by Robert Siodmak, with Gregory Peck, Ava Gardner, Ethel Barrymore, Walter Huston, Frank Morgan and Agnes Moorehead.

Bendix Starred in Universal Film, "Life of Riley"

Clarehce Brown launched "The Secret Garden" for MGM, with Fred M. Wilcox directing Margaret O'Brien, Dean Stockwell, Herbert Marshall, Gladys Cooper and Elsa Lanchester.

Universal-International rolled "The Life of Riley," with William Bendix, Rosemary DeCamp, Beulah Bondi and James Gleason. Irving Brecher is producer-director.

Co-producers John Champion and Blake Edwards started "Stampede," for Allied Artists, with Lesley Selander directing Rod Cameron, Gail Storm and others.

James Burkett turned cameras on "The Feathered Serpent," a Charlie Chan number for Monogram, directed by William Beaudine.

Ted Richmond sent "Blondie Hits the Jackpot" to the cameras with Edward Bernds directing for Columbia.

Equity Starts Western For Eagle Lion

Equity Pictures' Jerry Thomas went to work on "Ride, Ryder, Ride," for Eagle Lion, with Lou Collins directing Jim Bannon and Little Beaver.

Ron Ormond rolled "Son of Billy the Kid" for Screen Guild, with Ray Taylor directing Lash LaRue and Fuzzy St. John.

Burwood Productions started "Alaska Patrol" for Film Classics, with Richard Travis, Helen Westcott and others. James Burkett is producer; Jack Bernhard director.

STARTED

ALLIED ARTISTS
Stampede
COLUMBIA
Blondie Hits
the Jackpot
EAGLE-LION
Ride, Ryder, Ride
(Equity)
FILM CLASSICS
Alaska Patrol
(Burwood)
M-G-M
The Great Sinner
The Secret Garden

MONOGRAM

The Feathered Serpent
PARAMOUNT
Samson and Delilah
SCREEN GUILD
Son of Billy the Kid
(Western Adventure)
UNIVERSAL-
INTERNATIONAL
The Life of Riley
COMPLETED

COLUMBIA
Mr. Soft Touch

FILM CLASSICS

File 649—State Department (Neufeld)
MONOGRAM
Hidden Danger
The Rainmaker
RKO-RADIO
The Green Promise
(McCarthy)
SCREEN GUILD
Shep Comes Home
(Lippert)
20TH CENTURY-FOX
Mother Is a Freshman

SHOOTING

ALLIED ARTISTS
When a Man's a Man
(Windsor)
COLUMBIA
Rough Sketch
(Horizon)
INDEPENDENT
Zamba
(Fortune Films)
M-G-M
Big Jack
The Barkleys of
Broadway

PARAMOUNT

A Mask for Lucretia
El Paso
(Pine-Thomas)
REPUBLIC
Wake of the
Red Witch
RKO-RADIO
The Clay Pidgeon
20TH CENTURY-FOX
Down to the Sea
in Ships
The Beautiful Blonde
from Bashful Bend

UNITED ARTISTS

Impact (Popkin)
Too Late for Tears
(Stromberg)
UNIVERSAL-
INTERNATIONAL
The Amboy Dukes
WARNER BROTHERS
Colorado Territory
Flamingo Road
Somewhere in the City
Happy Times
Two Guys and a Girl
Montana

Only AIR EXPRESS gives you all these advantages

A combination you don't get
with other air-shipping methods

1. Special pick-up and delivery *at no extra cost*. Your shipments are picked up promptly when you call; fast delivery to consignee's door.
2. You get a receipt for every shipment, and delivery is proved by signature of consignee. One-carrier responsibility. Complete security.
3. Assured protection, too—valuation coverage up to \$50 without extra charge; 10 cents for each additional \$100 or fraction thereof.

These advantages, plus 21 others, make Air Express the best and fastest way to ship. Your shipments go on every flight of the Scheduled Airlines—repair parts, equipment, finished items *keep moving* to where they're needed. Reach any U.S. point in hours. Phone local Air Express Division, Railway Express Agency, for fast shipping action. Specify "Air Express" on orders for quickest delivery.

FACTS on low Air Express rates

22 lbs. machine parts goes 700 miles for \$4.73.
10 lbs. printed matter goes 1000 miles for \$3.31.
30-lb. carton of new fashions goes 500 miles for \$4.61.
Same day delivery in all these cases if you ship early.

SPECIFY
AIR EXPRESS
GETS THERE FIRST



Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE
SCHEDULED AIRLINES OF THE U.S.

Monogram Year Loss \$497,696

Hollywood Bureau

A net loss of \$497,696 for the fiscal year ended July 3, 1948, was reported by Monogram-Allied Artists last Thursday. The loss is after a net tax refund of \$480,414, available under the loss carryback provisions of the Federal income tax laws, according to Steve Broidy, president.

This loss compares with a net profit, after taxes, of \$374,896, for the previous fiscal year.

While gross income for the period amounted to \$9,030,906—11.5 per cent above the income for the 1947 fiscal year—a number of adverse conditions, combined with the cost of organizing and launching Allied Artists, accounted for the loss, according to Mr. Broidy.

Operating expenses for the 1948 period increased to \$10,009,016 from the \$7,507,938 of expenses for the 1947 year.

"Since initiating our Allied Artists program in the spring of 1947," Mr. Broidy commented, "we have made important progress toward our goal of winning a well-recognized position in the Class A feature field. Thus, viewed from a broad perspective, the company is gaining entrance to many theatres, particularly first runs, not previously played and is also widening the market for Monogram pictures."

Paramount Films Subject On Juvenile Delinquency

Paramount invaded Lambertville, N. J., the last week in September to produce a short subject showing how the town has solved its juvenile delinquency problem. Justin Herman, producer-director for Paramount, used the entire town as his studio and cast the townspeople as actors. Highlight of the film will be shots of the Ely Memorial Recreation Field where Paul Whiteman acted out his real-life role of host and master of ceremonies at the weekly dance which he contributes. Others appearing in the short are Mayor William Naylor, Police Chief "Norb" Rossel, the barber, local cats and dogs and a cigar store Indian. The short is tentatively called "The Lambertville Story."

Warner "Belinda" Premiere Boasts Glamour Section

Warner Brothers' west coast premiere of "Johnny Belinda," which was to be held Thursday at the Hollywood theatre, was to be one of those dress-up affairs, the first to be staged by Warners since "Night and Day." By the first of the week more than 200 name stars and top industry executives had made reservations for the theatre's "glamour section." Jane Wyman, star of the feature, returned to Hollywood from a 10-day press tour in time for the premiere.

//WHAT THE PICTURE DID FOR ME//

Columbia

LADY FROM SHANGHAI, THE: Rita Hayworth, Orson Welles—This didn't do business although it was well advertised. It didn't go over. Played Monday, Tuesday, Sept. 27, 28.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

LONE HAND TEXAN: Charles Starrett, Smiley Burnette—Starrett is quite popular. Although he isn't our biggest cowboy draw, they leave happy. Played Friday, Saturday, Oct. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MATING OF MILLIE, THE: Glenn Ford, Evelyn Keyes—An excellent comedy enjoyed by all those who saw it. A local organization of mothers had at first disapproved of the title, but after the first screening they gave it their approval. Box office receipts were good. Played Saturday, Sept. 24, 25.—Bob Damron, Grove Theatre, Pacific Grove, Cal.

SPORT OF KINGS: Paul Campbell, Gloria Henry—They seemed well satisfied with this on a double bill. Played Friday, Saturday, Oct. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWORDSMAN, THE: Larry Parks, Ellen Drew—This glorified Western is entertaining and did fairly well. Larry Parks is a draw. The color is poor and the mixed accents unconvincing. We had a few complaints, however. Played Monday-Wednesday, Aug. 13-15.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

Eagle Lion

LOST HONEYMOON: Franchot Tone, Ann Richards—Fair picture. Nothing big. Got by nicely. Played Friday, Saturday, Oct. 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RETURN OF THE LASH: Al "Lash" LaRue, Al "Fuzzy" St. John—This picture played with "Pursued" and we did fair business. Played Thursday, Friday, Sept. 23, 24.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

Film Classics

BUCK PRIVATES: Bud Abbott, Lou Costello—A reissue that was better than the new pictures. A swell picture. Box office fine. Enough said. It speaks for itself. Played Friday, Saturday, Sept. 24, 25.—Albert Hefferan, Crown Theatre, Marne, Mich.

Metro-Goldwyn-Mayer

BIG CITY, THE: Margaret O'Brien, Robert Preston—Here is a nice picture for the entire family. If we had a better double on with this picture we would have done wonderful business on it. Play this on Friday or Saturday with a good Western and it will do business. Played Sunday, Monday, Sept. 19, 20.—Albert Hefferan, Crown Theatre, Marne, Mich.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—This is a bright comedy not too well titled and we have a feeling that Van Johnson is slipping a little. "Butch" Jenkins stole the show. It did moderate business only. Played Thursday-Saturday, Sept. 9-11.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—A funny picture that pleased everybody. Box office above average. Make more of this type and we will get the people back again. Played Sunday, Monday, Sept. 26, 27.—Albert Hefferan, Crown Theatre, Marne, Mich.

Paramount

CAGED FURY: Richard Denning, Sheila Ryan—Have seen a great deal better animal pictures. Played Friday, Saturday, Oct. 1, 2.—Albert Hefferan, Crown Theatre, Marne, Mich.

CAGED FURY: Richard Denning, Sheila Ryan—Good little program picture that we double billed satisfactorily. Played Friday, Saturday, Oct. 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

EMPEROR WALTZ, THE: Bing Crosby, Joan Fontaine—Disappointing picture and box office re-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

ceipts. Costumes and color were good, but Bing and his musical numbers were below par. Played Sunday-Tuesday, Sept. 26-28.—Bob Damron, Grove Theatre, Pacific Grove, Cal.

MR. RECKLESS: William Eythe, Barbara Britton—Good picture that can be played on a double bill satisfactorily. Played Thursday-Saturday, Sept. 30-Oct. 2.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

SAINTED SISTERS, THE: Veronica Lake, Joan Caulfield—Paramount made a fine family picture that should please everyone. Box office good. Don't pass this up. It will please and it is good for a picture nowadays. Played Sunday, Monday, Sept. 26, 27.—Albert Hefferan, Crown Theatre, Marne, Mich.

SHAGGY: Brenda Joyce, Robert Shayne, George Nokes—Strictly program fan fare that should be double billed. Played Thursday-Saturday, Sept. 30-Oct. 2.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

UNCONQUERED: Gary Cooper, Paulette Goddard—Just played "Unconquered." Take out Paulette Goddard and Gary Cooper, and what have you got left that any good Western in color doesn't have except double feature length? Sure was a fizzle here. Played Tuesday-Thursday, Sept. 28-30.—Dick Smith, Albany Theatre, Albany, Ind.

RKO Radio

FUGITIVE, THE: Henry Fonda, Dolores Del Rio—The first day was fair but the second day we needn't have bothered to open. The picture was well acted and directed, but not good for the average audience. It was difficult to keep the children quiet throughout the slow moving production. Played Wednesday, Thursday, Sept. 29, 30.—Bob Damron, Grove Theatre, Pacific Grove, Cal.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—Good picture. They liked it and we found many kind remarks on the way out. Played Wednesday, Thursday, Sept. 29, 30.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

EYES OF TEXAS: Roy Rogers, Lynne Roberts—Another good Rogers picture. Trigger and the dog "Hobo" almost stole the show. Comments were good. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—We played this very late but it did excellent business. The superb production and the fine acting are superior to the crudities of the story. Gregory Peck has become a favorite over here. The climax raised some unwanted laughs. Played Thursday-Saturday, Aug. 19-21.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—This is the first time, at popular prices, we played this. We played it last March at advance prices. We did a fine business on it then. And even now we did a very good business. A super Western that just seems to draw the people in. Box office very good. Played Tuesday-Thursday, Sept. 21-23.—Albert Hefferan, Crown Theatre, Marne, Mich.

Twentieth Century-Fox

DAISY KENYON: Joan Crawford, Dana Andrews—Joan Crawford is not a draw in our town. Although you have got to hand it to her. She can still act. Played Wednesday, Thursday, Sept. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LET'S LIVE AGAIN: John Emery, Hillary Brooke—Here is a waste of film. 20th-Fox must have been asleep when they made this one. No

box office, no plot, no acting, just poor all the way through. Pass it up or exchange it for something good if you can. Played Friday, Saturday, Oct. 1, 2.—Albert Hefferan, Crown Theatre, Marne, Mich.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—Thoroughly delightful comedy for the whole family with a sparkling performance from Clifton Webb which earned many good remarks. Business against stiff opposition was good and the patrons were well pleased. Played Thursday-Saturday, Sept. 16-18.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—This reissue did very well for us. Betty Grable and Technicolor still draw the crowds and this one had a fine supporting cast. Patrons of all classes were well satisfied. Played Monday-Wednesday, Aug. 16-18.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

United Artists

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Only a fair picture. Business was very low. For some reason these pictures that are being made nowadays seem to have no drawing power. This picture fell flat and there was too much of the jazz music, which was too loud and crude. Pass this one up if possible. Played Sunday, Monday, Sept. 19, 20.—Albert Hefferan, Crown Theatre, Marne, Mich.

Universal

EXILE, THE: Douglas Fairbanks, Jr., Maria Montez—Take this picture and give it to Europe. Sorry that we played it. Fairbanks is just like a rabbit in high grass jumping around. Weather was fair but the patrons just wouldn't come out. Some of those who came walked out. Played Saturday-Monday, Sept. 25-27.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—A box office flop. Our business was lowest on this picture than on any other picture we have ever played. Good story, but named wrong. The women stayed away from the picture on that account. Too real and true to life. It just didn't click. Some of the pictures that are like this click in our situation, such as "Brute Force" and "The Killers." The percentage on this picture was a laugh for us because it cost Universal more to check the picture for three days than what they got out of it. Played Tuesday-Thursday, Sept. 28-30.—Albert Hefferan, Crown Theatre, Marne, Mich.

Warner Bros.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—Another reissue that speaks for itself at the box office.—Albert Hefferan, Crown Theatre, Marne, Mich.

MY GIRL TISA: Lilli Palmer, Sam Wanamaker—This did not do average business here, but it was no fault of the picture. The story and acting was good. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SILVER RIVER: Errol Flynn, Ann Sheridan—A very fine picture about the history of silver, with a love story and a touch of Westerns. Comments were good. Better than average draw. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

TREASURE OF THE SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—We played this picture and knew what to expect and we were right ... no business. Played Monday, Tuesday, Sept. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WINTER MEETING: Bette Davis, Jim Davis—This type of picture just doesn't go in small towns. The acting was good but the picture is too slow. The patrons just didn't go for this picture. Played Saturday-Monday, Sept. 18-20.—John W. Blevins, Rialto Theatre, Mullens, W. Va.

Production Plan For 3 Years Set By Transatlantic

Alfred Hitchcock and Sidney Bernstein, partners in Transatlantic Pictures Corp., have formulated production plans for the next three years, company officials announced in New York this week.

"Under Capricorn," a Technicolor production directed by Mr. Hitchcock and starring Ingrid Bergman, Joseph Cotten and Michael Wilding, is now nearing completion in London and California.

"I Confess" will be started in December in Canada and California, also under Mr. Hitchcock's direction. Both of these productions will be released throughout the world by Warner Brothers.

Subsequent Transatlantic productions to be directed by Mr. Hitchcock will include "Dark Duty," based on the prison novel by Margaret Wilson, and "The Spider and the Fly," a modern spy story built around actual incidents of World War II.

Transatlantic films to be made by directors other than Mr. Hitchcock will include "Jack Sheppard," the story of the famous English highwayman, and "Lorna Doone," based on the novel. All will be produced in Technicolor.

Mr. Hitchcock plans to alternate direction of pictures for Transatlantic with directing jobs with outside companies. At least four of these outside productions will be for Warner Brothers, under terms of a contract recently negotiated.

Legion of Decency Reviews Five New Productions

The Legion of Decency has reviewed five new productions, approving two, disapproving three. "Bungalow 13" and "Rogues' Regiment" were placed in Class A-II, unobjectionable for adults. In Class B, objectionable in part, were: "A Song Is Born," because of "suggestive dialogue, scenes and costuming"; "Symphonie Pastorale" (French), because "the morally compensating values necessary in a story of this kind are weak and insufficient," and because of "suicide in the plot solution"; and "The Three Musketeers," because of "suggestive sequences."

Michigan Allied Electing District Board Members

Allied Theatres of Michigan districts began last week to hold meetings to elect members to the board of directors and alternates for those members. Members of the seventh district have elected Robert Schuckert, Caro, to the board and Harry Hobolth as alternate. The tenth district has elected E. C. Johnson, Bay City, to the board and Lee Ward, Mt. Pleasant, as alternate. The ninth district has elected Glenn Wallace, Scottville, to the board and Don Iverson, Lake City, as alternate.

Short Product in First Run Houses

NEW YORK — Week of October 11

ASTOR: *Haredevil Hare*.....Warner Bros.
Feature: The Babe Ruth Story.....Monogram
CAPITOL: *Merry-Go-Round*.....MGM
Feature: Red River.....MGM

CRITERION: *Hollywood Holiday*...Columbia
Acrobatic Babies.....Columbia
Feature: Walk a Crooked Mile.....Columbia

GLOBE: *Foghorn, Leghorn*.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: Rope.....Warner Bros.

MUSIC HALL: *Battle for Germany*
20th Cent.-Fox
Feature: Julia Misbehaves.....MGM

PARAMOUNT: *Mr. Groundling Takes the Air*
Paramount

Hot Rod Speedsters.....Paramount
There's Good Booze Tonight.....Paramount
Unusual Occupations, No. 1.....Paramount
Feature: Isn't It Romantic.....Paramount

RIVOLI: *Billie Gets Her Man*.....Columbia
The Little Brown Jug.....Paramount
Feature: The Gallant Blade.....Columbia

ROXY: *Love Labor Won*.....20th Cent.-Fox
Symphony of a City.....20th Cent.-Fox
Feature: Apartment for Peggy.....20th Cent.-Fox
STRAND: *Sports Down Under*...Warner Bros.
Football Magic.....Warner Bros.
You Were Never Duckier.....Warner Bros.
Feature: Johnny Belinda.....Warner Bros.

CHICAGO — Week of October 11

GRAND: *Hollywood Friars Honors*
George Jessel.....Columbia
Acrobatic Babies.....Columbia
Feature: Mr. Peabody and the Mermaid Univ.-Intl.

PALACE: *Superman*.....Columbia
Call of the Canyon.....Univ.-Intl.
Feature: One Touch of Venus.....Univ.-Intl.

ROOSEVELT: *Football Magic*...Warner Bros.
Feature: A Southern Yankee.....MGM

STATE LAKE: *Big Sister Blues*....Paramount
Rabbit Punch.....Warner Bros.
Feature: Rope.....Warner Bros.

UNITED ARTISTS: *How to Pitch*....Capitol
Mighty Mouse.....20th Cent.-Fox
Feature: Escape.....20th Cent.-Fox

Al Seligman of Columbia Shorts Department Dies

Al Seligman of the Columbia Pictures short subject sales department died October 6, at 52. Interment was in Cyprus Hills Cemetery, Cyprus Hills, Long Island. He was formerly manager of the Columbia accessories department. Prior to that he was with Consolidated Film Industries and served as manager of the Chicago office of Ralph M. Levey Co. Survivors include his wife, Bella; a son, Maxwell; a sister, Mrs. Mary Brandt, and two brothers, Max and Leo.

Howard Knevels

Howard Knevels, 48, well-known in the Canadian film industry, died in Montreal, October 6. He and his brother Robert, now manager of the Capitol theatre in Windsor, Ont., came from Elkhart, Ind. He worked for Famous Players-Canadian, then became publicity chief in Canada for United Artists. He resigned because of illness and went to Montreal. He was a member of the Canadian Picture Pioneers.

Charles F. Fitzgerald

Charles F. Fitzgerald, 72, former assistant manager and treasurer of Proctor's, a Fabian theatre in Troy, N. Y., died at his home in Watervliet, N. Y., Oct. 4 after an extended illness. His widow and seven children survive.

General Electric WRGB Expanding Service

WRGB, operated in Schenectady, N. Y., by General Electric, will supplement NBC network television programs with features from the DuMont, Columbia and American networks, station manager G. E. Markhan announced last week. The station will expand its own local programs about December 1 when new mobile equipment will permit neighborhood remote pickups. WRGB has been telecasting for six years.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 81—Russian action in Berlin. . . . Crisis at UN. . . . Hurricane hits Cuba. . . . Coast Guard rescue in Bahamas. . . . World Series.

MOVIETONE NEWS—Vol. 31, No. 82—Marshall reports to Truman. . . . Churchill visits headquarters of RAF Fighter Squadron. . . . Queen Juliana decorates heroes. . . . Emperor and Empress of Japan visit newspaper exhibition. . . . Presidential campaign: Truman in New Jersey; Dewey at ground breaking for Al Smith Housing Project. . . . Sports: Cleveland wins World Series; Army beats Illinois.

NEWS OF THE DAY—Vol. 20, No. 211—World Series. . . . Hurricane hits Havana. . . . Sir Stafford Cripps hails ERP. . . . Truman resumes campaign. Crash at Grand Prix. . . . Football.

NEWS OF THE DAY—Vol. 20, No. 212—Cleveland wins World Series. . . . Winston Churchill warns of war. . . . Truman interrupts campaign trip. . . . Paris fashions. . . . Dewey visits New York housing project. . . . Army beats Illinois.

PARAMOUNT NEWS—No. 14—Coast Guard saves 23 from plane on Keys. . . . Report on Palestine. . . . World Series.

PARAMOUNT NEWS—No. 16—Marshall's flying visit from Paris. . . . Churchill urges U. S. to keep atom bomb. . . . Cleveland takes the series. . . . Army vs. Illinois.

UNIVERSAL NEWS—No. 185—Truman on tour. . . . Florida hurricane. . . . Rodeo in Texas. . . . World Series.

UNIVERSAL NEWS—No. 186—Berlin crisis. . . . Football: Army 26-Illinois 21. . . . World Series: Indians scalp Braves to win 4-2.

WARNER PATHE NEWS—No. 16—Plane rescue. . . . UN news. . . . Airlift in Berlin. . . . People in the news: Truman, John Foster Dulles.

WARNER PATHE NEWS—No. 17—People in the news: Marshall, Truman, Dewey. . . . Churchill. . . . Baseball. . . . Football.

Monogram Names Morgan Kansas City Manager

Ralph Morgan has been named Kansas City manager for Monogram, succeeding Harry Gaffney, who resigned to join Screen Guild. Mr. Morgan has been with Monogram for five years as a salesman. The change in managers came with the organization of Monogram Distributors Corp. of Missouri by Byron Spencer, J. T. Britt, and G. M. Lively.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



PHILADELPHIA, September 30.—Mayor Bernard Samuel headed a delegation of distinguished citizens and civic leaders in a "Salute to the Youth of Philadelphia." Staged under the direction of Lewen Pizor, a colorful ceremony took place at City Hall. Hundreds of flags carried by the color guards of 31 public, parochial and private schools were massed on four sides.

The occasion was of importance as the first event of the kind officially honoring boys and girls elected to student offices through democratic processes. More than 200,000 students attended special assemblies in their schools to eliminate the dangers of a large downtown mass meeting, where leaders congregated. Highlights of the program were the presentation of 382 citations from the City of Philadelphia. The audience at City Hall, limited to 100 persons, were luncheon guests of John Wanamaker.

The celebration of "Youth Month" in Philadelphia, thus inaugurated, was followed by city-wide activities, embracing nearly every theatre in the area. Exhibits, demonstrations, a gigantic Youth Parade, and a reception to the student press, stimulated the interest of Philadelphia newspapers. Events were televised, broadcast and covered by newsreel cameramen. Mr. Pizor may claim the outstanding demonstration for "Youth Month" thus far reported.



Frank Sparrow, of the Ritz and Grand theatres, Winter Haven, Fla., is one manager who believes in pushing his hunches. With a good campaign running for "Luxury Liner," he promoted the editor of the *Daily News-Chief* to write a review on the picture, and, behold, it landed on the front page, no less. Proving that it pays to ask for newspaper cooperation beyond your usual quota, once in a while.

"NEWSPAPER WEEK"

This is said to be "Newspaper Week" and we would like to take the opportunity to say that there are exactly fifty-two "Newspaper Weeks" per year in any showman's calendar. Your newspaper man is your friend every week, and he won't appreciate the concentration in favor of any particular seven-day period. Work with your newspaper man, every week, and you will have some holidays to celebrate jointly, with rewards well earned and deserved. Your newspaper man is your partner in plenty of cooperative enterprises.

Make it a point to observe "Newspaper Week" this year by calling on your newspaper editor and getting acquainted with all of his staff that you can meet and know personally. Then follow that up by observing "Newspaper Week" all the rest of the year. It will pay, in substantial dividends. Cultivate the friendship of the man who can give you more, guide you more, help you more than almost any other in your community. That is our suggestion for "Newspaper Week".

The Australian *Film Weekly* puts a two-line head on a story of how "A 24-Carrot Mule Made a Profitable Ass of Himself," and since it's an exploitation story, we'll quote, that when John Carey hired the mule to exploit "Road to Rio" at a Melbourne theatre, the animal sat down in Burke street and refused to budge. Hundreds of specators crowded around, and three hours, two ice cream cones and 24 carrots later, the harrassed constabulary lifted him bodily and deposited him in the gutter, whereupon he reluctantly got in motion, amid the cheers of thousands.

Once again David Blum, director of advertising and publicity for Loew's International Corporation, has issued a brochure on the subject of "Promoting EXTRA Theatre Revenue Through Special Children's Shows," and once more our comment is that the availability of this material for the foreign field surpasses anything published for the benefit of theatre managers in this country.

The issue at hand, a supplement to the original booklet of a year ago, contains the practical step-by-step experience of the Metro theatre in Bombay, India, in conducting a successful children's club. Place this alongside the excellent Gaumont-British Junior Club demonstration in England, and you wonder why there is no comparable material available to managers here, in the form of a practical pressbook, with necessary mats and accessories provided.



W. E. Mulvey, manager of the Music Hall theatre, Chester, England, is proud of the fact that he is still at the helm of what is actually "the oldest theatre in the world" having been originally established in the year 1280. Through several centuries there was some conflict as to the purposes of the structure, and in 1616 an "order of Assembly" laid down rules for players. In 1773, it was known as "Theatre Royal". Many of the most celebrated actors of their times have appeared here, and an inn, across the street, was called "The Shakespeare." It became known as the Music Hall in 1855, and was first used for motion pictures in 1910. The theatre was "reconstructed" as a "modern cinema hall" in 1921. Mr. Mulvey has been associated with the house for the past 36 years. It is now operated by Gaumont-British Picture Corporation, Ltd.

—Walter Brooks

Showmanship With a Smile



Sol Sorkin had this fisherman at the subway corner nearest Keith's Flushing theatre, New York, looking for a mermaid.

Ted Barker, publicist, picked this good-looking pair to pass out lifesavers for "Luxury Liner" at Loew's theatre, Cleveland.



Again, Sol Sorkin stands in admiration of the winner of his "Best Costume" contest (juvenile) at the "Little Toot" Birthday Party, given at Keith's theatre, Flushing, on the opening day of "Melody Time."



Cliff Beuchel, manager of the Mary Anderson theatre, Louisville, Ky., catches "Two Guys from Texas" with the city's parking meters, also new in Louisville.



Abe Ludacer attracts favorable attention on downtown streets for the engagement of "A Date with Judy" at Loew's Valentine theatre, Toledo.

More serious note: Montague Salmon, managing director of the Rivoli theatre, on Broadway, aids the drive of the "Save Our Schools" Committee of the Public Education Association, and plugs a short film.



THIRD QUARTER HONORS GO TO MILWAUKEE AND CHILE

Rudy Koutnik, manager of the Fox Palace theatre, Milwaukee, where showmen come from, takes top honors in the third quarter for the Quigley Awards. This is the same theatre where Charles Hacker, last year's Silver Grand Award winner, entered as a contender, and Rudy and Charley are long-time friends in Fox Wisconsin theatres. We have commented on most of Rudy's recent entries, and there have been several pictures published, because his material is newsworthy. It's going to be a pleasure to notify him of this quarterly award.

Runners-up, this time, were close and numerous. Picking the winner was comparatively easy, because two out of three judges marked Rudy "first"—but thereafter opinion was divided and honors were split. The list of Scroll of Honor winners for the quarter, in order of preference, is as follows:

Alice Gorham, United theatres, Detroit, Mich.

Ted Kirkmeyer, Egyptian theatre, Ogden, Utah.

Delmar Sherrill, Playhouse, Statesville, N. C.

W. T. Hastings, Orpheum theatre, Denver, Colo.

Jack Sidney, Loew's Century, Baltimore, Md.

Vincent O'Leary, Majestic theatre, East St. Louis, Ill.

Lester Pollock, Loew's theatre, Rochester, N. Y.

A lot of fine work is represented in the entries from this list of seven, and it would have been easy to pick another seven, if we could just double the Scroll of Honor list. Difficulty the judges commented on was the even quality of so many top-bracket entries.

The Special Overseas Citation for best work in the foreign field is credited to manager Guillermo Echazu, of the Metro theatre, Santiago, Chile, with Benno Erb as his publicist. Extraordinary feature of this campaign was a series of *twenty-eight* co-operative newspaper advertisements, which is phenomenal going—on either side of the equator. We're going to have a special story of this excellent handling of "Song of Love" in the South American way. Our congratulations to a winner, and a good neighbor.

The judges in the third quarter were Lynn Farnol, advertising and publicity director for Samuel Goldwyn, who has occupied this bench before; Arthur Pincus, of Loew's International Corporation, subbing for David Blum, advertising and publicity chief, and Mike Siegel, who deals in exploitation for the Century theatre circuit in Greater New York. Our thanks to these excellent judges for their careful and conscientious decision.



Serious and studious, these judges in the third quarter, left to right: Lynn Farnol, advertising and publicity director for Samuel Goldwyn; Arthur Pincus, exploitation expert for Loew's International, and Mike Siegel, who handles advertising at the point-of-sale for Century theatres in Greater New York. It was tough picking winners in a close contest and these gentlemen earned a well-deserved lunch, after examining scores of campaigns.

3rd Quarter Citation Winners

GEORGE ATTON
Fox, Hanford, Calif.

J. BALMER
Strand, Freehold, N. J.

JIM BARNES
Warner
Huntington Park, Calif.

HUGH S. BORLAND
Louis
Chicago, Ill.

JOSEPH BOYLE
Poli - Broadway
Norwich, Conn.

A. J. BROWN
Empire
Cardiff, Wales

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

A. M. CARPENTER
Gaumont
Barnstaple, England

LES CLARK
Bucklen
Elkhart, Ind.

LOUIS COHEN
Poli
Hartford, Conn.

TIFF COOK
Capitol
Toronto, Ont., Canada

THOS. E. CORNFIELD
Wisconsin
Milwaukee, Wis.

J. A. DAVIDSON
Hume
Burlington, Canada

JACK DEMOS
Lex, Chicago, Ill.

M. FITZGIBBONS
Roosevelt
Flushing, L. I., N. Y.

W. F. FOSTER
Picture House
Dalston, England

JOHN HARRISON
Lyric
Waycross, Ga.

ELMER HECHT
Park
Tampa, Fla.

E. HERBERT
Broadway
Stratford, England

CLAUDE HUNTER
Odeon
Peterborough, Canada

ED KIDWELL
Plains
Roswell, N. Mex.

HARRY KLOTZ
Loew's, Canton, Ohio
WILLIAM H. KNAUSS
Park,
Morristown, N. J.

C. W. LEWIS
Gaumont
Manchester, England

P. E. MCCOY
Miller
Augusta, Ga.

TONY MASELLA
Poli
New Haven, Conn.

JOHN MISAVICE
Forest
Forest Park, Ill.

LOUIS NYE
Hoosier
Whiting, Ind.

JIM PREDDY
Telenews
Dallas, Tex.

WILLIS E. SHAFFER
Atchison
Atchison, Kansas

SAM SHUMER
Strand
Perth Amboy, N. J.

E. WAYNE SINGER
Capitol
Whiting, Ind.

SOL SORKIN
Keith's
Flushing, N. Y.

BOYD SPARROW
Loew's
Indianapolis, Ind.

WILLIAM A. STEWART
Paramount
Plainfield, N. J.

A. H. STOBIE
Gaumont
Chadwell Heath, England

RAY TAYLOR
Gaumont
Rose Hill, England

S. TENSER
Central
Cambridge, England

ELI ZULAS
Ritz, Berwyn, Ill.

Drive-In Theatres Demand Novel Exploitation Ideas

Bill Smith is an agreeable sort of fellow to talk to about drive-in theatre management. As general manager of the four Eastern Drive-In Theatres at Union, Totowa, Morris Plains and Asbury Park, N. J., he knows a lot about management problems, and since he has supervised the modernization and building of these four theatres in the past 18 months, he knows a lot about construction problems also. It seems in the drive-in field that solving one set of problems goes a long way towards solving the other set of problems, in the reverse order named. Build 'em right and *then* run 'em right, is his motto.

New Exploitation Problems

But with both of these jobs done, you'll find a new set of exploitation problems coming up, and it was with this particular idea that we wanted to visit with Bill Smith. Drive-in theatres simply can't be advertised or exploited with any routine methods that may be lifted from the old book. In the first place, there's no display out front, except the "marquee" display of the title of the picture. No posters, no "lobby" tricks. Your potential audience is driving BY the theatre at fifty miles an hour, and they never hesitate to read anything smaller than 2-foot "marquee" letters, the largest that the Wagner people make. You can't expect to stop 'em or even slow 'em down with showmanship tricks that work elsewhere.

Bill uses a "house" program, widely distributed, and he advertises in community newspapers, but mostly he uses the radio over the large areas he serves. His program, "Requestfully Yours" is a daily ten minutes, 6:05 to 6:15 p.m. over station WAAT, which blankets New Jersey from one end to the other. Sam Kopp, who handles publicity for all the Eastern Drive-In, writes the program, and lards it liberally with sales talk to tell the customers the comfort and convenience of patronizing a drive-in theatre. They will drive *farther* to



No use putting a poster out here, for your audience reads as it drives, at 50 miles an hour. So the Morris Plains Drive-In, of Eastern's chain, uses 2-foot "marquee" letters, the largest that money will buy.



Wilfred P. Smith, general manager of four Eastern Drive-In theatres, stands in the middle of 40 acres of outdoor theatre operation at Morris Plains, N. J., with a 50-foot screen over his shoulder, which is a block away.

a drive-in than they will to a more formal theatre, because they may "come as they are" and "bring the children and the dog, too." There's a selling argument that's hard to beat.

The staff operation of the theatre counts heavily, too, in management policy. Bill says his special officer is instructed "not to wear a face longer than the 21st of June," but to smile and chat with folks, in a folksy sort of way. Every member of the drive-in staff knows as much about as many patrons as possible, and asks about them, with human interest angles. The idea is to make people feel at home and at ease, and not under burdensome rules or regulations. Yet, there is supervision that *works* and no doubt about it. Bill developed the idea of the 100-foot "moonlight lighting" pole that illuminates the field; he has a "jeep" that glides in and out and around the place with the easy tread of a house detective, but without alarms.

Appeals to Family Group

Parents want to bring their children, rather than hire baby sitters. They also want to bring the old folks and the physically handicapped, who have real trouble getting out to the movies under ordinary circumstances. The hard-of-hearing can turn up their own speaker volume as loud as they please without disturbing others. It's a natural routine for the American family to want to "go somewhere" to be entertained, and the drive-in provides a new alternative between dress-up to go out, and staying home in your relaxation clothes. You can enjoy both, at the drive-in, and the costs involved will be a compromise, also, for a family of four, two adults and two children, can make it for \$1.24, five days a week.

Quad-City Group Has Cooperative Youth Program

The Quad-City Theatre Managers Association, with its business office in the Garden Theatre bldg., Davenport, Iowa, has offered a cooperative "Youth Month" program, using eight theatres in four cities, two in Davenport, Ia., two in Rock Island, Ill., two in Moline, Ill., and two in East Moline. A total of over 7500 children witnessed free children's shows at nine o'clock Saturday morning, September 11th. Programs consisted of an action feature, several cartoons and a safety picture, used in conjunction with a safety talk in each theatre. Tear sheets from the newspapers of the group indicate strong public approval of the program. Local radio stations and youth organizations added their support.

Henry J. Plude, Jr., manager of the Garden theatre office, reports that the Quad-City Theatre Managers Association has been established for twelve years and consists of a group of twenty theatres operated by both independent and circuits, including Tri-State and RKO Singer, in the four cities. Through the entire period the group has been a moving force in civic events and an example of cooperative exhibitor relations. Local school authorities welcome the opportunity to cooperate with the theatre group and willingly put out bulletins through the schools with news of theatre programs and jointly operated civic enterprises. Strong newspaper benefits accrue from the daily papers in the four cities.

Youngsters Stage Show

Al Brown staged a Junior Club show at the Empire theatre, Cardiff, Wales, with his youngsters putting on a gymnastic stage display that looks interesting and attractive. Al received a runner-up prize of £75 in the Gaumont-British Showmanship Shield competition, with a congratulatory handshake from J. Arthur Rank.



Dave Idzal, manager of the Fox theatre, Detroit, participated in setting up this real "Apartment for Peggy" on the seventh floor of Detroit's leading department store, as exploitation for the picture, in conjunction with a series of cooperative newspaper ads which the store placed to sell the idea of the attic apartment and the film.

Hugh S. Borland Theatre Greets Olympic Team

Proves the Last Shall Be First

The Round Table has great admiration for Hugh S. (for Showman) Borland, manager of the Louis theatre, Chicago, who always states so clearly that he runs "last run" pictures in "the heart of the colored district." He is proud of his results, and should be—and we salute a showman who can do what he does in a difficult situation. Some of our correspondents, with what may be a problem on their hands, do more complaining but less to demonstrate their showmanship.

Just recently, Hugh got around to "The Freedom Train" which is very far from news. But he realized that hundreds were turned away at the Chicago Freedom Train Exhibit, and he knew that the Commonwealth Edison Company had 26 of the Freedom Train's most significant documents on display in their downtown store window. So, he promoted this elaborate showing of fac-similes for the lobby of the Louis theatre, and had the benefit of both advance advertising and current exploitation.

His long, narrow lobby permitted him to set up twenty-six 40x60 easels, each one having a different document with a full description of its origin and history. The doorman and ticket-box were moved all the way in, so those who wished could view the Freedom Train exhibit without entering the theatre, which was good business policy. The Louis was the only theatre in Chicago to get the use of the Edison Company's exhibit, and for a reason: Hugh S. Borland was the only manager in Chicago who had the initiative to ask for it! Verily, the last shall be first.

Employs Modern Devices To Obtain Promotion

Fred Shanberger, manager of Keith's theatre in Baltimore, staged an extensive promotion for "One Touch of Venus" that employed newspapers, radio and television, combined with a press party and sneak preview, a week in advance of opening.

With the cooperation of the Baltimore *News-Post*, a contest to locate "Miss Venus" was conducted, and the Baltimore girl whose measurements most closely resembled the famous statue was searched for through six days of promotional campaign, using all the modern devices to discover the usual statistics.



Metropolitan area Olympic winners were welcomed to New York City at a dinner at the New York Athletic Club and a special reception ceremony at Columbus Circle, where Borough President Hugo E. Rogers presented each with a scroll in the name of the City of New York. More than 75 athletes and officials participated in a parade down Broadway to the Gotham theatre, where they were greeted with a prevue of the official Technicolor films, released by Eagle Lion. Bill Stern and other celebrities took part.

Tampa Theatres Exploit "Canon City" Run

Edgar Smith, manager of the Palace theatre, Tampa, Fla., overprinted the front page of the Tampa *Morning Tribune* with scare headlines to simulate an "extra" for "Canon City" and used the prison cell on a perambulating truck for street ballyhoo. With R. M. Daugherty, city manager for Florida State theatres, and Damon Eccles, of radio station WDAE, an interview was staged with Sheriff Hugh Culbreath of Hillsborough County, following a special screening of the picture. The Tampa *Daily Times* carried a story reporting the radio broadcast and review of the screening.

He Says It with Flowers

Hubert S. Chambers, manager of the Ritz Cinema, Bexhill-On-Sea, England, has a florist who builds flower displays, and the blanket of blooms for "Gone With the Wind" spells out the name of the picture and names of the stars, with a mounted cut-out of Gable and Leigh surrounded by daisies that tell the advertising story. Hubert has been a theatre manager since 1898 and is past president of the Cinema Veterans.

Ansel Winston Shows "Israel Reborn"

Ansel Winston, manager of the RKO Coliseum theatre, on upper Broadway, New York City, planned a special campaign for the showing of "Israel Reborn" which began with forty personal letters mailed directly to persons most interested. One hundred half-sheet cards were distributed to areas outside the usual section served by the theatre. These cards were also displayed by local Temples, the B'nai B'rith, YMHA and Yeshiva College, in the neighborhood. Two special theatre parties, one including 130 children from a day camp, attended the theatre during the run of the picture.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

Shaffer Seeking B. F.'s Daughter In Atchison

NORTHWEST STAMPEDE — Eagle Lion Films. In Cinecolor. Thrill Tops Thrill — a Great Outdoor Spectacle Sweeps Across the Screen! This is Entertainment, thrilling action, three great stars, breath-taking spectacle. "Sparkles with fine scenes," says *Motion Picture Herald*. "An excellent opportunity to cash in," says *Motion Picture Daily*. And the pressbook supports belief that this is a colorful, action western of the type that most movie fans enjoy. Posters sell the picture, but all are similar in style. Use the size you like best, with the 24-sheet and 6-sheet recommended. And, curiously, in this pressbook there are a number of big 4-column newspaper ads that are practically alike; in fact, all the newspaper advertising has the same illustration and style. Scarcity of ideas and surplus of pressbook pages to fill make dull advertising opportunity for showmen in the field. Managers will know what to do, thanks to the persistent demand for good action westerns, and maybe every selling approach has been used; so there is no longer a new idea in the art department. Following Eagle Lion's usual practice, this film has been extensively pre-sold in magazine advertising, and there are numerous tie-ins suggested on a national basis, but we still wish the press-book department had tried for better newspaper style. Preselling declines rapidly after the key-city runs, and the manager in the subsequent runs has to roll his own. The Calgary Stampede is featured in the picture. This can be sold, along with the many animals, the scenery and the action. Several contests are suggested in the press-book, and it is likely your newspaper man will go for one or more of these.

ROPE — Warner Brothers. In Color by Technicolor. Nothing ever held you like Albert Hitchcock's "Rope". One-word title may pace about the most sinister and suspenseful campaign of the season. Pre-selling in national magazines has been extravagant, and you will do well to try for a follow-up. Teaser advertising is unusual, building the slogan: "Nothing ever held you—like "Rope". Supplementary set of teasers in cartoon lighten the intensity of this and may be used to vary style. Good up-and-down one-column ad mat No. 107 gives smash effect in little space. Two-column sizes are also good but, strangely, the larger ads grow progressively weaker in bigger space. You can wham this with the teasers and one- and two-column mats. A 24-sheet is for the big boards; it will not help much for cut-out use. Six-sheet is best for lobby and smaller boards. Picture starts with a shriek, and there is a special 40 x 60 warning patrons to see the film from the beginning; better get it from National Screen Service. Advance lobby stunts dramatize "Rope" and build mystery atmosphere. Four sandwich men, selling the four-letter title, are effective. A special art strip for movie pages not only may help sell the picture but adds interest to the plot. Jimmy Stewart is the cast name that will draw. A list of Hitchcock's former hits will add to your patron's desire to see this one. Publicity mats are good and one magazine feature may land with your newspaper man for the cost of a four-column mat. A special trailer has been provided, and this flash, with Jimmy Stewart's voice, sets the scene of the mystery plot.

Willis Shaffer submits his campaign on "B. F.'s Daughter" at the Fox Atchison theatre, Atchison, Kansas, as an entry in the third quarter for the Quigley Awards, and we know exactly how he figured this one. He probably felt that the average patron would say, "Who in 'ell is B. F.'s daughter, anyway?" and so he acted accordingly, to create interest.

It really made a fine contest idea, for Willis picked a popular salesgirl who was well known in Atchison to pose for pictures that didn't reveal her identity, but gave just enough clues to be worth study, in a town where everybody knows everybody. Then he had "B. F.'s Daughter" parading Main Street at certain hours, and being where she might be found, with \$25 reward offered the winner. Contestants created a traffic jam around the Orpheum theatre, with results that he says "had all the appeal of a Truth or Consequences program."

The Atchison *Globe* said editorially: "That man is at it again. We mean Willis Shaffer and his cockeyed promotions. The gimmick is this: Shaffer has lassoed a well known Atchison girl and is conducting a newspaper advertising campaign through the *Globe* to see if you can identify her from 'angle' shots which tell a little but won't tell all, for example, as she might look with a Veronica Lake hairdo."

"Possibilities Unlimited" With Ed Pyne's Promotion

Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, Ohio, set up a practical chance wheel as lobby display for "Key Largo" and those who donated to "Possibilities Unlimited," a group underwriting benefits for amputees, were allowed to spin the wheel for passes. Names of Florida keys, including "Key Largo" as the winner, sold the name and idea of the picture. Contributions to the veteran's amputee fund grew to a total of \$2,728 and it is now expected that the citizen's committee operating the benefit will raise \$10,000 in the Cleveland area this year.



Lester Pollock displays the People's Choice of Pictures in the lobby of Loew's Rochester theatre and asks them to vote, in the ballot-box nearby, for their favorite in Loew's Movie Harvest, thus combining his new season with the election spirit that is in the air. And one of the pictures on display was a three-to-one favorite!

Filmack

GIVES YOU THE
BEST VALUE IN
**SPECIAL
TRAILERS**

**THREE COMPLETELY
EQUIPPED PLANTS**

CHICAGO
1327 S. WABASH AVE.
PHONE 3-1111

NEW YORK
245 WEST 55 STREET
LONG ISLAND CITY 1, N.Y.

LOS ANGELES
1574 W. WASHINGTON
UNION SQUARE DISTRICT

**SEND US YOUR
NEXT ORDER!**

WE HAVE THE LATEST
IN MOVIE TRAILERS
AND POSTERS
FOR ALL THE
MAJOR THEATRES
AND SUNDAY
SHOWS

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

2,471 Apply for Quota Relief in Great Britain

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ROPE (W.B.)

First Report:

Total Gross Tabulated **\$338,500**
Comparative Average Gross **299,800**
Over-all Performance **112.9%**

BALTIMORE—Stanley 113.6%
BOSTON—Metropolitan, 1st week 118.3%
(DB) Winner Take All (Mono.)
BOSTON—Metropolitan, 2nd week 83.9%
(DB) Winner Take All (Mono.)
BUFFALO—Great Lakes 132.5%
CHICAGO—State Lake 102.5%
CLEVELAND—Hippodrome 134.5%
LOS ANGELES—Warner Downtown, 1st week 148.1%
LOS ANGELES—Warner Downtown, 2nd week 92.5%
LOS ANGELES—Warner Hollywood, 1st week 162.9%
LOS ANGELES—Warner Hollywood, 2nd week 81.4%
LOS ANGELES—Warner Wilmet, 1st week 169.2%
LOS ANGELES—Warner Wilmet, 2nd week 84.6%
PHILADELPHIA—Mastbaum, 1st week 142.2%
PHILADELPHIA—Mastbaum, 2nd week 95.5%
PHILADELPHIA—Mastbaum, 3rd week 64.2%
PITTSBURGH—Stanley 130.0%

SORRY, WRONG NUMBER (Para.)

First Report:

Total Gross Tabulated **\$635,000**
Comparative Average Gross **508,300**
Over-all Performance **124.9%**

DENVER—Denham, 1st week 130.9%
DENVER—Denham, 2nd week 91.2%
LOS ANGELES—Para. Downtown, 1st week 186.0%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Para. Downtown, 2nd week 119.1%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Para. Hollywood, 1st week 154.4%
(DB) Sons of Adventure (Rep.)
LOS ANGELES—Para. Hollywood, 2nd week 109.7%
(DB) Sons of Adventure (Rep.)
MINNEAPOLIS—State 142.1%
NEW YORK—Paramount, 1st week 160.6%
(SA) Carmen Cavallaro Orchestra
NEW YORK—Paramount, 2nd week 133.8%
(SA) Carmen Cavallaro Orchestra
NEW YORK—Paramount, 3rd week 120.4%
(SA) Carmen Cavallaro Orchestra
NEW YORK—Paramount, 4th week 100.4%
(SA) Carmen Cavallaro Orchestra
NEW YORK—Paramount, 5th week 87.1%
(SA) Carmen Cavallaro Orchestra
PHILADELPHIA—Goldman, 1st week 163.3%
PHILADELPHIA—Goldman, 2nd week 121.2%

RACHEL AND THE STRANGER (RKO)

Intermediate Report:

Total Gross Tabulated **\$368,600**
Comparative Average Gross **340,900**
Over-all Performance **108.1%**

BALTIMORE—Town, 1st week 116.0%
BALTIMORE—Town, 2nd week 86.6%
CHICAGO—Palace, 1st week 119.5%
CHICAGO—Palace, 2nd week 82.6%
CINCINNATI—RKO Palace 96.2%
CINCINNATI—RKO Shubert, MO 1st week 91.6%

CLEVELAND—RKO Palace 84.8%
DENVER—Orpheum, 1st week 132.4%
(DB) Shed No Tears (EL)
DENVER—Orpheum, 2nd week 70.9%
(DB) Shed No Tears (EL)
KANSAS CITY—Orpheum, 1st week 171.1%
(DB) Shanghai Chest (Mono.)
KANSAS CITY—Orpheum, 2nd week 103.6%
(DB) Shanghai Chest (Mono.)
LOS ANGELES—Hillstreet, 1st week 140.4%
(DB) Triple Threat (Col.)
LOS ANGELES—Hillstreet, 2nd week 95.5%
(DB) Triple Threat (Col.)
LOS ANGELES—Pantages, 1st week 130.9%
(DB) Triple Threat (Col.)
LOS ANGELES—Pantages, 2nd week 89.2%
(DB) Triple Threat (Col.)
MINNEAPOLIS—RKO Orpheum 130.9%
MINNEAPOLIS—RKO Pan, MO 1st week 106.2%
OMAHA—RKO Brandeis, 1st week 122.9%
(DB) Train to Alcatraz (RKO)
OMAHA—RKO Brandeis, 2nd week 94.6%
(DB) Train to Alcatraz (RKO)
PHILADELPHIA—Earle 115.3%
PITTSBURGH—Warner, 1st week 138.6%
PITTSBURGH—Warner, 2nd week 94.0%
ST. LOUIS—Ambassador 95.8%
(DB) Out of the Storm (Rep.)
TORONTO—Shea's 105.7%

THE LUCK OF THE IRISH (20th Cent. - Fox)

Intermediate Report:

Total Gross Tabulated **\$428,200**
Comparative Average Gross **474,400**
Over-all Performance **90.5%**

BALTIMORE—New, 1st week 112.5%
BALTIMORE—New, 2nd week 80.8%
BOSTON—Metropolitan 80.1%
(DB) The Gay Intruders (20th-Fox)
BUFFALO—Great Lakes 93.3%
BUFFALO—Teck, MO 1st week 75.0%
CLEVELAND—Hippodrome 84.7%
KANSAS CITY—Tower 71.2%
KANSAS CITY—Uptown 85.0%
LOS ANGELES—Carthay Circle, 1st week 84.2%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Carthay Circle, 2nd week 63.1%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Chinese, 1st week 82.2%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Chinese, 2nd week 59.2%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Loew's State, 1st week 81.1%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Loew's State, 2nd week 55.5%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Loyola, 1st week 95.4%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Loyola, 2nd week 68.1%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Uptown, 1st week 79.8%
(DB) The Shanghai Chest (Mono.)
LOS ANGELES—Uptown, 2nd week 50.4%
(DB) The Shanghai Chest (Mono.)
NEW YORK—Roxy, 1st week 124.0%
(SA) Ed Sullivan Revue
NEW YORK—Roxy, 2nd week 91.8%
(SA) Ed Sullivan Revue
PHILADELPHIA—Fox 74.4%
PITTSBURGH—J. P. Harris 97.5%
PITTSBURGH—Senator, MO 1st week 86.1%
ST. LOUIS—Ambassador 106.5%
(DB) The Gay Intruders (20th-Fox)

London Bureau

Q (for Quota) Day arrived October 1 with no discernible excitement among filmgoers, but occasioning some concern among 1,353 theatre men. For they are still unaware what quota they will be called upon to meet in the ensuing year.

The Board of Trade now discloses that, out of the country's 4,706 cinemas, 2,471 applications were in fact received, of which 835 were forthwith thrown out as not qualifying for relief. A total of 283 theatres were awarded complete exemption.

The 1,353 remaining now know that their quota percentages will range from 40 at the top to 10 in the lowest bracket. But they must await the Board of Trade's pleasure before their precise allotments are known.

The board pleads that the delay is due to staff shortages. But likelier explanation is that the Board's own officials are slightly fogged by the vast and intricate mosaic into which the original relief formula developed. The situation is complicated by the Eric Johnston edict that American pictures will be booked only in all-American programs.

Maximum quota for "supporting programs"—that is second features—is 25 per cent. Showmen pointed out that that meant a 45 per cent quota for second features, for what else could happen if the Johnston ukase were implemented?

There is considerable indication that the Johnston plan will break down to a large extent. Board of Trade officials were quick to point out that the quota act doesn't refer to second features as such. The secondary quota deals with "supporting programs." And why shouldn't showmen support their British features with documentaries and the like? More to the point, officials shrewdly insinuate that there's a fairly open market in American second features; they visualized Monogram, Republic, Universal-International ignoring the Johnston command.

Quick confirmation of the official viewpoint was to hand. United Artists' "Girl from Manhattan" has been booked in J. Arthur Rank's Gaumont-British circuit for showing with a reissue of Rank's "London Town."

Showmen wait to see whether UA's defiance betokens a real crack in the Johnston armor.

Paramount Will Pre-Release "Miss Tatlock's Millions"

Paramount will pre-release "Miss Tatlock's Millions" in four key cities prior to its national release on November 19, it has been announced by Charles M. Reagan, vice-president in charge of distribution. First of the openings, to be heavily advertised and exploited, will be at the Paramount theatre, San Francisco, October 21.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, rebuilt like new, \$279.50; DeVry XD projectors, rebuilt, pair \$745; RCA rotary stabilizer soundheads, rebuilt, pair, \$395; 2 unit ticket machine \$69.50; Century mechanisms, like new, \$750 pair; Powers mechanisms, rebuilt, \$114.50; complete booth equipment with Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in excellent condition, a steal at only \$975. What do you need? We'll save you money. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

TAKE A TRIP TO SOS—SAVE YOUR EXPENSES and see New York—Dual Simplex Acme arc sound Projector outfit, complete, \$1495; two unit Gold Seal ticket machines, rebuilt, \$139.50; Simplex Rear Shutter Mechanisms, excellent, \$195; other Simplexes from \$69.50; Dual DeVry ESF 2000' with amplifier, speaker \$595; Holmes \$667.50; DeVry theatre Projection outfits with low-intensity lamps, \$1995; with IKW arcs \$2495; arcclamps, rectifiers and generators at a sacrifice. Tell us what you want. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE—TWO RCA PROJECTORS, COMPLETE. H. J. GALLUP, Speculator, N. Y.

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5; 71K, 2" F2.8 \$2.95; 71Q, 3 lenses, motor, 400 foot magazine \$1,195; Airflex, 3 lenses, 2 magazines, \$725; 2—35mm. Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." Worldwide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

OUR FEATURE PRODUCTIONS THIS MONTH—1/12HP 110V Synchronous Motors, new, \$57.50; Neumade automatic Film Renovators, 35mm, \$159.50; combination 16/35mm. \$194.50; 2000W Fresnel Spotlights with yoke, \$57.50; new cine special Blimps, \$295; B. Maurer variable density Recording Outfit, \$2275; used Auricon Record Outfit, \$495; Neumade 35mm. Film racks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, \$3750; Western Electric Preview Magazines, \$395; Bodde Process Screens, \$2.40 sq. ft.; 35mm. three-way Sound Moviola, rebuilt, \$895. Send for latest catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

CHAIRS AT PREWAR PRICES: 1000 STEEL furniture inserted panel spring seat; 1000 American full upholstered back, spring seat; 300 American inserted panel, spring seat; 200 American full upholstered mohair back, spring edge cushions, late type; 200 Heywood inserted panel, spring seat. Write for photos. Many other lots in stock. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80¢ per yd. and up. Write for samples to MANKO FABRICS CO., INC., 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good hacks, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

VOTED VERY FINEST CHAIRS FOR THE price—here's quality too—288 Andrews fully upholstered hack, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—Get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

THE GREAT OUTDOORS MEANS GREAT profits—Complete Sound Projection outfits, \$1,995 up; new 500 watt Western Electric Booster Amplifiers, \$650; new dual In-Car Speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½ ft.; special 4 conductor neoprene Cable, 60 ft.; Super Snaplite, fl. 9 lenses increase light 25%, from \$150; 40" weatherproof reflex Horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

REGISTER YOUR NAME FOR NEWEST SOS catalog, ready soon—Box Office Bowl Heaters, \$2.95; voltage step-up Transformers, \$69.50; misprint Tickets, dozen rolls, \$2.28; RCA 868 replacement Photocells, \$1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements; \$61.20; Splicers \$4.25; Pump Extinguishers, \$6.95; Carbon Savers, 77c; Jensen 12" PM Speakers, \$18.95; 1000W T-20 Mogref. C-13D lamps, \$3.95; 1500W \$5.95; Film Cabinets, \$3.95 section; Sound-film amplifiers including record player \$124.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

15-AMPERE RECTIFIER BULBS \$5.55; RCA photo-cells, \$3.25; reel end alarms, \$4.45; 30-ampere rectifiers, \$120 pair; exciter lamps, 39c; headed sound-screens, 49c; Superlite, 44c. Write us and save. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

SCHOOLS

LEARN MODERN MANAGEMENT HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school. If you are a veteran, Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

POSITIONS WANTED

FREDERICK J. STUDD, A BRITISH MANAGER with lifetime experience in cinemas, will arrive New York October 16 and would like to contact members of the trade with view to progressive engagement in USA. Hard worker. Smart exploiter. Excellent references. Write care ROUND TABLE, MOTION PICTURE HERALD.

WELL KNOWN MANAGER AND PUBLICITY man presently employed seeks a change. 25 years' experience all phases of theatre operation. Interested primarily in permanence and security. Will go anywhere. BOX 2278, MOTION PICTURE HERALD.

PROJECTIONIST—NEW YORK CITY LICENSE. New York City or Long Island. State salary. BOX 2280, MOTION PICTURE HERALD.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

WANTED: EXPERIENCED MANAGER, GOOD situation. Include photo, qualifications, salary expected, first letter. Located in Illinois. BOX 2287, MOTION PICTURE HERALD.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

DRIVE-IN THEATRE FOR SALE. LOCATED IN popular summer resort area in Central California. Seasonally operated. 325 car capacity. Refreshment room grosses 35% of box office net after taxes. Sale price includes clear title to 6½ acres of land also franchise under Hollingshead patent. Exceptionally good net return on investment. For particulars and photographs write BOX 2285, MOTION PICTURE HERALD.

THEATRE WANTED NEW YORK CITY OR Nassau County. Send full particulars. HERBERT ESSWEIN, 3806 Avenue H, Brooklyn 10, N. Y.

DRIVE-IN SITE FOR SALE: 30 GENTLY ROLLING acres, 2 miles from Broadway. Excellent geographical location, subsoil tested and found to be ideally suitable. Hence can be inexpensively paved. GEORGE PARES, Windsor Highway, Newburgh, N. Y.

FOR SALE: OPEN-AIR THEATRE IN A CITY of 25,000 population, 250-car capacity, space for additional 82 cars. Excellent business. Reasonable. WILSON-MOORE ENTERPRISES, P. O. Box 2034, Atlanta, Ga.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways on your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. PREMIUM PRODUCTS. 354 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Three Musketeers

MGM—D'Artagnan Rides Again

From the pages of Alexander Dumas' famed story once again rise his dashing, daring and fighting musketeers, this time in the persons of Gene Kelly, Van Heflin, Robert Coote and Gig Young. This is indeed top quality Technicolor adventure for the millions. And with such beauties as Lana Turner and June Allyson gracing the screen, exhibitors here have a prize package of overwhelming appeal to the whole range of patronage.

From the point of view of content this Pandro S. Berman production has everything a showman's heart could wish for. There is tender romance, some exquisite love-making and tragedy involving Gene Kelly and June Allyson; there are colorfully clad soldiers dashing about on horses; there is comedy and intrigue at the court of King Louis XIII, and, most important of all, there is action aplenty as the swashbuckling musketeers cross blades with their adversaries.

Standing out among the many fine performances is the incomparable Gene Kelly. He photographs especially well in Technicolor and his antics are quite as cocky and fantastic as those of Douglas Fairbanks in the 1921 production, and his spirits quite as high as those of Walter Abel or Don Ameche, who portrayed the swaggering Gascogne youth in prior years. Kelly makes the part live, and his duelling scenes, even though they are somewhat lengthy, are brilliantly executed and photographed. Even smaller parts are well cast, with Angela Lansbury portraying the harried queen, and Frank Morgan taking the role of the dominated king. Vincent Price does especially well as the sinister Richelieu.

There is something grandiose about this picture even though some of those who have read the Dumas story may be a little disappointed. George Sidney's direction has showmanship in mind at all times. He has done a fine job in mixing action and dialogue and bringing out the best in his fine cast. Production values are rich and the costuming especially effective, with Technicolor used cleverly.

Performances by all are very satisfactory. Lana Turner lends her beauty to the portrayal of the wicked Lady De Winter who pays for her crimes with her life. June Allyson is as sweet as ever. Van Heflin once again proves that he is one of the screen's finest character actors and Keenan Wynn lends the comic touch as Kelly's servant and friend. John Sutton makes a handsome Duke of Buckingham.

With so many stars combined in one picture and exploitation values so outstanding, the story matters comparatively little. Robert Ardrey, who has adapted it to the screen, has taken the

most dramatic aspects of the Dumas tale and has combined them to best advantage. Here and there in the film the reader of the book will also glimpse some of the story's more serious undertones and values, but not often. The accent definitely is on action and on color.

Previewed at Loew's 72nd Street theatre, New York. The audience had a wonderful time and rewarded the picture with generous applause. Reviewer's Rating: Excellent. — FRED HIFT.

Release date, November 26, 1948. Running time, 125 minutes. PCA No. 13112. General audience classification.
D'Artagnan Gene Kelly
Lady De Winter Lana Turner
Constance June Allyson
Van Heflin, Robert Coote, Gig Young, Frank Morgan, Vincent Price, Ian Keith, Angela Lansbury, Keenan Wynn, Reginald Owen, John Sutton, Patricia Medina

No Minor Vices

MGM-Enterprise—Strictly for Laughs

Acted by an extremely able trio of stars, this rates easily as one of this year's wittiest and most entertaining comedies. It has good pace, a novel approach, and very fine performances.

However, showmen who know their audiences should handle this picture with care. It is very funny, especially where it borders on slapstick and where it exploits cleverly original turns of dialogue and situation. Yet it will undoubtedly be better appreciated by sophisticated audiences.

At the preview there were times when the audience laughed so hard the voices of the performers could not be heard. At other spots there was obvious restlessness. Despite this uneven reception, this refreshingly new and well-conceived comedy should register most favorably at the box office. Even if some of the lines escape the audience, the bulk of the picture is funny as could be.

Lewis Milestone, responsible for both production and direction, deserves a big bouquet for his work. With a fine script by Arnold Manoff to work with, he has added a spicy new flavor to an old brew. His actors, headed by handsome newcomer Louis Jourdan as a madcap

painter, give their best. The device of having them think out aloud while accompanying their thoughts and ideas with the appropriate actions and reflections on the screen not only adds another comic element, but contributes depth and a better understanding.

Jourdan should create a considerable following as a result of this picture. Given a meaty part, he excels in his portrayal of the spoiled, always dramatic and suffering yet lovable young painter. He violates all rules of behavior and the audience will eat it up. Dana Andrews turns in his usual fine performance, and Lilli Palmer turns out to be a first-rate comedienne.

Jourdan meets and falls in love with Miss Palmer, wife of Andrews, a child psychiatrist. Wanting to test her husband, she gives in to Jourdan's insistent demands that he be permitted to paint a portrait of her. Thanks to Jourdan's artistic temperament, one comic situation after the other occurs. A liberal dash of sarcasm and Saroyanesque whimsicalities are mixed in the proceedings. Jane Wyatt and Norman Lloyd are fine in supporting parts.

Previewed at Loew's 72nd Street theatre, New York, before an audience whose reaction ranged from explosive and prolonged gaiety to animated conversation among themselves. Reviewer's Rating: Very Good. — F. H.

Release date, November 12, 1948. Running time, 96 minutes. PCA No. 13210. General audience classification.

Terry Aswell Dana Andrews
April Aswell Lilli Palmer
Otavio Quaglini Louis Jourdan
Miss Darlington Jane Wyatt
Norman Lloyd, Bernard Gorcey, Roy Roberts, Fay Baker, Sherman McManus, Ann Doran, Beau Bridges, Frank Kreig, Kay Williams, Bobby Hyatt

Kiss the Blood Off My Hands

U-I - Hecht - Norma Prod. —
Backwash of War

The foreword sets forth that cities devastated by war can be rebuilt, but not so easily or so quickly the humans embroiled in it. Burt Lancaster is the dislocated dramatic guinea pig who illustrates the argument.

He jumps ship, accidentally kills a London barkeep in a brawl, is subject of a manhunt by the police, finds a haven in which he also finds Joan Fontaine, who befriends him. Out of his dislocation—two years in a Nazi war prison and apparently no discernible place for him in an uncertain post-war world—there develops an aimlessness and loneliness projecting him toward recklessness and crime until his loneliness finds companion in Miss Fontaine, whose own love, an RAF flyer, had been killed in combat.

She is drawn to him, fighting her way at the outset but ultimately deeply enough in love to

(Continued on following page)

contemplate leaving England after she kills Robert Newton, underworld character who tries to attack her. Finding all seeming avenues of what he regards as fair play closed, Lancaster pilfers drugs from the clinic where Miss Fontaine has gotten him a job to buy their joint illicit passage out of the country. It is final realization of her obligation to society which induces a change of mind. She decides to face the music and so persuades Lancaster in the hope that the law may sympathize and give them a break. The film ends on this note, allowing the spectator to read what he wishes into the future.

Gerald Butler wrote the novel upon which the attraction is predicated. Basic material is interesting as a contemplation of the personal havoc wrought by the war on two individuals, no doubt representative of millions in the war-stricken countries. The various acts of violence woven into the story are designed to speed up the conclusion and give the attraction action and movement. At the same time they tend to move into the background the essence of the story which this reviewer assumes to have been the mental struggle confronting the man and the woman before they work out their joint destinies. Some of this is there and, when it shows up, the film takes on strong dramatic import. When it recedes, the film gives ground and becomes another movie.

Performances by Lancaster, Miss Fontaine and Newton are good. Production values are high. Dialogue is intelligent in Leonardo Bercovici's screenplay with added lines by Hugh Gray from an adaptation of the novel by Ben Maddow and Walter Bernstein. The title is strong and intriguing, if long for the marquee.

Norman Foster directed for producer Richard Vernon whose associate was Norman Deming.

Reviewed in home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, Nov. 1948. Running time, 79 minutes. PCA No. 13273. Adult audience classification.

Jane Wharton.....Joan Fontaine
Bill Saunders.....Burt Lancaster
Harry Carter.....Robert Newton
Lewis L. Russell, Aminta Dyne, Grizelda Hervey, Jay Novello, Colin Keith-Johnston, Reginald Sheffield

Million Dollar Weekend

Eagle Lion — Dramatic Incidents

A cast headed by Gene Raymond, Stephanie Paul and Francis Lederer present a thrilling adventure story which has a tense, dramatic quality. The performances are uniformly good and the story is interesting and unusual.

Raymond, junior partner in a brokerage firm, decides to steal a million dollars of the company's securities to start another life in the orient. On the plane to Honolulu he meets an attractive widow, Stephanie Paul, who is running away from Francis Lederer, who claims he saw her murder her husband. Lederer gives a good portrayal as a scheming blackmailer.

In Honolulu Raymond's brief case, containing the million dollars, is stolen by Lederer who flies back to San Francisco. Then the widow and Raymond return to the United States in an attempt to regain the brief case. Both Miss Paul and Raymond realize that they should not run away but decide to settle their problems and meet again in Honolulu. Raymond recovers the brief case and returns the money to the office safe. There is a happy reunion in Honolulu.

This is a Masque picture produced by Matty Kemp and directed by Gene Raymond. Together they wrote the original story. The screenplay is by Charles S. Belden. Several songs, including "My Destiny," "Where Have You Been" and "Heaven Is in Blue Hawaii," add to the entertainment value of the picture.

Seen at a New York projection room. Reviewer's Rating: Good.—M.R.Y.

Release date, not set. Running time, 73 minutes. PCA No. 13320. General audience classification.
Nicholas Lawrence.....Gene Raymond
Cynthia Strong.....Stephanie Paul
Alan Marker.....Francis Lederer
Robert Warwick, Patricia Shay, James Craven

Appointment with Murder

Film Classics — Falcon Adventure

John Calvert as the Falcon is assigned by an insurance company to recover a pair of stolen paintings. The eventful search takes him to Italy. Various individuals try to obtain possession of the paintings. There is action and excitement including thievery and murder as the Falcon finds the paintings and summons the police to seize the culprit.

The Falcon locates one of the supposedly genuine paintings in Italy and finds that the other is in a Los Angeles art gallery. There he meets the manager, played by Catherine Craig, who has the other painting for sale. They become partners and the Falcon attempts to discover who is responsible for these copies and for the murder of an Italian painter who made these almost perfect copies of the original masterpieces. Jack Reitzer plays the villain who schemed to profit on the sale of the pseudo-masterpieces. The girl is cleared of any connection with the crimes when the culprit is taken into custody.

This film is presented by Falcon Productions, Inc., with Jack Bernhard directing. The screenplay was by Don Martin and the original story, based on Michael Arlen's renowned character, the Falcon, was written by Joel Malone and Harold Swanton.

Seen at a New York projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, November, 1948. Running time, 67 minutes. PCA No. 13388. General audience classification.
Falcon.....John Calvert
Lorraine.....Catherine Craig
Norton.....Jack Reitzer
Lyle Talbot, Robert Conte, Fred Brocco, Ben Welden, Carlos Schipa, Ann Demitri, Pat Lane, Eric Wilton, Robert Nadell, Michael Mark

Macbeth

Republic-Mercury Prod.— Welles Interprets the Bard

Britain's challenge in transforming Shakespeare from play to film now finds a contesting lance tilted by Hollywood with the arrival of "Macbeth," a Mercury Production with the all-purpose Orson Welles its principal impresario. The joust balances in favor of Britain and her "Henry" and "Hamlet," but Hollywood's "Macbeth" has considerable to recommend it.

But whether London or Hollywood, the subject matter is still Shakespeare and the impact upon general audiences continues unchanged. There is a market here for The Bard and his works, but it is obviously not the same market which so enthusiastically supports Bing Crosby and Betty Grable. It is an area most effectively tapped by appeal to interested audiences on a special policy which in this case means road-shows on a two-a-day basis. For that kind of audience, "Macbeth" will be on the motion picture "must see" list.

It seems rather clearly indicated, too, that reactions will differ. They always do where Shakespeare enters the scene. There will be those who may have wanted a Macbeth softer than the cruel and relentless interpretation essayed by Welles. This critical segment may have preferred a Macbeth in which the inner man played a more resolute influence in the decisions leading to murder and more murder and not a Macbeth where physical, brute force countenanced precious little of the refining elements.

But Welles elected otherwise and on this must he be judged. His performance of the Scottish general who lives to see the witches' prophecy come true is uneven. It is a mixture of broad acting, sometimes described as ham, and dramatic power with the odds more in favor of the power than of the ham. He becomes King of Scotland by the assassin route, aided and egged on by his ambitious wife, played by Jeanette Nolan whose first film this is, and dies at the hand of the avenging Macduff. Between

these two extremities is a veritable crime wave in which intervening men, women and children are wiped out by the bloody sword.

Miss Nolan, as Lady Macbeth, displays force and authority in a demanding performance which is variable. As Macduff, Dan O'Herlihy is never called upon to do much, but his little is consistently even and excellent. Alan Napier, as the priest, and Edgar Barrier as Banquo do well, but Roddy McDowall as the murdered king's son, flounders far beyond his depth.

Production investiture is impressive. The cold, dour castle of 11th century Scotland, enveloped by craggy battlements and enveloping mists, fittingly sets the scene for the unfolding tragedy. The camera work by John L. Russell is in forbidding black and white, punctuated by a number of unusual and dramatic angles which recall to mind the effective photography achieved by Welles in "Citizen Kane."

Embroidered upon the dialogue is a Scottish burr which may proceed in the direction of authenticity and color, but is not always easy upon the unaccustomed ear. The text, moreover, has not always been followed scrupulously. There have been some deletions and some telescoping for the camera's purposes. From a motion picture viewpoint, this is understandable and could even be allowable. From the viewpoint of the Shakespearian enthusiast, this will prove neither understandable nor allowable.

This "Macbeth," with its resounding moments and its ineffective ones, lacks uniformity in dramatic levels. It impresses as being more lurid and more brash than necessarily it had to be to tell the happenings set down by Shakespeare. There, of course, are many who hold "Macbeth" to be a monumental play out of which a monumental film rightfully should come. This Welles' version is not that. It is commendable, interesting and pictorially lucid. It has stature, but it does not overwhelm.

Welles produced and directed as well as acted the title role with Richard Wilson as associate producer. The music by the famed Frenchman, Jacques Ibert, is an emphatic asset as played by an orchestra under the direction of Efrem Kurtz, whose reputation in the world of music is established.

Reviewed at Museum of Modern Art, New York. Reviewer's Rating: Good.—RED KANN.

Release date, October, 1948. Running time, 107 minutes. PCA No. 13176. General audience classification.
Macbeth.....Orson Welles
Lady Macbeth.....Jeanette Nolan
Macduff.....Dan O'Herlihy
Malcolm.....Roddy McDowall
Banquo.....Edgar Barrier
A Holy Father.....Alan Napier
Erskine Sanford, John Dierkes, Kenne Curtis, Peggy Webber, Lionel Braham, Archie Heugly, Christopher Welles, Morgan Farley, Lurene Tuttle, Brainerd Duffield, William Alland, Jerry Farber, George Chirallo, Gus Schilling

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSIS

RACING LUCK (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: William Berke. PLAYERS: Gloria Henry, Stanley Clements, David Bruce, Paula Raymond.

TURF STORY. Clements and Miss Henry, brother and sister who own two racehorses, neither of which will win a race unless the other runs in the same event, run into hardship when one of the two is bought away from them in a claiming race. They are reduced to operating a racetrack restaurant before Clements induces the new owner of the claimed horse to enter it in the same race with the one he and his sister still own, with the understanding that the owner of the winning horse takes both animals. Although injured, he rides his horse to victory.

RELEASE CHART

by companies

This Chart lists feature product tradeshow or released during the 1948-49 season. For listing of 1947-48 Features by Company, see Product Digest pages 4292-4293, issue of August 28, 1948. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

Prod. No. Title Tradeshow or Release Date

COLUMBIA

942 Black ArrowAug., '48
982 The Strawberry Roan.....Aug., '48
941 Lulu BelleAug., '48
967 Trail to Laredo.....Aug. 12, '48
916 Gentleman From Nowhere.....Sept. 9, '48
903 Black Eagle, Story of a Horse.....Sept. 16, '48
Singin' SpursSept. 23, '48
Triple ThreatSept. 30, '48
Walk a Crooked Mile.....Sept., '48
The Untamed Breed.....Oct., '48
The Loves of Carmen.....Oct., '48
I Surrender Dear.....Oct. 7, '48
El Dorado Pass.....Oct. 14, '48
Rusty Leads the Way.....Oct. 21, '48
Leather GlovesNov. 11, '48
Racing LuckNov. 18, '48
The Return of October.....Nov., '48
The Gallant Blade.....Nov., '48
The Lost Dne.....Not Set

EAGLE LION

831 Lady at Midnight.....Aug. 15, '48
847 Hold That Ghost (R).....Aug. 15, '48
850 Hired Wife (R).....Aug. 23, '48
827 The Spiritualist.....Aug., '48
901 Northwest StampedeSept. 5, '48
Blanche Fury (Brit.).....Sept. 11, '48
902 Olympic Games of 1948.....Sept. 12, '48
903 In This Corner.....Sept. 20, '48
737 My Son, My Son (R).....Sept. 26, '48
734 International Lady (R).....Sept. 26, '48
904 Hollow TriumphOct. 3, '48
906 Behind Locked Doors.....Oct. 3, '48
905 Adventures of Gallant Bess.....Oct. 10, '48
738 The Count of Monte Cristo (R).....Oct. 24, '48
739 The Son of Monte Cristo (R).....Oct. 24, '48
Red Shoes (Brit.).....Not Set
828 Oliver TwistNot Set

FILM CLASSICS

Drums (R) (Brit.).....Aug., '48
Four Feathers (R) (Brit.).....Aug., '48
SofiaSept., '48
The Wolf Man (R).....Sept., '48
The Hairy Ape (R).....Sept., '48
Miraculous JourneySept., '48
Unknown IslandOct., '48
Inner SanctumOct., '48
Appointment With Murder.....Nov. 24, '48
Daughter of Ramona.....Nov., '48
File 649, State Department.....Dec., '48

MGM

830 The SearchAug. 6, '48
902 A Southern Yankee.....Sept. 24, '48
903 Julia MisbehavesOct. 8, '48
905 The Secret Land.....Oct. 22, '48

Prod. No. Title Tradeshow or Release Date

904 No Minor Vices.....Nov. 12, '48
906 The Three Musketeers.....Nov. 26, '48
Hills of Home.....Dec., '48
The Kissing Bandit.....Dec., '48
901 Luxury LinerDec., '48
Words and Music.....Jan., '49
Force of Evil.....Jan., '49
3 GodfathersJan., '49
Piccadilly Incident (Brit.).....Not Set
A Night at the Opera (R).....Not Set
Camille (R).....Not Set
Command DecisionNot Set
Act of Violence.....Not Set

MONOGRAM

4719 Michael O'Halloran.....Aug. 8, '48
4753 The Fighting Ranger.....Aug. 15, '48
4763 Silver Trails.....Aug. 22, '48
1720 The Golden Eye.....Aug. 29, '48
AA8 Oude Goes West (AA).....Aug. 30, '48
4721 Music ManSept. 5, '48
AA10 The Babe Ruth Story.....Sept. 6, '48
4802 Winner Take All.....Sept. 19, '48
4767 Ranger's RideSept. 26, '48
4754 Sheriff of Medicine Bow.....Oct. 3, '48
4726 Smugglers CoveOct. 10, '48
4764 Outlaw BrandOct. 24, '48
4803 IncidentOct. 31, '48
Last of the Bad Men (AA).....Nov. 15, '48
4758 Gunning for Justice.....Nov. 7, '48
4804 Temptation Harbor (Brit.).....Nov. 14, '48
4768 Courtin' TroubleNov. 21, '48
4725 KidnappedNov. 28, '48
Hidden DangerDec. 5, '48
4805 Jiggs & Maggie in Court.....Dec. 12, '48
Cowboy CavalierNot Set

PARAMOUNT

4723 So Evil My Love.....Aug. 6, '48
4724 A Foreign Affair.....Aug. 20, '48
4726 Beyond GlorySept. 3, '48
4801 Sorry, Wrong Number.....Sept. 24, '48
4802 Isn't It Romantic.....Oct. 8, '48
4803 Night Has a Thousand Eyes.....Oct. 22, '48
4804 Sealed VerdictNov. 5, '48
4805 Miss Tatlock's Millions.....Nov. 19, '48
4806 DisasterDec. 3, '48
4807 The PalefaceDec. 24, '48
4808 The AccusedJan. 14, '49
4809 DynamiteJan. 28, '49
4810 My Own True Love.....Feb. 4, '49
4811 Whispering SmithFeb. 18, '49
4812 Strange TemptationMar. 4, '49
4813 Streets of Laredo.....Mar. 25, '49
4814 Connecticut Yankee in King Arthur's Court.....Apr. 11, '49

REPUBLIC

716 Oaredevils of the Clouds.....Aug. 10, '48
717 Out of the Storm.....Aug. 25, '48

Prod. No. Title Tradeshow or Release Date

718 Sons of Adventure.....Aug. 28, '48
733 Night Time in Nevada.....Aug. 29, '48
713 Code of Scotland Yard.....Aug. 30, '48
719 Angel in Exile.....Sept. 3, '48
741 Son of God's Country.....Sept. 15, '48
714 MoonriseOct. 1, '48
MacbethOct., '48
Denver KidOct. 1, '48
Drums Along the Amazon.....Nov. 1, '48
The Red Pony.....Dec., '48

RKO-RADIO

SPECIALS

991 Melody TimeAug., '48

961 The Velvet Touch.....Aug., '48
907 Oesign for Death.....Aug., '48
867 The PearlAug. 7, '48
902 Variety TimeAug. 21, '48
962 Good SamSept. 1, '48
905 BodyguardSept. 4, '48
Race StreetSept. 19, '48
901 Rachel and the Stranger.....Oct. 2, '48
904 Mourning Becomes Electra.....Oct. 17, '48
906 Station WestOct. 24, '48
Blood on the Moon.....Nov., '48
952 A Song Is Born.....Nov. 6, '48
Joan of Arc.....Not Set
Boy With Green Hair.....Not Set

SCREEN-GUILD

4705 The PrairieAug. 6, '48
4801 The Return of Wildfire.....Aug. 13, '48
4802 Jungle GoddessAug. 13, '48
4803 SOS SubmarineAug. 17, '48
S-4 King of the Turf (R).....Aug. 20, '48
4804 HarpoonAug. 27, '48
HC23 Hidden Gold (R).....Sept. 3, '48
S-5 Flirting With Fate (R).....Sept. 3, '48
Oead Man's Gold.....Sept. 10, '48
S-6 That's My Boy (R).....Sept. 10, '48
4805 The Mozart Story.....Sept. 17, '48
S-8 Miss Annie Rooney (R).....Sept. 24, '48
S-7 Duke of West Point (R).....Oct. 1, '48
Last of the Wild Horses.....Oct. 1, '48
HC24 Stagecoach War (R).....Oct. 8, '48
Mark of the Lash.....Oct. 29, '48
Thunder in the Pines.....Nov. 5, '48

SELZNICK REL. ORG.

Portrait of Jennie.....Not Set

20TH CENTURY-FOX

836 That Lady in Ermine.....Aug., '48
826 The Walls of Jericho.....Aug., '48

Prod. No. Title Tradeshow or Release Date

928 Fighting BackAug., '48
829 The Winner's Circle.....Aug., '48
834 Blood and Sand (R).....Aug., '48
835 I Wake Up Screaming (R).....Aug., '48
822 Escape (Brit.)Sept., '48
840 The Gay IntrudersSept., '48
838 Forever AmberSept. 15, '48
837 The Luck of the Irish.....Sept., '48
839 The CreeperSept., '48
841 Cry of the City.....Oct., '48
842 Night WindOct., '48
842 Apartment for Peggy.....Oct., '48
847 Bungalow 13Nov., '48
845 When My Baby Smiles At Me.....Nov., '48
844 Road HouseNov., '48
846 Belle Starr's DaughterNov., '48
848 Jungle PatrolNov., '48
Unfaithfully yoursOct., '48
Yellow SkyNot Set

UNITED ARTISTS

PitfallAug. 13, '48
Texas, Brooklyn & Heaven.....Aug. 27, '48
False ParadiseSept. 10, '48
Red RiverSept. 17, '48
Olympic CavalcadeSept. 24, '48
UrubuSept. 24, '48
Girl From Manhattan.....Oct. 1, '48
Strange GambleOct. 8, '48
An Innocent Affair.....Oct. 15, '48
Plot to Kill Roosevelt.....Oct. 22, '48
My Dear Secretary.....Nov. 5, '48
High FuryNov. 19, '48

UNIVERSAL-INTERN'L

668 Tap RootsAug., '48
667 Mr. Peabody and the Mermaid.....Aug., '48
669 LarcenyAug., '48
670 One Touch of Venus.....Aug., '48
671 The Saxon Charm.....Sept., '48
672 For the Love of Mary.....Sept., '48
Rogues' Regiment.....Nov., '48
Kiss the Blood Off My Hands.....Nov., '48
680 Tawny Pipit (Brit.).....Not Set
Hungry Hill (Brit.).....Not Set
Hamlet (Brit.)Not Set
Champagne Charlie (Brit.).....Not Set

WARNER BROTHERS

702 Life With Father.....Aug. 14, '48
732 Embraceable YouAug. 21, '48
801 Two Guys from Texas.....Sept. 4, '48
802 RopeSept. 25, '48
803 Smart Girls Don't Talk.....Oct. 9, '48
804 Johnny Belinda.....Oct. 23, '48
805 June BrideNov. 13, '48
Angels With Dirty Faces (R).....Dec. 11, '48
They Drive By Night (R).....Dec. 11, '48

SHORT SUBJECTS

THE BEAR AND THE HARE (MGM)

Technicolor Cartoon (W-939)

Barney Bear goes hunting and learns that catching rabbits is not as easy as it sounds. He encounters many difficulties including the screw-ball hare.

Release date, June 26, 1948

7 minutes

FRANKIE CARLE AND ORCHESTRA (MGM)

Martin Block's Musical Merry-Go-Round (M-985)

Frankie Carle and his orchestra are featured as they bring their own arrangements of "Sunrise Boogie" and "Oh What It Seemed to Be" and other hit tunes to the screen.

Release date, August 20, 1948

10 minutes

A NATION ON SKIS (Warner Bros.)

Sports Parade (4503)

Norway, where the mountain terrain makes skiing a necessity as well as the national pastime and favorite sport, is the locale for this subject. The camera follows an Easter holiday party as they set out for a day of running the long ski trails. The climax is the daring exhibitions at the Holmenkollen jump.

Release date, July 31, 1948

10 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4327, issue of September 25, 1948.

Feature product listed by Company on page 4351, issue of October 16, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bramer	Fab. 7, '48	83m	Feb. 28, '48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10, '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Baery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sapt. 3, '48	90m	.....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Ganeva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11, '48	97m	Oct. 9, '48	4342	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanna Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)									
April Showers	WB	719	John Calvert-Catherine Craig	Nov. 24, '48	67m	Oct. 16, '48	4350	4318	....
Arch of Triumph (Special)	UA	....	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Are You With It?	Univ.	656	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Argyle Secrats, The	FC	....	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Arizona Ranger	RKO	814	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arkansas Swing, The	Col.	953	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arthur Takes Over	20th-Fox	817	Hoosier Hot Shots-Gloria Henry	July 29, '48	63m	.....	....	4219	....
Assignad to Danger	EL	821	Lois Collier-Jaroma Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
			Gene Raymond-Norean Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17, '48	62m	Sept. 11, '48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov., '48	....	.....	....	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	Oct. 9, '48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Edan-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Haffin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robart Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayna Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	.....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnetta	July 1, '48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	67m	.....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lana-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffa	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	65m	.....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-Juna Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4291

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13, '48	60m	May 29, '48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6, '48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28, '48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28, '48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6, '48	72m	Aug. 14, '48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14, '48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24, '48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30, '48	60m	Sept. 4, '48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12, '48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24, '48	119m	Sept. 11, '48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25, '48	4325	....	....
Creepers, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4, '48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11, '48	53m	May 1, '48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9, '48	125m	May 1, '48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18, '48	4317	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20, '47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10, '48	60m	July 31, '48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29, '48	113m	June 19, '48	4206	4139	4291
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30, '48	68m	Aug. 21, '48	4282	4165	....
Dead Man's Gold	SG	....	Lash LaRue-Fuzzy St. John	Sept. 10, '48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15, '48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3, '48	4225	4039	....
Denver Kid, The	Rep.	....	Allan "Rocky" Lane-Eddy Waller	Oct. 1, '48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug., '48	48m	Feb. 28, '48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15, '48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1, '48	61m	Mar. 20, '48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4, '48	64m	Mar. 20, '48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3, '48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23, '48	85m	May 15, '48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17, '48	4242	....	....
Drums Along the Amazon	Rep.	....	George Brent-Vera Ralston	Nov. 1, '48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30, '48	86m	May 1, '48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11, '47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1, '48	108m	June 19, '48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8, '48	103m	May 29, '48	4181	4127	4291
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14, '48	....	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21, '48	80m	July 31, '48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2, '48	106m	May 8, '48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27, '48	77m	Apr. 3, '48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26, '48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29, '48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15, '48	70m	July 24, '48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July, '48	78m	June 12, '48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17, '48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June, '48	93m	May 15, '48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15, '48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3, '48	70m	May 22, '48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17, '48	82m	June 19, '48	4206	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20, '48	116m	June 19, '48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15, '48	140m	Oct. 18, '47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13, '48	4094	....	4291
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4, '48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9, '48	90m	May 15, '48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17, '48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25, '48	63m	Apr. 24, '48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16, '48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June, '48	93m	May 8, '48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May, '48	88m	Apr. 10, '48	4117	4039	4190
GALLANT Blade, The (color)									
Col.	....	Larry Parks-Marguerite Chapman	Nov., '48	81m	.....	....	....	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25, '48	88m	May 29, '48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19, '48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9, '48	66m	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15, '47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1, '48	81m	Sept. 18, '48	4318	4243	....
Give My Regards to Broad-way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June, '48	92m	May 29, '48	4181	4165	4291
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17, '48	71m	June 19, '48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29, '48	69m	Sept. 25, '48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1, '48	114m	July 31, '48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24, '48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18, '48	62m	May 15, '48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4, '48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14, '48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18, '48	99m	Apr. 10, '48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10, '48	54m	Mar. 6, '48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28, '48	95m	Mar. 20, '48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25, '48	60m	May 8, '48	4154	4117	....

Title	Company	Prod Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED —		Advance Synopsis Page	Service Data Page
						M P Herald Issue	Product Digest Page		
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Sept. 3, '48	61m	Sept. 11, '48	4310	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec., '48	97m	Oct. 9, '48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3, '48	83m	Aug. 14, '48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	711	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Oct. 31, '48	....	....	....	4335	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar., '48	96m	Feb. 14, '48	4059	....	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	....	....	....	4335	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	....	....	3865	....
(formerly Indian Summer)									
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13, '48	97m	....	....	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov., '48	70m	Oct. 9, '48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	....
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
Kiss the Blood Off My Hands	Univ.	....	Joan Fontaine-Burt Lancaster	Nov., '48	79m	Oct. 16, '48	4349	4342	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15, '48	74m	....	....	4335	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9, '48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Dec., '48	98m	Aug. 21, '48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct., '48	107m	Oct. 16, '48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Mark of the Lash	SG	....	Lash LaRue-Fuzzy St. John	Oct. 29, '48	....	....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	60m	....	....	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervay-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Million - Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16, '48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	67m	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	(REVIEWED)			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12, '48	96m	Oct. 16, '48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5, '48	79m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24, '48	56m	Sept. 4, '48	4301	....	....
Olympic Games of 1948 (color)	EL	....	Documentary	Sept., '48	136m	Sept. 25, '48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24, '48	57m	....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	....
PALEFACE , The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24, '48	91m	....	....	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
† Paradise Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	July 10, '48	4235	4175	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7, '48	77m	Feb. 14, '48	4057	....	4131
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19, '48	53m	Aug. 14, '48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13, '48	86m	Aug. 7, '48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22, '48	....	....	....	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	....	....	4183	....
RACE Street	RKO	821	G. Raft.-Wm. Bendix-M. Maxwell	Sept. 19, '48	79m	June 26, '48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
Racing Luck	Col.	....	Gloria Henry-Stanley Clements	Nov. 18, '48	....	....	....	4350	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26, '48	56m	....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17, '48	125m	July 17, '48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov., '48	89m	....	....	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	Oct. 2, '48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	95m	Oct. 2, '48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
Rogues' Regiment	Univ.	....	Dick Powell-Marta Toren	Nov., '48	86m	Oct. 2, '48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21, '48	59m	....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Hefflin	Oct. 22, '48	71m	Aug. 28, '48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	65m	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3, '48	55m	....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	62m	....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4291
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10, '48	66m	....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale-Pamela Blake	Sept. 15, '48	60m	....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	60m	....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Aug. 17, '48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24, '48	90m	Aug. 7, '48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	....
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 8, '48	63m	Sept. 11, '48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2, '48	76m	May 15, '48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27, '48	89m	July 17, '48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	....
They Drive by Night (R.)	WB	....	George Raft-Ann Sheridan	Dec. 11, '48	95m	Oct. 9, '48	4342	....	....
They Live by Night	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	....	....
(formerly The Twisted Road)									
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131
3 Godfathers	MGM	....	John Wayne-Pedro Armendariz	Jan., '49	....	....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26, '48	125m	Oct. 16, '48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2 m	May 29, '48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	....	....
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July, '48	92m	July 17, '48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smilely Burnette	Aug. 12, '48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	70m	Oct. 2, '48	4333	4283	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec., '48	105m	Oct. 9, '48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24, '48	65m	Aug. 21, '48	4282	....	....
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21, '48	59m	Aug. 14, '48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smilely Burnette	Mar. 25, '48	55m	.....	....	4069	....
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov., '48	....	.....	....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smilely Burnette	May 13, '48	54m	May 15, '48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	....	4226	....
Winner Take All	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290	4174	....
(formerly A Joe Named Palooka)									
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 27, '47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Jan., '49	....	.....	....	4311	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	....	4342	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4351



WORLD MARKET

THESE days of tentativity and readjustments, it is pleasant to have a note of solid optimism from so well traveled and experienced an observer of the world scene as Mr. Jack L. Warner.

"There is," observes Mr. Warner, with due emphasis, "still a world market. . . ."

Despite some current pessimisms, it must be considerably obvious that both here and overseas the customers are still alive and as concerned as ever with the wishes and interests which are served by the screen. To serve them, in the maze of complicating circumstances and the tangles of international finance, perhaps calls for a lot of doing. The business of the motion picture has always demanded that, and it has been done.

It is to be recalled that not so long ago there were somewhat unofficial observations, from rather official quarters, that there did remain a foreign market amounting to about \$50,000,000 a year. That, it is urged, is still a considerable sum of money to be earned and collected.

"Hollywood," says Mr. Warner, "has been suffering from a lot of mental ills caused by indecision, inertia and plain fears. . . . The good old American roll-up-the-sleeves and tear-into-the-job method will work."

Clearly, the motion picture industry is not signing off, either here or "over there".

* * * *

The WORLD MARKET

SECTION of MOTION PICTURE HERALD
to be published November 13, 1948.

KEEP POSTING!

THE *Film*
DAILY

Along the **RIALTO** with PHIL M. DALY

NSS Tackles a Timely Job

• • • FOR REASONS that are understandable, no company in film biz today is more attuned to showmanship and the box office miracles it can work than National Screen Service. . . . So it is not suprising that the company so ably headed by Herman Robbins in formulating its plans for the George Dembow Tribute drive, (which incidentally gets underway today), has keyed it to the premise that showmanship is just as necessary to BETTER business as it was originally to BUILD show business. . . . Nor is it surprising that, in line with that approach, NSS has instructed its salesmen in calling upon exhibs, not to confine their showmanship talks to the use of the company's materials. . . . Increased newspaper space, spot radio announcements, and other media will be propagated as well. . . . Yet the fact that it is not surprising that NSS has so elected, detracts not one iota from its uniqueness. . . . If there's a precedent for it, indeed, Phil M doesn't recollect it as these lines take shape on the trusty Underwood.

• • • THAT THE POLICY thus adopted is sagacious, constructive and most sensible goes without saying. . . . And if there could be a wider adoption of the same, from time to time, the industry would be the healthier for it. . . . Sure, this is a highly competitive business, always will be. . . . But by the same token there's also a strong underlying "one-for-all-and-all-for-one" strain. . . . Every good pic makes a general industry as well as a specific company contribution. . . . Every good campaign ditto. . . . And when NSS goes out to "talk up" not only its own wares but the effective employment of all showmanship agencies, it is doing a magnificent-and-timely-job in kind. . . . For that, a doff and flourish of Phil M's chapeau to Br'r Robbins and to the company's vice-president in charge of sales, George F. Dembow, honored by the drive.

• • • IF TRENDS interest you, by the way, you might give a thought to this: . . . From the NSS standpoint, in the current Dembow Tribute, concentration is on away-from-theater type of advertising to "bring 'em back alive" to the ol' box office. . . . Posting of 24 sheets, six sheets and three sheets, to take advantage of renewed motoring will get heavy attention. . . . Ditto the use of window cards, heralds and other away-from-theater items.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
DO NOT REMOVE

Librarian M. J. Jentura

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Red Shoes

June Bride

Marshal of Amarillo

Kidies of the Chorus

Inner Sanctum

The Return of October

Gallant Blade

Disaster

(In News Section)

Joan of Arc

The Paleface

**U. S. ANTI-TRUST ORDER
WOULD DIVEST ALL BUT
TWO SCHINE THEATRES**

**Distributors Fight Rank
On Exhibitor Concessions**

SMPE Meets in Washington

JOAN OF ARC

—A Review by Red Kann

—Commentary by Terry Ramsaye

Better Theatres

**BUYERS
INDEX**

...

**Are You Getting Enough
Light on Your Screen?**

VOL. 173, NO. 1, OCTOBER 13, 1945

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Pub-
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00
a year in the Americas; \$10.00 a year Foreign. Single copy 25 cents. All contents copyright 1945 by Quigley Publishing Company.

Radio City Music Haul!

"Julia Misbehaves" sets new
all-time M-G-M record for
1st Week and continues mis-
behaving beautifully!



THEATRE
ENTRANCE

The **NEW**
M-G-M
Record-Breaker!

M-G-M
presents

**GREER WALTER
GARSON · PIDGEON**

**Julia
Misbehaves**

PETER LAWFORD · ELIZABETH TAYLOR
CESAR ROMERO

LUCILE WATSON · NIGEL BRUCE
MARY BOLAND · REGINALD OWEN

Screen Play by William Ludwig, Harry Ruskin
and Arthur Wimperis · Adaptation by Gina
Kaus and Monckton Hoffe · Based Upon the
Novel "The Nutmeg Tree" by Margery Sharp

Directed by JACK CONWAY
Produced by EVERETT RISKIN
A Metro-Goldwyn-Mayer Picture

DOUBLE-LINE
CIRCLES BLOCK

Lines around Radio City Music Hall! Your
public will soon know the fun and you'll know
the profits of M-G-M's new audience sensation!



**METRO-
COLA**
**THE PEP
OF THE
INDUSTRY!**

SMASH BUSINESS EVERYWHERE FOR THIS YEAR'S MOST DI



AFTER 'BELINDA'—"ONE OF THE TOP LAUGH-FESTS OF THI



Both from

Warner Bros.

AS ROPE HOLDS I

SSSED PICTURE!

Belinda

MAN • LEW AYRES
"N. Y. BELINDA"

BICKFORD AGNES MOOREHEAD
STEPHEN McNALLY

ed by produced by
EGULESCO • JERRY WALD

D VON CUBE and ALLEN VINCENT • From the Stage
RRIS • Produced by HARRY WAGSTAFF GRIBBLE
Music by MAX STEINER

*Every date
is Everything Predicted!*

**NOW SEE LOS ANGELES!
PHILLY! PITTSBURGH!
WORCESTER! NEWARK!
FOURTH WEEK FOR N. Y.!**

R ANY YEAR!"

— DAILY VARIETY

side

TTE ROBERT
VIS MONTGOMERY
"JUNE BRIDE"

FAY Bainter • BETTY LYNN
TOM TULLY
ed by produced by
GNE WINDUST HENRY BLANKE

a Play by EILEEN TIGHE and GRAEME LORIMER
Screen Play by RANALD MACDOUGALL



**"Uproarious. As near a laugh riot as has
shown up this season. The best thing
for Bette Davis in many years. Sure-
fire under any conditions!"** — HOLLYWOOD REPORTER

**"Bette Davis has a hit in 'June Bride'! I'm
delighted!"** — LOUELLA PARSONS

"A wow from beginning to end!" HEDDA HOPPER

**"Socko comedy headed for big box-office
returns!"** — DAILY VARIETY

**"One of the happiest comedy efforts to
come from Hollywood in many a sea-
son!"** — BOXOFFICE

**"The Bette Davis picture the public has
been waiting for. The comedy of the
year!"** — MOTION PICTURE MAGAZINE

FROM ONE END OF THE COUNTRY TO THE OTHER!

Your biggest date in '48!

20th Century-Fox Week November 21-27!

SPYROS
P. SKOURAS
35th Anniversary
Celebration
SEPT. 26—DEC. 25
INCLUSIVE!

20th's putting *Thanks* in Thanksgiving
for showmen coast-to-coast with . . .



ROAD HOUSE

Nation-wide
opening set
for first week
in November!



WHEN MY BABY SMILES AT ME

TECHNICOLOR
World Premiere
Fox, San Francisco
November 3



APARTMENT FOR PEGGY

TECHNICOLOR
It's a "full"
house party
everywhere!



CRY OF THE CITY

Opening grosses con-
tinue trend of 20th's
real-life dramas!



UNFAITHFULLY YOURS

World Premiere
Roxy, N. Y.
November 10



THE SNAKE PIT

World Premiere
Rivoli, N. Y.
November 4

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 173, No. 4



October 23, 1948

DIVORCE FIGURES

MAYBE it does not mean a thing, but the ratios in the divestiture proceedings of the Department of Justice in the anti-trust program invite some challenging considerations. For instance, in the case involving the Schine theatres the demand on the District Court in Buffalo is for the dissolution of the chain by the sale of 173 houses, which would apparently leave two or three with the Schines.

That is about 98.8 per cent divorcement, for an independent.

But in the case of the Big Five majors, who hold about 2,600 theatres, the Department of Justice demands, within the year, divorcement of about 1,400 theatres.

The percentage there is about 53.8.

Perhaps the question is concerned with the methods and history of acquisition. However, the ultimate demand is for total divorcement by the majors, too, but over a term of years. The rate of contrast still is conspicuous.

ADJUSTING

OVER in England, where theatre television got its earlier demonstrations, the adjustments between the arts appear to be progressing somewhat more celeritously than here. There is the announcement of the reciprocal agreement between the governmental British Broadcasting Company and the theatre industry by which the screens are permitted to pick up broadcast picture programs on the one hand and on the other with the trade approving the use of some films for television.

It is probably just as well that the process of adjustment should be under way. It always comes, anyway. One may remember those bitter days when the motion picture viewed all radio with alarm, and when radio went, in spite of all, to set up studio pumping stations around the talent pool of Hollywood. It worked out in time, and now radio seems to have reached a working peace with both the screen and the once jealous and alarmed newspaper press.

There is only one art — the art of expression. There is also one public, the customers, variously segmented, and considerably overlapping. Out there, among the customers, the final decisions are made. It is said, "There is no place like home." That is why the people always want to go somewhere else.

BOUQUET of MEMORIES

THE other day, in pursuit of a notion for attention to the performance of Miss Jane Wyman in "Johnny Belinda", the imaginative Mr. Mort Blumenstock went out a-questionnairing some three-score critics and commentators of the screen for their recollection of "best performance by an actress". Best "prior performance" was what he meant, of course.

Compiled and charted, the returns take one a glamorous journey up and down Memory Lane. Inevitably, the contributors tend to date themselves and their observations,

both by the area of their recollection and the nature of their responses. The highest vote was rendered for Bette Davis, variously named for her parts in five productions; next came Vivien Leigh, with almost as many votes, and all of them for what she did in "Gone With the Wind"; Luise Rainer was rated a close third, with the accent on her part in "The Great Ziegfeld", and fourth there was a tie between Claire Trevor for "Key Largo" and Greer Garson, mostly for "Mrs. Miniver".

The heaviest vote for work in a single production was the choice of Miss Leigh in "Gone With the Wind". Only two remembered "The Birth of a Nation": Terry Ramsaye with a ballot for Mae Marsh in that famed "cotton ermine" scene when she greeted the return of Henry Walthall as "the little colonel", and John Rosenfield of the *Dallas News*, who fondly recalled the work of Lillian Gish in the same picture.

Notably, all of the votes seemed to be for a certain order of emotional poignancy, and probably as much of that was embodied in situation as much as in portrayal. Clearly, the story does it.

FOUND the MUSTARD

THE recent passing of Dr. Samuel E. Sheppard, for so many years in photo-chemistry and with Kodak Research Laboratories, reminds one of his curious discovery that the wild mustard in the pasture has a bearing on the photographic quality of the gelatine of the emulsions for films and plates made from the bones of the browsing cows. That discovery took a lot of the inexplicable whimsy of film making. It pertained to the action of silver bromide in the presence of sulphur, which is the stuff that makes mustard pungent. Once upon a time that was basically important, and once the unknown lack of mustard in the pasture put George Eastman a year behind in his work in the founding of his great company. Dr. Sheppard became the great expert on the complex chemistry of gelatine, so essential in our art and industry. He was born in England and came over as a scientist for his important career in the newly formed Kodak Laboratories in 1913, along with Dr. C. E. Kenneth Mees, a colleague in the famed British firm of Wratten & Wainwright.

Q Concerning an announced deal for the showing of some American product in Russia, the London press cables carry a report which quotes an observation that it is said that, while the pictures will be dubbed with Russian sound tracks, "there would be no alteration of subject matter. We retain control of that." That will have to be seen to be appreciated.

Q Add to television problems — it seems that the stations are now beginning to fill in their non-pictorial time with a continuous flow of music. The Frequency Modulation Association is viewing with alarm. The arts grow ever more and more complex, and those of the electronic waves appear to be becoming in - growing.

—Terry Ramsaye

THIS WEEK IN THE NEWS

X Marks the Pot

WHEN WE READ the other day that MGM has "subsidized" Carl Sandburg for five years while that eminent historian was writing his novel, "Remembrance Rock," we raced to the phone. MGM was horrified by that word "subsidized." "Let's just say," said MGM, "that we paid Carl X amount of dollars for X years for the book." That X adds up to a tidy pot of \$100,000.

And what does MGM get for that kind of money?

Perry Miller, writing in the *New York Times*, had this to say about the 1,067-page "Remembrance Rock:"

"With its judicious mixture of sex, battle and sentiment, 'Remembrance Rock' is a super-colossal script. When it goes before the cameras, three stars can play four roles in four different costumes. Either for length or for spectacle, it will make 'Gone With the Wind' look like a one-reeler." That should really be a production.

Discouraging

J. ARTHUR RANK is evidently trying to discourage American film production in England despite the fact that such English-made features could be used by the exhibitors in meeting their 45 per cent British quota requirement. Arthur W. Kelly, executive vice-president of United Artists, recently returned from a continental tour, told the trade press of New York Wednesday that Mr. Rank had served notice on UA, and presumably other companies, that he, Mr. Rank, would "discuss" only such British-made American pictures as were "very important" and would adopt a hands-off policy regarding anything less. According to Mr. Kelly, "Rank has decided to do the quota production job himself."

Expose

"THE BRASS HATS hushed it, but the Air Force wasted thousands of dollars on worthless movies of Bikini atomic-bomb tests." That's Drew Pearson's latest expose in his syndicated Washington Merry-Go-Round column. Mr. Pearson reported last week that the Technicolor training film produced at Bikini, "Able Baker Day," was sent over to MGM to be edited, "but even after the Hollywood experts added their touches, the picture was such a flop, and so hostile to the Army and Navy, it couldn't be shown." The Air Force kept two prints and ordered some 46 others to be burnt, Mr. Pearson says. "Cost of the film that went up in smoke, \$86,000." Then there was a second picture that Mr. Pearson put his finger on: "The Air Force also made

MOTION PICTURE HERALD

for October 23, 1948

U. S. would disintegrate Schine circuit by divestiture Page 13

"JOAN OF ARC"—Review by Red Kann and commentary by Terry Ramsaye Pages 14-15

REPORT RKO to drop theatres in separate consent decree Page 16

RANK pours honey on British CEA, then steps into hornet nest Page 17

WILL HAYS to arbitrate split of French payments Page 17

FAMOUS PLAYERS Canadian announces television policy Page 18

ERIC JOHNSTON reports on his business trip behind "The Curtain" Page 18

EXPANSION of Trans Lux is aim of Girden, new president Page 23

SMPE will stress theatre television at semi-annual meeting Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 27

RUSSIANS compel Germans to see Red motion pictures Page 36

SERVICE DEPARTMENTS

Hollywood Scene Page 35

In the Newsreels Page 40

Late Review Page 26

Managers' Round Table Page 43

Picture Grosses Page 49

Short Product at First Runs Page 42

What the Picture Did for Me Page 41

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4357

Advance Synopses Page 4358

Short Subjects Page 4359

The Release Chart Page 4360

another \$50,000 Technicolor extravaganza of Bikini, 'Phantom Wings.' This smelled so it too was never shown after the preview." Mr. Pearson concludes with the information that "the Air Inspector General is now investigating these cases." No results are available as yet.

Mash Notes

LIFE MAGAZINE loves Sir Laurence Olivier. We didn't find this chalked on a board fence, we found it in *Life*. The romance started when Sir Laurence began to produce his "Hamlet." The magazine then gave the actor a little nosegay of a three-page spread. By the time "Hamlet" was completed, the romance was on the lurid side. Just before the picture opened at the theatres, *Life* gave the production 11 pages and put Sir Laurence's picture on the front cover. Last week, still feeling all cuddly and romantic, the magazine printed a nine-page profile of Olivier written by John Kobler. We're sure that Olivier is too nice a guy to get materialistic about it all, but the way the star's gleeful publicity men figure it, the cover and the 21 pages which *Life* has devoted to "Hamlet" would run past the \$350,000 mark if taken in paid advertising space. Last Sunday the *New York Times* did a little flirting. In its editorial columns it praised "Hamlet," urged all to see it.

Invitation

WHEN DANNY KAYE was over in London recently, making personal appearances, the King and Queen came to see him and liked him—liked him just about as much, we understand, as the thousands and thousands of people who jammed the theatre to see him. Well, the fellow's talented gibberish has paid off. Out on the Warner lot the other day, where he's making "Happy Times," Kaye got a cable from London inviting him to appear as the star of the Royal Command Variety Performance at the Palladium in London on November 1 for the benefit of the Variety Artists Benevolent Fund. It's the first time in English history that an American star has received such an invitation. Naturally, Jack Warner immediately revised Danny's shooting schedule and ran over to the Kaye household to help the comic pack his suitcase.

Purged

WALT DISNEY has been purged by the Russians. Mikhail Belavsky, writer in *Evening Moscow*, last Friday stated that Mr. Disney's "infiltration" of Russian animated cartoons must be eliminated. Some of the Russians, he stated, had squeezed "Soviet substance into an organically alien form." In particular, he was angered over the appearance of "Americanized" pigs, rabbits, ducks, etc., in Russian fairy tales. This, he asserted, was "formalist fascination" and as such must go.

IA Contract

Hollywood Bureau

THE IATSE might just possibly be willing to settle on a new contract without a cost-of-living raise. That's a statement from Roy Brewer, international representative for the International Alliance of Theatrical Stage Employees. But there's a gimmick in his statement. The "IA" might be willing to forget that raise "provided," said Mr. Brewer Tuesday, "producers accede to several other 'IA' demands such as a pension fund (four per cent), paid holidays for workers, sick leave and adjustment of daily to weekly schedules." The "IA" contract expired last January 1 and the union has asked for a seven and a half per cent cost of living bonus. The studios and the unions are still negotiating, with the producers saying that they can't afford the pension plan.

Pickets

THERE WERE two pickets in front of the Park theatre in Memphis last week, carrying signs on umbrellas which read: "This theatre does not employ union operators—unfair to Local 144." That's the union's side. The pickets were out there, according to owner John T. Lester, because his son, R. J. Lester, is employed as the Park's projectionist. This is John Lester's statement: "We have tried to sign a contract with the union with the provision that my son be allowed to join the union and remain as my operator. But they don't want to do that. They say they don't want any more operators in the union. They want me to fire my son and hire an operator who already belongs to the union. It's getting pretty bad when they won't let you employ your own son. My boy has been a qualified operator for approximately nine years. He was a licensed Army operator for four years."

Good Deed

London Bureau

HERE'S AN example of a good deed shining in a naughty world.

Robert S. Wolff, RKO's London managing director, heard on the telephone the other day from Sheffield that the wife of one of his managers was dangerously ill and desperately in need of streptomycin, the only drug that might save her life.

There are no facilities in England for the manufacture of that drug and the Board of Trade requires a special import license for the drug.

Mr. Wolff forthwith telephoned Phil Reisman at RKO in New York, Mr. Reisman had the required drug on an airliner for

London in a matter of hours, the doctor's prescription was specially brought to London from Sheffield and produced at the Board of Trade, and the import license for the drug was issued in 10 minutes. Mr. Wolff had a motor-car waiting at the London airport. The streptomycin was rushed to the railway, handed to the train's guard and in precisely 36 hours from the time Mr. Wolff first heard of the trouble, the drug was being administered.

Administrator

SIR ALEXANDER KORDA has announced that he intends dropping from all London Films credit titles the words "Alexander Korda presents. . ."

Says Sir Alexander: "I am not a producer now. I am an administrator. My group is to make 18 pictures a year and each will carry the names of its producers."

Most stockholders in London Films and its distribution counterpart, British Lion, applaud the decision. They readily concede that Sir Alexander is a first rate administrator and that his producers should be given due credit.

JOAN OF ARC

Elsewhere in this issue a detailed report is offered upon a motion picture which seems destined to constitute an emphatic challenge to the attentions of the industry and the public at large, all around the world. The subject is "Joan of Arc".

This picture is in line with a tradition of large-scaled undertakings which has found expression from time to time down through the history of motion picture production, milestones in the progress of the art. It is based on a series of historic incidents which for centuries have been recognized as being of the essence of high and moving drama.

For many years the story has sparked the imagination of producers seeking something "big" to do. Many plans have been drawn and many tentative scripts have been written, here and abroad. Now, finally, Hollywood with a skilled and experienced personnel brings the dramatic events of the career of the peasant girl, Joan of Domremy, to the screen in a setting scaled to landmark significance.

—M. Q.

PEOPLE

CHARLES GOLDSMITH, assistant to MORTON A. SPRING, first vice-president of Loew's International Corp., will leave shortly for London to serve there for six months as special assistant to SAMUEL ECKMAN, JR., chairman of the board and managing director of MGM, Ltd., of Great Britain. In the absence of Mr. Goldsmith, who also is co-ordinator of MGM film activities in the British Empire, SEYMOUR MAYER will take over his home office duties, relinquishing his position as 16mm sales manager of the company.

HERMAN M. LEVY, general counsel of the Theatre Owners of America, has been re-elected secretary of the New Haven County (Conn.) Bar Association.

WILLIAM J. HEALY has been named promotion manager for William J. Ganz Co. and the Institute of Visual Training, distribution affiliate of the Ganz organization. He formerly was a member of the public relations division of the N. W. Ayer Advertising Agency and assistant to AUSTIN C. KEOUGH, Paramount vice-president and general counsel.

U. B. ROSS, Westrex Corp. regional director for Latin America, and E. W. McCLELLAN, JR., the company's theatre engineering manager, have gone to Mexico City to confer with officials of the Western Electric Co. of Mexico on sales.

MESSMORE KENDALL, president of New York's Capitol theatre, who is commander of the New York Commandery of the Military Order of the Loyal Legion of the United States, presided at the 63rd annual meeting of the commandery-in-chief at the Waldorf-Astoria in New York on Tuesday.

A. JULIAN BRYLAWSKI has been elected president of the MPTO of Metropolitan Washington for the 27th consecutive term. Others elected: FRED KOGOB, vice-president; HARRY BACHMAN, secretary; ROLAND ROBBINS, treasurer; SIDNEY LUST, national TOA director.

MAURICE FEUERLICHT, formerly head of the 16mm department of Paramount International, has been appointed executive assistant to FLETCHER BOWRON, Mayor of Los Angeles. During the war Mr. Feuerlicht was projects director of the Motion Picture Division of the Coordinator of Inter-American Affairs and later with the State Department.

GERALD L. ATKIN, associated with Warners as assistant in the advertising department, has been named advertising-publicity director for Warner Theatres in the Albany zone.

FREDERICK N. POLANGIN has been named west coast director of the motion picture operations of Buchanan and Co.

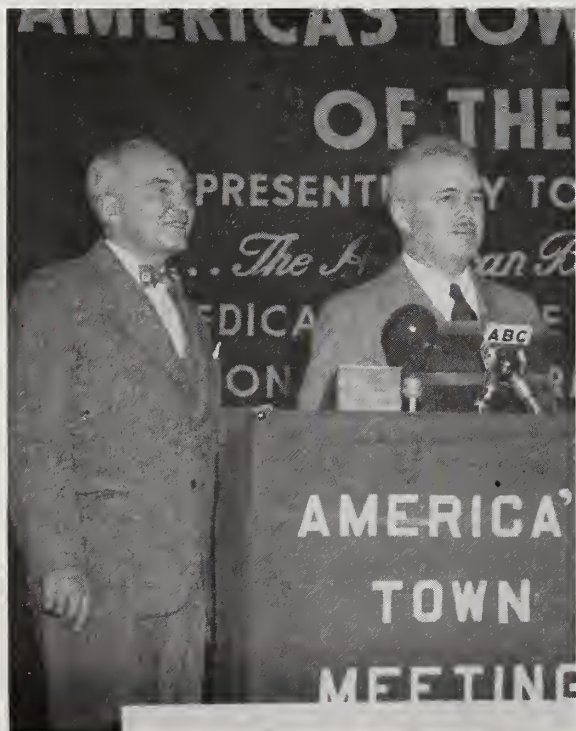
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaranson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 120 South LaSalle Street, Telephone Andover 6449, James Ascher, editorial representative, Urban Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



TERESA WRIGHT, in this closeup from Goldwyn's "Enchantment", will be the key still in a campaign being planned by Lynn Farnol of the Goldwyn office aimed at 100,000,000 Americans through magazines, newspapers and billboards. The ear and gold braid belong to David Niven.

PAUL RAIBOURN, below, Paramount vice-president in charge of planning, tells the industry's viewpoint on television on Town Meeting of the Air program over the American Broadcasting radio and television network. At left is George Denny.



AT THE OPENING of 20th-Fox's "Song of Bernadette" in Munich, the MPEA, distributing the picture in Germany, had as guests Murray D. van Wagoner, Governor of Bavaria, and His Eminence Michael D. Cardinal Faulhaber, Archbishop of Munich, below.



MAYOR William O'Dwyer of New York swears in Charles C. Moskowitz, right, vice-president and treasurer of Loew's, Inc., as an honorary deputy police commissioner. The witness at left is Police Commissioner Arthur W. Wallender.



HOLLYWOOD has resumed its touring Camp Shows for hospitalized veterans with actors and actresses regularly assigned to the hospital circuit. Here Peter Lorre surrounded by veterans at Madigan General Hospital, Oregon.

U. S. Army

DISCUSSING the Smith - Berger Conciliation Plan, below, at the ITO of Wisconsin meeting in Milwaukee last week are William L. Ainsworth, president of national Allied; A. W. Smith, Jr., 20th Century - Fox general sales manager, and Sigmund Goldberg, vice-president of exhibitor group.



Milwaukee Sentinel



INTERLUDE at the meeting in Milwaukee of the I.T.O. of Wisconsin and Upper Michigan, left to right: Jake Eskins and Ben Feenberg, Eskins Theatres, Milwaukee; Ray Sachel, Leon Bamberger, RKO; John Adler, Adler Theatres, Marshfield, Wis., newly elected president; R. W. Baker, R-K-O sales representative. The delegates voted to adopt the Smith - Berger Conciliation Plan.



THE GRAINGER 10th Anniversary Drive was the keynote of Republic's regional sales meetings. Shown here at Chicago are J. R. Grainger, seated, and flanked by Edward L. Walton and Walter L. Titus. Standing are: Nat Steinberg, John Curtin, J. G. Frackman, E. H. Brauer, David Hunt, Sam Seplowin, Robert F. Withers, Dave Nelson, Harry Lefholtz, L. V. Seicshnaydre, Nat Wyse, J. E. Loeffler, A. H. Fischer, J. J. Houlihan.



JANE WYMAN, star of Warners' "Johnny Belinda", undertook a whirlwind tour of the country to tell the industry and press about the picture before its opening, last week, in Hollywood. Here she is presented a citation by Billy Koster, of Variety Club Tent 23, Boston, for her contributions to the entertainment world.

DISTRICT and branch managers join in informal discussion at the Hotel Warwick, New York, on Eagle Lion product. In attendance are William J. Heineman, vice-president in charge of distribution; Max Youngstein, vice-president in charge of advertising; Milton Cohen, Jay Schlaifer and William C. McMillen.



PARTY: The promotion of Sam Horwitz to publicist at Loew's Theatres, New York, was the occasion for a party at Loew's Poli Palace, Hartford. Among the 200 in attendance were those above. Reading clockwise: Francis Morin, James Cotia, Albert Lessow, Norman Levinson, Howard Padowitz, James McCarthy, Larry Gendron, Lou Cohen, George Landers, Mr. Horwitz, Mike Piccirillo, Richard Genter, Walter Lloyd, Lou Kaplan and, at the piano, Fred Greenway.



HUDDLED, above, over Cinecolor plans in Burbank: Alan Gundelfinger, Cinecolor; F. W. Jackman, Society of Cinematographers; A. Pam Blumenthal, Cinecolor chairman, and C. G. Clarke, A.S.C. president.



ALL THE MEN above are Bill Holdens. The center one is the Holden of "Apartment for Peggy". The other two are Balaban & Katz executives. They met in the lobby of the Chicago theatre, Chicago, where "Peggy" is soon due.



ROBERT GARLAND, left, Fox Intermountain, receives a \$250 check for the Denver Community Chest from Robert Hill, president, Rocky Mountain Screen Club.



CAIRO PREMIERE: Stanton Griffis, above center, American Ambassador to Egypt, attending the Cairo premiere of 20th Century-Fox's "Iron Curtain". At left is John Lefebvre, 20th Century-Fox representative for the Near and Middle East.



LONDON PREMIERE: At the "Walter Mitty" premiere at the Prince of Wales's: Bob Wolff, RKO managing director; Hope Burnup, the Herald's London bureau manager; Val Parnell, Moss Empires.

U. S. DEMANDS BREAK UP OF SCHINE CIRCUIT; LEAVES 2

Brief Asks Company Drop 173 Houses in 74 Cities, Be Limited on Releases

Washington Bureau

The Department of Justice has asked for practically complete dissolution of the Schine circuit, one of the largest independent circuits in the U. S.

October 15, the Department filed with the District Court at Buffalo its Proposed Findings and Judgment, asking that Schine Circuit, Inc., Gloversville, N. Y., be required to dispose of its interests in 173 theatres in 74 cities in six states—New York, Ohio, Kentucky, Maryland, Delaware and Virginia.

Say the Circuit Should Keep Only Two Houses

So complete is the divestiture sought, that Justice officials, announcing the action here Friday, said they could think, offhand, of only the Paramount and Eckle in Syracuse, N. Y., as theatres the circuit should be permitted to keep.

This request for dissolution puts the long drawn out Schine anti-trust suit—in the courts since 1939—on its last lap to judgment. It is a follow-up to the "found guilty" decision of the Supreme Court, which last May, in a seven-to-nothing decision, found Schine guilty of monopolistic practices and returned the suit to the Buffalo court so that a more complete and "necessary" investigation could be made for an "appropriate" decree.

This U. S. order is preliminary to the new hearings ordered.

While the Department did not ask for a time limit on the divestiture, it did ask that all sales—the terms and the purchasers—be approved by the court.

Would Limit Licensing To 60% of Releases

The U. S. also proposed these orders:

Schine should be restrained from licensing for five years from the date of judgment more than 60 per cent of the feature films released by the majors in any season for first run showing in a town where Schine has competition and from obtaining for five years "the majority of all of the better pictures for exhibition in such towns during any six-month period."

All unimproved lands, available for theatre purposes and held by Schine in cities where the circuit has theatres, should be divested.

No additional theatres should be acquired by the circuit without court approval.

Schine should be restrained from licensing any features for showing in any town where competitors have not been given a

ASKS SCHINES DROP REAL ESTATE, TOO

Washington Bureau

The Department of Justice would not only like to see the Schine circuit divested of its theatres, but also divested of some of its real estate suitable for theatres. In its proposed order in the Schine anti-trust suit, filed with the District Court at Buffalo Friday, the Department listed sites in Cortland, Perry, Rochester and Paris, N. Y., and at Salisbury, Ind., as sites that the circuit should be forced to sell. The Department said it did not have any complete list of Schine-owned real estate.

chance to negotiate for the picture on the same run.

Schine should be barred from buying or booking films for any theatre other than those in which the circuit has a financial interest.

The circuit should be enjoined from demanding or receiving any clearance against theatres not in substantial competition with any of its theatres, from demanding or receiving any clearance against a competing theatre which unreasonably restrains competition by the competing theatre (in any dispute, the burden of proof should be on Schine), and from including in licenses made with distributors provisions allowing large privileges in the selection and elimination of films, deduction in film rentals for double bills, overage and underage, exclusion of foreign pictures, option of flat or percentage basis, deductions for the cost of bank nights, reversion figures, and rebates not procurable by independent competitors.

The proposed order also requests an injunction against Schine purportedly cutting prices to eliminate competition and against Schine's allegedly attempting to control admissions charged by others by agreement with distributors.

U. S. Modifies Its Order Respecting Franchises

The Department modified its injunction against franchises. It now would bar Schine from conditioning the licensing of films in any situation outside Buffalo upon licensing of films elsewhere and from entering into any master agreement or franchise. The Department would have Schine license for any theatre from the branch office serving that theatre's territory, wherever this is the established method of licensing for other theatres.

The proposed order provides that within 30 days of judgment, the Government can submit a new divestiture plan "to dissipate defendants' monopoly power if it deems the judgment does not dissipate such power."

The order specifically provides that there shall be easy access to all Schine books and properties.

Lists Methods Leading to Alleged Monopoly

The Government's proposed order, which was 318 pages long, listed these methods by which, it stated, Schine had destroyed competition and established monopoly:

Arbitrarily depriving independents of first and second run pictures; securing unreasonable clearances over independent theatres; making threats to build or open or close theatres to prevent independents from building or operating; lowering admission prices; obtaining rental concessions; restricting independents who sold to them as to periods and places of theatre operations; making master agreements and long-time franchises for the circuit; and by exerting pressure on distributors to control the prices they charged independent exhibitors.

The Department gave eight different reasons why various theatres should be divested: theatres acquired by Schine with the intent to acquire all first run theatres in the locality where the theatre was acquired; theatres acquired from an owner or operator unable to procure adequate product or competitive terms from the distributors because of the exercise of Schine's buying power and its conspiracy with the distributors.

Theatres acquired as part of a transaction whereby the former operator agreed not to compete with Schine; theatres acquired as fruits of the conspiracy through the expenditures of monies in their acquisition derived from the operations of defendants and their subsidiaries in pursuance of the conspiracy.

Theatres used to create or maintain a pool; theatres held with an existing or potential competitor other than theatres pooled; theatres which were combined in master agreements or franchises; and theatres which the record shows were used in competitive towns to unreasonably restrict competition of competitors.

Asks Holdings Be Dropped In All But Three Cities

The divestiture provisions, the brief stated, "would require divestiture of Schine's theatre holdings except in Buffalo, Rochester and Syracuse, where there are and have been first run exhibitors affiliated with the distributors. If it be said that this provision would require divestiture of most of

(Continued on page 16, column 1)

JOAN OF ARC

A REVIEW

by RED KANN

MOTION PICTURES project themselves onto a plane perhaps loftier than they heretofore have attained with "Joan of Arc." For here is an immensely impressive production which succeeds in re-living the timeless story of the Maid of Orleans—her courage, her heroism and her faith—illuminated by the simplicity and the dramatic comprehension of Ingrid Bergman. In a noted career, she has never approximated such a performance.

It becomes a very great deal to observe of any player that she can impart the breathing vitality of her role from a screen which is shadowy, after all, to a spectator in a darkened projection room. This takes artistry and craftsmanship of high order, but Miss Bergman surmounts the severity of the challenge. She is the perfect Joan.

Moreover, she is the perfect Joan in an emotionally touching and constantly absorbing dramatization of her short and destined life—martyrdom at the stake at 19 after consummation of the divine mission of leading the armies of France to that point in victory which sends the Dauphin to the throne. For her earthly rewards are abandonment by the king she caused to be crowned and political reprisal leading to execution at the behest of the English enemy in conspiracy with political churchmen. For spiritual recompense is reward beyond the deeds and minds of man to contain. It suffices.

One of the rare impacts in this "Joan of Arc" is the rollback in time which Victor Fleming captures by his direction. In his meticulous attention to detail so richly brought to canvas by authoritative research, he succeeds in making his audience a directly interested party to the heroic drama. When

a director can accomplish this, his right to acclaim and distinction becomes assured.

Q Necessary to a faithful rendition of Joan, of course, are the pageantry of 15th Century France, the decisive battle in which the siege of Orleans is lifted, the clanking of armor and mace and a whole vast background of pomp and circumstance spread out on the screen. But more essential is a steady and understanding hand sufficiently competent to guide the story of the simple country girl through these magnificent trappings without loss of power or essential threads.

Fleming manages this extraordinarily well. The story of Joan is told in steadily progressive chapters, blending into the pageantry and the spectacle but it is Joan's story which remains the dominant theme.

"Joan of Arc" must be considered first and away in terms of its central character. In

the very nature of the subject, it follows Miss Bergman stands superbly alone. But dramatic strength is decidedly augmented in three of the major supporting performances, at least. José Ferrer as the weakling Dauphin, later Charles VII, makes his film debut here. A long stage experience serves him well; he is excellent. Francis L. Sullivan, British actor known on this side principally for his Jaggers in "Great Expectations," is Cauchon, Bishop of Beauvais, who condemns Joan to the stake as part of his unholy alliance with the English invader. Suavity and intelligence punctuate his performance. J. Carroll Naish, the renegade Burgundian who sells the Maid to the English, is villainy itself.

In lesser characterizations, all of them reflecting Fleming's ability to extract that which he felt required, are many others including Selena Royle, Robert Barrat, Romen Bohnen, George Coulouris, John Emery, Irene Rich, Richard Ney, Leif Erickson, George Zucco, Richard Derr, John Ireland, Gene Lockhart, Nicholas Joy, Hurd Hatfield, Ward Bond, Shepperd Strudwick and Cecil Kellaway. They combine into one of the best-rounded casts Hollywood thus far has assembled for one attraction.

Q "Joan" cost \$4,600,000 to make. It is evident to any eye that this cost, or most of it, is on the screen where it belongs. Production values are magnificent and the Technicolor photography, accredited to Joseph Valentine, who is one of Hollywood's outstanding cinematographers, resplendent. Slavko Vorkapich was associate director.

Maxwell Anderson collaborated with Andrew Solt on the screenplay, in itself a task of gigantic proportions. Walter Wanger produced it under the aegis of Sierra Pictures, Inc. All of these executives and craftsmen, and others not specifically mentioned, may be proud of their handiwork, which opens at the Victoria theatre, New York, on November 11, and thereafter will be distributed at advanced prices by RKO Radio.

Seen at RKO Radio home office projection room screening for trade paper editors. Reviewer's Rating: Superior.

Release date, not set. Running time, 145 minutes. PCA No. 13017. General audience classification.

Joan	Ingrid Bergman
The Dauphin	José Ferrer
Cauchon	Francis L. Sullivan
John of Luxembourg	J. Carroll Naish
Isabelle d'Arc	Selena Royle
Jacques d'Arc	Robert Barrat
Sir Robert de Baudricourt	George Coulouris
Jean, Duke d'Alencon	John Emery
George de La Tremouille	Gene Lockhart
Nicholas Joy, Richard Ney, Leif Erickson, Hurd Hatfield, Ward Bond, Shepperd Strudwick, Alan Napier, Cecil Kellaway, James Lydon, Rand Brooks, Irene Rich, Nestor Paiva, Richard Derr, Ray Teal, David Bond, George Zucco, Vincent Donahue, John Ireland, Henry Brandon, Morris Ankrum, Tom Brown, Henry Gregg, Barton, Ethan Laidlaw, Frederic Worlock, Dennis Hoey, Colin Keith-Johnston, Mary Currier, Roy Roberts, Taylor Holmes, Philip Bourneuf, Aubrey Mather, Stephen Roberts, Herbert Rudley, Frank Puglia, William Conrad, John Parrish, Victor Wood, Houseley Stevenson, Jeff Corey, Bill Kennedy.	





WALTER WANGER



VICTOR FLEMING

A Commentary

by TERRY RAMSAYE

THE outstanding, challenging product fact of the year's announcements of the motion picture is Ingrid Bergman in "Joan of Arc." The essential facts for showmen and the millions, are Bergman and the story of Joan of Arc which stands so uniquely high in the dramatic traditions of history. Into this production addressed at the box office, Miss Bergman as the premiere actress of the period has been poured in the crucible of cinema with the golden grace of the Maid of Orleans. It makes a rich alloy.

The result is a screen presentation unique and special, with no precedent in the art.

Q "Joan of Arc" is adventure, spectacular adventure, and also a speculative adventure in production. The known and measured and immediately measurable value is Miss Bergman. She is the picture, the rest is the handsome, elaborate frame.

No other star vehicle in memory has presented quite so much, and so urgently importantly, of the star. It is difficult after coming from the screening to remember the sequence or even scene in which the Bergman as her Joan does not appear, vitally, dominantly.

Considered as a solo performance, the Bergman role of Joan recalls to mind but a single parallel, remote, somewhat irrelevant and long ago. It was the amazing presentation in which Mr. Charles Chaplin delivered one of his greatest, and least appreciated comedies, "One AM," played through the entirety of two suspenseful reels utterly alone save for the taxi driver who shoe-horned him into the opening scene.

Exhibition and the other vendors of "Joan of Arc" are fortunate, consciously so no doubt, in the dominant essentiality of Miss Bergman. The millions know her as a personality of appeal and competence.

The story, if it is to be called story rather than history, is a great saga of the middle fifteenth century, a fecund, stormy era in the history of Europe and of France, which incidentally, remains quite as stormy still. In the expansive telling of this picture the place of Joan in history is sketched by lights on the political arena into which she cast herself. There is hint of the place of England on the continental map, and why the weakling, debauched and incompetent and corrupt Dauphin she caused in her zeal to be crowned at Rheims came on the scene, out of what duplicities.

There is a deal of sound history in the piece. That is well for the ultimate career of the production and its possibilities of a long working life as a document outliving its initial career as an amusement offering. Few pictures, probably none, have been quite so thoroughly documented. That is by reason of the simple fact that the great accent of attention to the Maid of Orleans and her martyrdom resulted in the collection of the records entire, at an early date, and their preservation as an archive at the Vatican.

In consequence, the record on "Joan" tells us rather more, and more authentically, than we can know of many a later figure of august importance in history.

Q That the picture should be so much Bergman is a substantially automatic consequence of the star's personal absorption in the role. It is said that her employment for and participation in this picture were conditioned upon the requirement that the picture be "Joan," coming out of her experience in the stage play entitled "Joan of Lorraine." One must hasten to observe, however, that the picture is no rewrite of that but in fact as entirely original as possible in a story, a story which incidentally cuts

back through an encrustation of dramatic versions and tradition to the historic record.

One is to gather that Mr. Walter Wanger started down the long dollar-bespangled road to "Joan" first seeking Miss Bergman and getting the pictorial consequences and subject therewith.

Q If one were to follow in all the details the story of the story and the making of the picture it would be discovered that there seemed to be a point in which it took command of itself, that there was manifested a certain expression of Will that might in truth have come from The Maid herself. Perhaps somewhere in that is the reason that it is a picture decidedly without any order of precedent or parallel.

That will be communicated to the audiences in terms of audience understanding. Again, this is a picture from which the spectators will derive in proportion to what they bring to it. It can be a two-hour expanse of dramatic action amid Technicolor recordings of intensity and sometimes splendours, flaming with the art of a famous star, or it may be for others a deeper order of experience in which they will for the time become unconscious of the devices of the telling, not knowing whether the picture is black-and-white, or color, or caring, and sitting transported into that time and place of tragic adventure and final triumph five hundred years ago in fevered France.

The keynote and essence is faith. The faith of Joan is about all that survives, if one winnows the story, down to the bitter end where she crumbles, heroically, in the fire. The world she leaves behind her stands indicted.



INGRID BERGMAN as Joan of Arc

SCHINE ORDER

(Continued from page 13)

Schine's theatres, we think the answer must be that this provision merely measures the scope of Schine's illegal acquisitions."

[Although the brief says Schine could keep theatres in Buffalo, Syracuse and Rochester, the proposed judgment would have the circuit dispose of 10 theatres in Rochester and two each in Buffalo and Syracuse. Justice officials could not name any theatres which the circuit could keep other than the Eckle and Paramount in Syracuse.]

The Government's listing of theatres which it seeks to have taken from Schine is not yet an exact listing. The Government stated that the latest enumeration of properties belonging to Schine was one provided by the circuit back in May, 1942. This list showed Schine operating only 148 theatres.

Say New Theatre List Had Been Requested

The Government's listing, however, totals 173 theatres and this is because, the Justice Department informed the Buffalo court, the list includes all properties for which films were licensed—including some not used for theatres for many years and some cases where a second theatre may have replaced a first and both are listed.

Meanwhile, they said, they had had to work with the list supplied in 1942, out-of-date film licensing agreements, and other "inadequate data."

The Government's list follows:

NEW YORK STATE: Amsterdam: Regent, Rialto, Strand, Orpheum. Auburn: Jefferson, Palace, Auburn. Bath: Babcock. Ballston Spa: Capitol. Buffalo: Granada, Riverside. Canandaigua: Playhouse, Lake. Carthage: Strand, State. Corning: Fox, State, Palace. Cortland: State, Temple, Cortland. Dolgeville: Strand. East Rochester: Rialto, Fairport: Fairport, Temple, Rialto. Geneva: Geneva, Regent, Temple. Glens Falls: Rialto, Empire. Gloversville: Glove, Hippodrome. Hamilton: State, Herkimer: Liberty, Richmond. Hudson Falls: Strand, Ilion: Capitol, Temple. Little Falls: Rialto, Hippodrome. Newark: Capitol, Crescent. Lockport: Rialto, Hi-Art, Palace. Malone: Malone, Plaza. Massena: Massena, Rialto, Strand. Norwich: Colonial. Ogdensburg: Strand, Pontiac. Oneonta: Oneonta, Palace, Strand. Oswego: Strand Capitol, Oswego, Richardson, State. Pen Yan: Elmwood. Perry: Auditorium. Rochester: Dixie, Riviera, Cameo, Grand, State, Liberty, Lake, Madison, Monroe, West End. Salamanca: Andrews, Salamanca. Saranac Lake: Pontiac. Seneca Falls: Strand, Seneca. Syracuse: Empire, Palace. Tupper Lake: State. Watertown: Avon, Olympic, Palace. Whitehall: Capitol. Mechanicville: State. Granville: Ritz.

OHIO: Ashland: Palace, Ohio, Opera House, Ashland. Athens: Athena, Court, Ohio, Bellefontaine: Holland, Strand, Opera House. Bucyrus: Bucyrus, Southern, State. Delaware: Strand, Star. Fostoria: Civic, Roxy, State, Colonia. Kent: Kent, Opera House. Medina: Princess, Temple, Medina. Mt. Vernon: Vine, Lyric, Vernon, Memorial. Norwalk: Capital, Forum, Moose, Norwalk. Piqua: Ohio, Piqua. Miami, Bijou. Shelby: Castamba. Ravenna: Ravenna, Ohio. Tiffin: Ritz, Grand, Tiffin. Van Wert: Van Wert, Strand. Wooster: Wooster, Opera House, Wayne.

KENTUCKY: Corbin: Kentucky, Hippodrome, Viv. Harlan: Margie Grand. Lexington: Ben Ali, Kentucky, State, Strand, Opera House, Ada Meade. Maysville: Russell, Washington, Hollywood. Paris: Bourbon, Paris. Richmond: Madison, State, Pikeville: Liberty. Middleboro: Manning, Browne.

MARYLAND: Cambridge: Arcade, State, Grand. Easton: New Easton, Avalon, Music Hall. Federalsburg: Federal, Hurlock. Hurluck. St. Michael's: Maryland. Salisbury: Arcade, Wicomico, Ritz. Cumberland: Strand.

DELAWARE: Laurel: Waller, New Waller. Milford: Plaza.

VIRGINIA: Appalachian: State.

The judgment also provided that the existing pooling arrangement at Fostoria and Medina, Ohio, be dissolved.

Metro Promotes Four After Training Course

After completion of the first MGM executive training course, October 15, four of the six men who participated have been promoted, William F. Rodgers, vice-president and general sales manager, announced last week. While in New York, the men took a special course in speaking and investigated every phase of industry operation. The men and their new posts are: Russell Gaus, Oklahoma City manager, replacing the late Charles D. Lyne; Louis J. Weber, assistant branch manager in Dallas; Ansley B. Padgett, manager of the Atlanta exchange; and Philip F. Gravitz, salesman at New Haven.

SIMPP Warns Of New Actions

Hollywood Bureau

Unless there is some relief for the independent producer in the forthcoming decision in the Paramount anti-trust suit, the Society of Independent Motion Picture Producers will file further suits against exhibitors similar to the action filed in Detroit against United Detroit Theatres, a subsidiary of Paramount, and Cooperative Theatres of Michigan.

According to a statement made by Gunther Lessing, SIMPP vice-president and chairman of the executive committee, the organization would not wait until the Detroit suits were settled before filing further actions. It is considering suits in a number of situations.

SIMPP's plans are still in a state of flux, but Mr. Lessing believes that "Government suits are all right for fighting monopolies, but it is still up to the independents to obtain direct relief. Independents have a right to make pictures and get a reasonable return. All the earnings are syphoned off into the theatre end of the business."

He believes that the Detroit suit is "self-evident"; that the situation in that territory is one of the worst in the country.

The SIMPP always has been "the advocate of divorcement and divestiture," according to Mr. Lessing, and will probably again intervene as *amicus curiae* in other anti-trust suit hearings.

A hearing on the Detroit suit is scheduled to be held in the U. S. District Court in Detroit Monday.

Convention Speakers Set For Tri-States Meeting

Orris Collins, president of the Tri-States Theatre Owners, has announced the following list of speakers for the group's annual convention to be held at the Hotel Chisca, Memphis, October 25-26: Herman Levy, general counsel for Theatre Owners of America; Gael Sullivan, TOA executive director; Ted Gamble, chairman of the TOA board; A. W. Smith, Jr., 20th-Fox; Robert Mochrie, RKO Radio; H. M. Richey, MGM.

Report RKO to Sell Circuit, Get Consent Decree

The rumors that Howard Hughes would like to sell all of RKO's theatres began to solidify this week—solidify into a consent decree for RKO, exempting the company from further trials and tribulations in the Paramount, et al, anti-trust suit.

It was confirmed this week that RKO had submitted its own proposal for a consent decree to the Department of Justice and that the Department regarded the proposal favorably.

Although no one wanted to talk for publication just yet, it was generally believed RKO was willing to give up most of its houses, keeping only a few showcases.

This was believed for two reasons: first, because the Justice Department consistently has turned down proposals for partial divestiture put forward by the other four theatre-owning defendants, and, secondly, because ever since Mr. Hughes bought control of RKO from Atlas Corp., there have been reports that Mr. Hughes would like to get rid of the exhibition end of the business.

Buttressing this reasoning is the fact that the Justice Department has characterized RKO's proposal as "much better than anything so far proposed by the other defendants."

Loew, Paramount, Twentieth Century-Fox and Warner Brothers have been conducting their own decree negotiations in concert. One widely-believed explanation for the postponement of the Paramount hearing until November 8 was to give time for further negotiations on a consent decree.

Tiffin Files \$840,000 Trust Suit Against Distributors

Chicago Bureau

The Tiffin Building Corp., operators of the Tiffin theatre on the north side of Chicago, Monday filed an \$840,000 anti-trust action in District Court here against 10 film distributors and theatre circuits who were charged with violating the Sherman and Clayton anti-trust acts. The charges cover the period from January 1, 1941, to May 1, 1945, when the Tiffin played in "C" week of release. The defendants are: Balaban and Katz, Publix Great States, Warners, Loew's, RKO Radio, Twentieth Century-Fox, Paramount, Columbia, Universal and United Artists.

Holbrook Asks \$750,000 In Anti-Trust Suit

Donald B. Holbrook, owner of the Five Star theatre, Palmer, Mass., has filed a \$750,000 anti-trust action in Boston District Court against the eight major distributors, Monogram, Republic, Warner Theatres, New England Theatres, Ralph E. Snider, Palmer Theatre Corp., Western Massachusetts Theatres Corp., and M & M Theatres.

RANK POURS HONEY ON CEA, STEPS INTO HORNET NEST

Makes Deal with Theatres But Runs Into Outcry of Outraged Distributors

by PETER BURNUP
in London

The exhibitors are applauding and distributors hissing J. Arthur Rank's proposed sliding scale on film rentals—a scale which envisages extending preferred small exhibitor terms to theatres grossing up to £150 (\$600) a week instead of limiting those terms, as has been done previously, to theatres grossing up to £125 (\$500) a week.

In his pact with the Cinematograph Exhibitors Association, still subject to formal ratification, Mr. Rank has pledged himself to attempt to persuade the Kinematograph Renters Society to extend those preferred terms.

CEA to Make Effort to Meet 45% Quota

In acknowledgment of Mr. Rank's olive-branch gesture, the CEA has formally declared that independent exhibitors would now do their utmost to fulfil that same 45 per cent quota which a short month since they denounced as impracticable if not iniquitous.

The KRS, on the other hand, has sternly told Mr. Rank they will not extend those preferred terms and has reminded him that he is a member of KRS and must abide by the rules.

This, of course, gives Mr. Rank an out. Nevertheless, exhibitors will persist in their demand, directing their appeals to the entire KRS body.

Although the KRS conceded that Mr. Rank had the right to negotiate his own terms with his own customers—providing he did it within the KRS pattern—it bitterly attacked Mr. Rank's proposed sliding scale of rentals, ranging from 33 to 50 per cent for a full program.

Call Move an Example Of CEA Maneuvering

On the matter of extension of preferred terms, KRS members declare that this is just another example of astute CEA maneuvering, exhibitors believing that if they can jockey Mr. Rank into position, other renters will be compelled to follow.

Typical of the critical comment on the sliding scale proposal was that of a leading American KRS member:

"The CEA is cleverly engaged in a game of tactics. Between themselves they agreed that if they extracted terms from Mr. Rank the remainder of the industry would be compelled to follow suit. Unfortunately Mr. Rank fell for it. He probably felt that he couldn't refuse. He obviously wants to be

on good terms with his customers. In my opinion, he would be better advised to take notice of the bodies of which he is a member and engage in proper discussions with them."

Mr. Rank's move to appease the indignant exhibitors is seen here as utilizing the exhibitors to extract terms from the American distributors and consequently there is growing resentment over Mr. Rank's tactics.

It is understood that Mr. Rank's rival British producers, notably Sir Alexander Korda, propose raising the whole question of rentals before the British Film Producers Association.

British Lion Gets Government Aid

London Bureau

British Lion Film Corp., Ltd., is expected to be the first recipient of government money in aid of film production here.

The Government's Film Finance Corporation is expected to lend \$3,000,000 to British Lion before the end of the month. Sir Alexander Korda's London Films is the production affiliate of British Lion.

James H. Lawrie, chairman of Finance Corp., has indicated that he will advance only one-quarter of a suggested financing program for Sir Alexander's production, leaving the producer to find the rest.

Interest rates will depend upon the risk involved, he indicated, although he believes that four per cent will be the minimum. Loans could be extended up to the maximum of five years.

Film Finance, which is chartered by the British Government, is at present empowered to deal under Treasury guarantee with sums up to \$10,000,000.

MPTOA of Arkansas To Meet October 24

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, affiliated with Theatre Owners of America, will hold its annual convention at the Hotel Chisca in Memphis, October 24-26. The national officers of TOA and distribution leaders will be present to discuss public relations and television.

Silverman Branch Head

Norman Silverman, Philadelphia branch manager for the David O. Selznick Organization, and former Republic salesman, will return to the Republic exchange in Philadelphia next month as branch manager. He will succeed Maxwell Gillis, who is now Monogram division manager.

Hays Arbiter to Decide Split of French Payment

Will H. Hays has been called in by the Motion Picture Association of America to arbitrate the division among eight distributors of \$1,572,138.79, part of a sum France has agreed to pay the U. S. industry under the recently negotiated U. S. French film pact.

The MPAA officially announced Wednesday that the top executives of the eight companies had agreed to abide by the advice of Mr. Hays at the suggestion of Eric A. Johnston, who succeeded Mr. Hays as president of the industry organization in September, 1945. Mr. Hays has a five-year contract, dating from his resignation, to serve the MPAA in an advisory capacity.

The issue among the eight companies arises from an agreement in New York among them to use the gross billings in France for the period ending June 30, 1947, as the basis for the division of dollar remittances and the insistence of the French Government that dollar payments be made in proportion to cash on hand as of June 30, 1947.

The matter has been in abeyance for some time as a result of the failure of the French to send dollar remittances under the 1946 Blum-Byrnes accord. However, the first remittance under the new pact has been received, and Mr. Hays has therefore been called in to decide the dispute.

The companies involved are Paramount, United Artists, Warner Bros., Loew's, Columbia, Universal, RKO and 20th-Fox.

Under the new agreement France has agreed to pay to the U. S. more than \$9,000,000 during a period of four years, covering blocked funds and part of the current American income.

U. A. To Distribute Three Mexican Features

Hollywood Bureau

United Artists has completed a deal with Mexican producer Francisco de Cabrera for worldwide distribution of three features in Spanish. The star of two of them will be Dolores Del Rio and all three will be made in Mexico. The pictures will be budgeted at 750,000 pesos each and Mr. de Cabrera will be paid 50 per cent of the negative cost upon delivery of each film. First on the schedule is "Madame Fontanin" on which shooting will begin next month.

FAMOUS PLAYERS FILES FOR VIDEO

Canadian Circuit Buying Equipment for Theatre Use, Fitzgibbons Says

Niagara Falls, Ont.

"The motion picture industry must be a part of television," J. J. Fitzgibbons, president of Famous Players Canadian Corporation, told a meeting this week of the company's partners and associates of the eastern division in conference at Niagara Falls, Ont.

Mr. Fitzgibbons announced that Famous Players had filed an application for a license to operate a television studio with the Government at Ottawa and said the application would be dealt with shortly. The studio will be located in Toronto.

Already Placed Order

"Large screen television will definitely play a part in Famous Players' plans in the immediate future," he said.

Famous Players' president told the meeting that the company had already placed an order for equipment similar to that used in the Paramount theatre, New York, and that it would be installed in the Imperial theatre, Toronto (Canada's largest house) just as soon as the company can get the necessary clearance. "As television develops there will be other full screen installations in our theatres," he declared. "When television is ready for theatres we will have it for you."

At the present time there are no television stations in Canada but for the past few weeks Famous Players has had television receivers in the lobbies of several theatres in Toronto. These sets have been picking up programs beamed from Buffalo and the reception, particularly of the World's Series games, has been excellent.

Mr. Fitzgibbons explained to the partners the working of Paramount theatre's full screen equipment and assured them that Famous Players would have the advantage of all the research and experiments conducted by Paramount and the pioneer B & K station in Chicago. He also told the meeting that Famous Players had been conducting experiments in television for some time past and has a staff of experts being trained to service the theatres of the company and its affiliates.

Saw Demonstrations

During the meeting the partners saw demonstrations of two types of receivers which were bringing in programs from Buffalo.

The meeting of partners and associates was a curtain-raiser for the four-day session of associates and managers in the eastern division of the company held in the General Brock Hotel, Niagara Falls, Ont., Monday through Thursday. Similar meetings will

be held in the West at the Royal Alexandra Hotel, Winnipeg, on November 7 and 8; the MacDonald Hotel, Edmonton, on November 11 and 12, and the Hotel Vancouver, Vancouver, on September 16 and 17.

Mr. Fitzgibbons presided at the Niagara Falls sessions which were attended by R. W. Bolstad, vice-president; Morris Stein, eastern division general manager; Lawrence I. Bearg, western division general manager; Ben Geldsaler, chief booker and buyer for the circuit; James R. Nairn, director of advertising and public relations; District managers, Dan Krendel, Jack Arthur, Bob Eves, Ray Tubman and Bob Roddick.

Pledge Tourist Drive Aid

During the opening session the partners sent a wire to D. Leon Dolan, director of the Canadian Government Travel Bureau at Ottawa pledging their support of the Government's campaign to bring U. S. tourists to Canada. The theatremen offered to do the same kind of job in the present U. S. dollar crisis as they did during the war years for which they were so highly commended.

"The tourist industry in Canada will run somewhere around \$250,000,000 this year," said Mr. Fitzgibbons. "Our theatres will do everything possible to assist the Government agencies in attracting visitors to this country and making them welcome."

Mr. Fitzgibbons outlined some of the work accomplished by the Canadian Co-operative Project through which the motion picture industry has been assisting the Government in publicizing Canada and explaining its economic position and its tourist attractions abroad, particularly in the U. S.

"The Project will step up its efforts considerably next year," he declared.

Associates Present

Among the partners and associates of Famous Players attending the meetings were Alex Adilman, Montreal; Jule, Herb, Barry, Gurston and Raymond Allen of Toronto; Raoul Auerbach and Myer Axler of Toronto; Sam Bloom, Toronto; Harold Braden, Hamilton; Jack Butler, Moncton; Frank Colameco, Timmins; Edgar Connor, Glace Bay; W. W. O. Fenety, Fredericton; Sam and Jack Fine, Toronto; Stuart Fleming, K. C.; St. Catharines; George and John Ganetakos, Montreal; Christos Georgas, Owen Sound; Fred Gregor, New Waterford; J. Arthur Hirsch, Montreal; Sam Korman, Rouyn; William Lester, Montreal; Ray Lewis, Toronto; Clarence Markell, Cornwall; Simon Meretsky, Windsor; J. A. Paquet, Quebec; Tony Saso, Barrie; J. Smith, Toronto; Gordon Spencer, St. John; William Summerville, Jr., Toronto; N. A. Naylor, Toronto; Harry Mandell, Toronto, and Syd Roth, Toronto.

Johnston Gives Report on His Trip to Market

Washington Bureau

Back from an eight-week tour of nine European countries, Eric Johnston, president of the Motion Picture Association, told a group of 40 reporters Tuesday that the U. S. was selling Hollywood product in every country in the world.

Mr. Johnston, as the industry's top salesman, reported on deals she had made in Russian, Yugoslavia and Czechoslovakia, revealing that sales to the first two countries had been approved by the Motion Picture Export Association meeting in New York Monday. A further MPEA meeting will be held to ratify the Czechoslovakian agreement.

Meeting the reporters at MPAA's headquarters here, Mr. Johnston refused to estimate how many dollars the U. S. companies would receive from his deals, but he did say that Russia had agreed to purchase films outright in blocks of 20, paying in dollars; and that Yugoslavia and Czechoslovakia would buy in blocks of 25, with payment on a percentage basis.

In Italy, he reported, he had reached an agreement "in principle" with the Italian Government for the unblocking of frozen lira. Details remain to be worked out.

Under the Russian and Yugoslavian agreements, the MPEA will draw up a list of about 100 titles for submission to the two countries for selection. The list will be reviewed by each company president and foreign sales manager for his own company.

Mr. Johnston also discussed a number of non-film matters, including a suggestion for a greater non-governmental exchange of visits by labor leaders and professional workers between Europe and the U. S.

Last Friday, in London, it was reported that Mr. Johnston and J. Arthur Rank had agreed to postpone until "shortly after New Year's" the meeting of the Anglo-American Film Council which was originally scheduled for November. The meeting will probably be held in New York with discussions on the improvement of Anglo-American film relations high on the agenda.

Kentucky ATO To Meet In Louisville Oct. 27

The annual convention of the Kentucky Association of Theatre Owners will be held October 27 and 28 at the Seelbach Hotel in Louisville invited as guest speakers are Gov. Earle Clements of Kentucky; Clyde Reeves, Kentucky Revenue Commissioner; Ted Gamble and Gael Sullivan of ATA and TOA; Eric Johnston, president of the Motion Picture Association of America; Arthur De Bra, director of the community service department of the MPAA, and R. J. O'Donnell, chief barker of the Variety Clubs.




WARNING!

Inflammable Film!

The most explosive, most exploitable attraction to come to you from Paramount since its headline-hot pictures that drew news-eager crowds during the war years is

**"SEALED
VERDICT"**



Lift **UP** the page
for a boxoffice lift...

LET'S STOP KIDDING!

Some Pictures and Papers
Have Joked About It — but

WHAT ARE TODAY'S FLAMING FACTS ABOUT

The Women Who Love Our G.I.'s Overseas!

Hundreds Of Thousands Of Lonely
American Boys Right Now In Far
Corners Of The Globe — Meeting,
Fascinated By Glamorous New
Types of GIRLS OF ALL NATIONS!

WHAT IS THE TRUTH ABOUT
"FRATERNIZATION"?
Is It A Picnic Or A Heartache?

A HANDSOME CAPTAIN SAYS—
"IS MY SWEETHEART
A SAINT OR A SPY?"
She's gorgeous all right but dan-
gerous—TNT wrapped in silk!"

AN AMERICAN MOTHER SAYS—
"ARE YOU GOING TO LET
THIS FOREIGN HUSSY
MURDER MY BOY AND
GET AWAY WITH IT?"
My son's lying in the next room—
dead, and the girl who shot him is in
the hospital, having his baby... She
ought to hang!"

AMERICAN MEN HAVE NEVER KNOWN LOVES LIKE THIS—
snatched in the very shadow of the seething volcano that is Germany
today—as an Army Captain shows a sullen nation the meaning of
American justice in the breath-taking pursuit and punishment of
The "Scarface" Mass Murderer Of Leemach

IN PARAMOUNT'S MOST POWERFUL AND PROVOCATIVE PICTURE
SINCE THE WAR!

"SEALED VERDICT"

starring

RAY MILLAND

with Beautiful, New Star

FLORENCE MARLY

and

BRODERICK CRAWFORD · JOHN HOYT · JOHN RIDGELY · LUDWIG DONATH

From the
most re-
vealing
novel of
the decade!

Produced by ROBERT FELLOWS · Directed by LEWIS ALLEN · Screenplay by Jonathan Latimer
Based on the Novel by Lionel Shapiro

You're Back in Down-To-Earth,
Shout-To-The-Rafters

Show Business
with

"SEALED VERDICT"



It's been a long time—too long—since you had a big exploitation attraction to sink your showmanship into—but this is *it* . . . timely as the latest news bulletins coming every hour out of Germany that again, after three years, dominates the news.

This inside-look-at-Europe-now is an after-the-war revelation shattering in its impact. And it's starred with Ray Milland in his solidest role since he won the Academy Award . . . plus the smoldering new continental personality, Florence Marly.

It's the shocker-show that challenges you to tell and sell its boiling-point drama in the biggest, boldest type you've used in months to say to the public: "Come and see **EXCITEMENT!**"

You're back in Show Business
with the Shows for Business in
**Paramount's Autumn
Harvest of Hits**

"Night Has A Thousand Eyes"
"Miss Tatlock's Millions"
"Sealed Verdict" • "The Paleface"
"Sorry, Wrong Number" • "Isn't It Romantic"

AAA Joins Plea To Halt St. Louis Clearance Suit

Washington Bureau

The American Arbitration Association and its St. Louis agent, Harold D. Conner, have followed up the lead of four major distributors and asked the Supreme Court not to hear a suit by independent St. Louis exhibitors seeking to upset clearances set by the AAA in the St. Louis area.

The exhibitors, headed by the Harry C. Arthur interests, are claiming that Paramount, RKO, Twentieth Century-Fox, and Warner Brothers are violating the anti-trust laws by observing clearances set by the AAA under the 1940 consent decree. They are seeking damages of \$265,000 and injunctive relief. Their suit was thrown out of the St. Louis Circuit Court of Appeals and they have consequently appealed for relief to the Supreme Court.

The four distributors have asked the high court to turn down this appeal. Monday the AAA and Mr. Conner asked for the same action.

In briefs filed with the court, the AAA argued that the distributors could not be held guilty for merely complying with a system set up in the consent decree. This decree, the AAA declared, was a valid exercise of the New York District Court's power and any question of its validity is now foreclosed by the decision of the Supreme Court in the Paramount anti-trust action.

Cowdin Cleared in U.-I. Stockholder Action

The suit brought against J. Cheever Cowdin, chairman of the board of Universal-International and four other executives, by minority stockholder Stephen Truncale, charging illegal stock transactions, was dismissed last week in the New York U. S. District Court by Federal Judge Harold Medina.

Judge Medina ruled that Mr. Cowdin did not violate Sec. 16-B of the Securities and Exchange Commission Act of 1934, as alleged, because he had given the stock in question to charitable institutions and hence made no profit.

Charles Prutzman, vice-president and general counsel, was previously absolved of the same charges. Attorneys for Nate Blumberg, William A. Scully and Clifford Work are expected to file motions for dismissal soon.

New Drive-In Opened

With Ulmer S. Eaddy, Jr., as manager, the Skyland drive-in, New Buncombe Road, Greenville, S. C., was opened October 1. The theatre, situated on a 10-acre tract, has accommodations for 600 cars, according to Dick Lashley, city manager of Greenville Enterprises.

EXPANSION TRANS LUX AIM UNDER GIRDEN LEADERSHIP

Trans Lux has increased its theatre holdings from eight to 15 houses in the last few months en route to a numerical goal limited only by conditions and opportunities, according to William M. Girden, now rounding out his first half year as president of the company. He believes both conditions and opportunities augur well for Trans Lux expansion.

"Size will have nothing to do with the company's growth in the theatre field," he declares. "Nor will location. A recent acquisition, for instance, is the 900-seat theatre at Dobbs Ferry. Another is a 2,300-seat theatre at First Ave and 76th Street, New York. That's quite a range—and you know we are in Mexico City, too—but we think we can manage it nicely. What we do not intend, however, is to take on additional newsreel theatres beyond the four now operating at 49th Street and Broadway, 59th Street and Madison Avenue, in New York, in Washington and Philadelphia."

While new in his current post, Mr. Girden is an old hand at real estate. His background is in that direction, plus finance. A native New Yorker, for years he was vice-president and director of Spear and Company, realtors. For one year he was director of the Bureau of Real Estate of the City of New York and financial assistant to the City Comptroller. In this period he sold \$150,000,000 in sinking fund bonds for the city. At another, he was a professor and a lecturer in real estate at the School of Civics and Business Administration of the College of the City of New York.

First a director of Trans Lux, then a member of the executive committee, Mr. Girden as president is implementing a policy of theatre acquisition determined by the Trans Lux board, who feel the company's principal area of expansion is to be found in exhibition. Rear screen projection, traveling advertising signs and stock ticker projection, other phases of Trans Lux activity, continue unaffected.

"The keynote is service. We view our-



WILLIAM M. GIRDEN

selves as much a service organization as any other fulfilling community functions. More comfortable surroundings, cleaner houses, better seats, greater staff courtesy—these are among the elements where Trans Lux feels it has done a job in the past. It continues to be our guidepost for the future.

"Probably everyone of our houses cannot be quite like the Trans Lux at 85th Street and Madison Avenue—a neighborhood house which charges 85 cents, by the way—but flexibility and adaptability suggested by local conditions, whatever they may be, will govern."

Percival E. Furber, chairman of the board and son of the founder, is chief executive officer of the various Trans Lux companies. With him and with Norman Elson, vice-president in charge of theatre operations, Mr. Girden maintains an informality which he states all three find pleasant, workable, conducive to prompt decision and an enhanced operating efficiency.

Discuss Program Interchange Of Pictures, Television

London Bureau

Discussions were begun this week between the Government's Television Advisory Committee, the industry's joint renter-exhibitor-producer committee, and representatives of the British Broadcasting Corporation on the interchangeability of television broadcasts and cinema shows. The purpose was to consider the possibility of cooperative arrangements for the showing in cinemas of BBC television programs and the inclusion in television programs of commercial films. It was agreed that in order

to ascertain the reactions of the public, there was scope for such arrangements on an experimental basis. Discussions will be resumed next month.

Kansas Unit Establishes Complaint Committee

The Kansas-Missouri Theatre Association has established a committee to hear complaints and assist in solving difficulties between exhibitors and distributors. The membership of the committee has not yet been selected. Frank Plumlee has resigned as a director of the association because he is leaving the territory to become a partner in the Edward-Harris circuit.

SMPE WILL STRESS *ECA Processing* THEATRE VIDEO *Guarantee Bids*

Semi-Annual Meet to Start Monday in Washington; Johnston to Speak

Advances of the past few months in the field of theatre television will be disclosed at the 64th semi-annual convention of the Society of Motion Picture Engineers which gets under way on Monday at the Hotel Statler in Washington, running through Friday. The new developments in research and equipment engineering in large-screen video will be discussed in papers to be presented at Monday afternoon's session.

The convention will open with a luncheon at which Eric Johnston, president of the Motion Picture Association of America, will be guest speaker. Presiding will be Loren L. Ryder, SMPE president.

Discuss Video Effect

At the first technical session of the meeting on Monday the following papers will be read: "Effects of Television on Motion Picture Theatre Attendance," by Ralph B. Austrian; a report by Roy Wilcox of RCA Victor and H. J. Schlaffly of 20th-Fox on the showing of television pictures of the Louis-Walcott championship fight before a regular paying audience in Philadelphia's Fox theatre last June.

Also, a discussion of Paramount's intermediate film system of theatre television, by Richard Hodgson of the company; "Equipment for Television Photography," by Ralph V. Little, Jr., of RCA Victor; a description of a new television recording camera intermittent by J. M. Wall of John M. Wall, Inc.; "New Developments in Cadmium-Mercury Lamps and Other Vapor and Gas-Discharge Lamps for Motion Picture and Television Studio Lighting," by E. W. Beggs of the Westinghouse Lamp Co.

F. G. Talley of the Connecticut Telephone and Electric Co. Monday evening will discuss a new lightweight, low-cost 16mm projector. Other papers will be "Light and Optics in Motion Picture Projection," by C. G. Ollinger and E. R. Geib of National Carbon Co., and "Possibilities of a Visible Music," by R. K. Potter of the Bell Telephone Laboratories. At this session there also will be presented a "progress report of the national advisory committee for nitrate film-vault test."

Plan Overseas Program

An overseas theatre service training program and air-borne contaminants and their control in the motion picture field will be discussed by E. W. McClellan, Jr., of Westrex Corp., and L. S. Green of L. S. Green Associates, respectively, at a technical session Tuesday morning at which E. C. Fritts of Eastman Kodak will tell of a 16mm

heavy-duty projector of a new design, and O. C. Johnson of Westrex Corp. will describe a new line of theatre sound-amplifier systems designed for operation from Westrex sound-film reproducers into the new Western Electric-type horns.

In the afternoon J. L. Pettus of RCA Victor will discuss a synchronous disc recorder for motion picture production, C. C. Davis of Western Electric a synchronous disc-recorder drive, and G. R. Crane of Western Electric a studio 16mm re-recording machine.

The technical discussions will be continued on Wednesday with papers on "Increased Noise Reduction Through Use of Delay Networks in Sound Film Recording," by J. R. Whitney and J. W. Thatcher of Sound Services; "New De Luxe Sound-Recording Equipment and Its System Applications," by F. L. Hopper and E. W. Templin of Western Electric, and a worldwide survey of recording activities by R. E. Warn of Westrex Corp.

The semi-annual banquet will be held Wednesday evening, with Mr. Ryder presiding at the presentation of awards.

More Papers Thursday

Technical talks slated for Thursday include: "Commercial Cine Laboratory: A Design for Economy in Film Processing," by Allan Haines and D. P. Boyle of Pathe Laboratories; "35mm Magazine for Film Recorders," by C. E. Little of RCA Victor; "35mm to 16mm Sound-Reduction Printer," by C. W. Clutz and J. G. Streiffert of Eastman Kodak, and "Zero-Shift Test for Determining Optimum Density in Variable-Width Sound Recording," by C. H. Evans and R. C. Lovick of Eastman Kodak. The SMPE sound committee's report will be presented at the session by L. T. Goldsmith, chairman.

A symposium on high-speed photography will occupy Friday morning, the afternoon to be given over to a symposium on applications of high-speed photography.

Pennsylvania MPTO Votes Conciliation Committee

The United MPTO of Pennsylvania, Southern New Jersey and Delaware, meeting at the Ritz-Carlton Hotel in Philadelphia last week, decided to set up conciliation along the lines of the A. W. Smith plan to adjust grievances. Twentieth Century-Fox will cooperate in working out the plan and it is hoped to include other companies in the area represented by the group. Abe Sablowsky, William Hissner and Fred Osterstock were named permanent members of the conciliation committee, with alternates David Yaffe, Mike Egnal and Melvin Fox.

Washington Bureau

The Economic Cooperation Administration is processing applications from the motion picture industry for guarantees of the convertibility between now and next April 1 of close to \$1,000,000 of the costs of distributing films in Marshall Plan countries.

ECA officials said last week that "about half a dozen applications" were involved. They would not specify countries or companies. Some Asiatic as well as European.

These officials have been promising for several weeks to announce "within a few days," approval of the first guarantee, some \$230,000 for Motion Picture Export Association operations in occupied Germany. Wayne C. Taylor, special assistant to ECA administrator Paul Hoffman, Thursday repeated the promise. He explained that the MPEA guarantee has been picked as the guinea pig for all information media contracts and that work on the contract has accordingly proceeded with great care, adding that future guarantees will move more quickly.

Mr. Taylor indicated that 10 information media guarantees, covering the total \$10,000,000 allotted by Congress for this work through April 1, were in various stages of progress. He refused to say how much of this was for films, but other ECA officials made a rough estimate of "close to \$1,000,000." The rest will go to newspaper, magazine and book publishers.

Warners Right to Sue Joan Leslie Upheld

Washington Bureau

A review of the California Supreme Court's decision that Warner Brothers can proceed with breach of contract action against Joan Leslie, was refused last week by the U. S. Supreme Court. On the claim that she was a minor and could not be held responsible, Miss Leslie, on becoming 21, broke a contract made with Warner when she was 17. The lower California courts held that Warner's suit to prevent Miss Leslie from working for any other studio was not valid and found for Miss Leslie. But the California Supreme Court reversed the decision.

Coast AFL Council Asks Reissue Restriction

The Hollywood American Federation of Labor Film Council has asked producers and distributors to limit the number of reissues in a given year to a small percentage of new films released during that year, because "the abuse and overuse of reissues" is unfair to the public, is detrimental to the boxoffice and creates unemployment. Representing almost every AFL union and guild in the industry, the council suggested that reissues be confined to "recognized masterpieces of motion picture art."

SAN FRANCISCO

CLARK GABLE • JEANETTE MacDONALD
SPENCER TRACY in "SAN FRANCISCO"
with Jack Holt • Jessie Ralph • Ted Healy • A
W. S. VAN DYKE Production • Produced by
John Emerson and Bernard H. Hyman • A
Metro-Goldwyn-Mayer Masterpiece Reprint.

M-G-M TRADE SHOWS

"A NIGHT AT THE OPERA"

MARX BROTHERS (Groucho-Chico-Harpo)
in "A NIGHT AT THE OPERA" with Kitty
Carlisle • Allan Jones • Screen Play by George
S. Kaufman and Morrie Ryskind • Directed by
SAM WOOD • A Metro-Goldwyn-Mayer
Masterpiece Reprint.

"THE KISSING BANDIT"

M-G-M presents FRANK SINATRA
KATHRYN GRAYSON in "THE KISSING
BANDIT" • J. Carrol Naish • Mildred Natwick
Mikhail Rasumny • Billy Gilbert • Sono
Osato • with Dance Specialties by Ricardo
Montalban • Ann Miller • Cyd Charisse • Color
by TECHNICOLOR • Original Screen Play by
Isobel Lennart and John Briard Harding
Directed by LASLO BENEDEK • Produced by
JOE PASTERNAK • An M-G-M Picture.

"3 GODFATHERS"

John Ford's Legend of the Southwest!
John Ford and Merian C. Cooper present
"3 GODFATHERS" • Color by TECHNI-
COLOR • Starring JOHN WAYNE • PEDRO
ARMENDARIZ • And Introducing HARRY
CAREY, Jr. • with Ward Bond • Mae Marsh
Jane Darwell • Ben Johnson • Screen Play by
Laurence Stallings and Frank S. Nugent • From
the story by Peter B. Kyne • Directed by JOHN
FORD • Produced by ARGOSY PICTURES
CORPORATION • An M-G-M Picture.

CITY	PLACE	ADDRESS	SAN FRANCISCO		A NIGHT AT THE OPERA		THE KISSING BANDIT		3 GODFATHERS	
ALBANY	20th-Fox Screen Room	1052 Broadway	11/3	8 P.M.	11/8	8 P.M.	11/16	8 P.M.	11/30	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	11/3	2 P.M.	11/8	2 P.M.	11/16	10 A.M.	11/30	10 A.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	11/3	8 P.M.	11/8	8 P.M.	11/16	8 P.M.	11/30	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/3	10:30 A.M.	11/8	2:30 P.M.	11/16	2:30 P.M.	11/30	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/3	10 A.M.	11/8	10 A.M.	11/16	10 A.M.	11/30	10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	11/1	10:30 A.M.	11/8	10:30 A.M.	11/16	9:30 A.M.	11/29	10:30 A.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/3	11 A.M.	11/8	11 A.M.	11/16	11 A.M.	11/30	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/3	1:30 P.M.	11/8	1:30 P.M.	11/16	1:30 P.M.	11/30	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	11/3	1 P.M.	11/8	1 P.M.	11/16	1 P.M.	11/30	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	11/3	2 P.M.	11/8	2 P.M.	11/16	2 P.M.	11/30	2 P.M.

Wisconsin ITO Elects Adler as New President

John T. Adler of Marshfield, Wis., was elected president of the Independent Theatre Owners of Wisconsin and Upper Michigan at the annual convention last week at the Schroeder Hotel in Milwaukee.

Other officers named were F. J. McWilliams, Madison, vice-president; Arnold Brumm, Milwaukee, secretary; Edward Johnson, Milwaukee, treasurer.

Named to the board were: Mr. Johnson, Mrs. Helen Hanke and Mr. Brumm, zone 1A, Milwaukee area; Charles Trampe, zone 1, Milwaukee; Floyd Albert, zone 2, Mt. Horeb; George Panka, Prairie Du Chien, zone 3; L. V. Bergtold, zone 4, Westby; Russell Leddy, zone 5, Green Bay; Eric Brown, zone 6, Plymouth; John Hanus, zone 7, Antigo; Sig Goldberg, zone 8, Wausau; Mr. Adler, zone 9, Marshfield, with Mr. McWilliams as director-at-large.

Smith Sees Plan Spread

Speaking at the opening session, A. W. Smith, Jr., 20th-Fox distribution chief, voiced the prediction that the 20th-Fox conciliation plan devised with Ben Berger, North Central Allied president, would be in operation in every territory within six months. A demand that "the compulsory percentage situation be eliminated completely" was made by Mr. Berger, who also stressed the value of a well-knit organization in advancing the interests of independent exhibitors.

Trueman Rembusch, president of Associated Theatre Owners of Indiana, told the convention that television at this time presented too many problems to risk its use in theatres. The role of public relations in theatre business was discussed by Dave Palfreyman, director of the Motion Picture Association of America's theatre service department.

The meeting closed with a call for unity. Continued support was asked by William L. Ainsworth, Allied States president. Jack Kirsch, president of Allied Theatres of Illinois pleaded: "Let us stick together to make Allied stronger and not expect the officers to carry the whole load."

Praises Smith-Berger Plan

"A number of problems remain to be solved," said Charles Niles, director of Allied Independent Theatre Owners of Iowa-Nebraska, "but the Smith-Berger plan is impressive and I look to a brilliant future for it."

Among other speakers were Sid Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania; Sig Goldberg, the outgoing vice-president of the Wisconsin-Upper Michigan ITO; Leon Bamberger, RKO sales promotion manager; Harry Perlewitz and Harold Pearson, field men.

LATE REVIEW

The Paleface

Paramount—Hope at His Best

It's like this:

Bob Hope is a correspondence school dentist traveling the raw-boned West at a time when things couldn't have been too bad so long as Jane Russell was roaming the range as Calamity Jane. In order to run down the culprit feeding the Indians firearms, Miss Russell is offered a full pardon for earlier crimes if she succeeds. She undertakes the mission, collides with Hope, marries him in order to allay suspicion, falls for him in the final run.

Packaged between the opening, played straight until time arrives for Bob and his laughing gas to appear, and the close are a lot of amusingly contrived gags and appropriate wisecracks which permit Hope to acquire a far-flung and far-fetched reputation as a hero of the plains.

"The Paleface" is cleverly set up. Actually, it is a satire on Western epics. Practically every known piece of business traditional to the type finds its way into the yarn, not overlooking the venerable business of tying hero and heroine to the stake, etc. With this kind of material, calibrated to Hope's brand of comedy in which he again stumbles and bumbles his way to the finish, the results are pat. It is a Bob Hope show with Technicolor and Miss Russell handy with gun and scowl, supposedly part of Calamity Jane's standard equipment. She has little acting to do in a part which calls for little acting. She's mighty personable, tho.

Edmund Hartmann and Frank Tashlin did the original screenplay, falling back with complete uncertainty on history and heavily on Hope. Jack Rose is responsible for additional dialogue. Norman Z. McLeod directed well for producer Robert L. Welch.

Previewed at trade show, Normandie theatre, New York, where the audience obviously had much fun. Reviewer's Rating: Very Good.—RED KANN.

Release date, December 24, 1948. Running time, 91 minutes. PCA No. 12786. General audience classification.

"Painless" Potter Bob Hope
Calamity Jane Jane Russell
Robert Armstrong, Iris Adrian, Robert Watson, Jack Searl, Joseph Vitale, Charles Trowbridge, Clem Bevans, Jeff York, Stanley Andrews, Wade Crosby, Chief Yowlachie, Iron Eyes Cody

Gregg Heads Westrex Overseas Subsidiaries

The Westrex Corporation has announced the election of Eugene S. Gregg, vice-president and manager of Westrex, as president of its 12 subsidiaries operating in foreign countries, to replace T. K. Stevenson, resigned. Mr. Gregg will continue as a director of the subsidiaries, and F. R. Lack was elected to the board to replace Mr. Stevenson. The following were elected vice-presidents of the subsidiaries to succeed Mr. Gregg: F. H. Hotchkiss, vice-president of Alpine Western Electric Co., Western Electric Co. of Italy, and Westrex Co., Iberica; U. B. Ross, vice-president of Western Electric Co., Inc., of Argentina, Westrex Co., Brazil, Western Electric Co. (Caribbean), and Westrex Co., Mexico; H. B. Allin Smith, vice-president of Western Electric Co. of Asia, Western Electric Co. of India, and Western Electric Co. (Near East).

Glenn Heads Video Unit

The board of directors of the National Television Film Council last week in New York elected Jack Glenn, executive director of the March of Time, board chairman.

Ascap Seeking "Vengeance" Is ITOA Charge

The charge that the American Society of Composers, Authors and Publishers is out to "wreak vengeance" on the plaintiffs in its bid for a simple decree was hurled at the society last week by the Independent Theatre Owners Association of New York as both sides in the anti-trust case exchanged briefs exploring the Federal Court's jurisdiction. The exchange took place at the direction of District Court Judge Vincent L. Leibell in New York. The issue facing Judge Leibell has boiled down to how broad an injunction may be ordered by the court.

Ascap has taken the position that only a simple decree affording relief to the immediate plaintiffs is within the court's limit. The society would have the decree restrain it and its "members acting in concert" from collecting performing fees from the plaintiffs. The plaintiffs argue that this still would permit Ascap members as individuals the right to license music for public performance, asserting that after licensing a picture from a producer they still would be in "peril" of having to deal with individuals to clear music rights. This was described as "a gaping defect in the right of the producer to issue a license authorizing the exhibition of his films."

Ascap retorts that the restraint it proposes would give the plaintiffs adequate protection and that a more severe judgment against the society's members does not come within the power of the court since it would cause them unnecessary injury.

Both sides were to have answers to each other's briefs ready by October 22.

Federal Judge Gunnar Nordbye on October 18 had under consideration the form of findings in the Ben Berger-Ascap case filed by Thomas Vennum of Ascap counsel in Minneapolis.

"Red Shoes" Has Premiere At National, Washington

The National theatre, formerly the only legitimate theatre in Washington, opened as a film house last Friday with an elaborate premiere showing of the Eagle Lion British release, "The Red Shoes."

Important government, embassy and industry officials attended. Representing the industry were William Heineman and Max Youngstein, vice-presidents of Eagle Lion, Jack Schlaifer, assistant to Mr. Heineman, and Bryan Foy, producer. The premiere was sponsored as a benefit by the Women's Advertising Club of Washington.

As a result of the National's refusal to comply with an Equity ultimatum on its policy of not admitting Negroes, the theatre ceased its staged presentations, and was remodelled as a motion picture theatre. It will show "Red Shoes" on a two-a-day, advanced price basis.

ALBANY

The Palace coupled "The Walls of Jericho" with "Isn't It Romantic." The Strand played "The Search" and "Sons of Adventure." The Colonial booked its second foreign feature under the new management of Harry Eisenstein, "The Brothers." This Rank feature had its first Albany showing there. The Ritz pulled fine business with "One Touch of Venus" and "Whispering City." The Palace had a sellout for the First Piano Quartet. . . . Fabian Theatres advanced the Saturday matinee price in first runs to 60 cents, making the admission the same as Warners. . . . A drive to hasten returns on books distributed to exhibitors and theatre managers in the exchange area for the raffle being conducted to benefit the Will Rogers Memorial Hospital is currently underway. The drawing is set for November 6 at the Ten Eyck Hotel, when a dance will be held. Ray Smith, Warner branch manager, is chairman. . . . Election of an 11-man Variety Club crew will be held November 8. The crew will then select a chief barker for 1949. It is believed likely that Saul Ullman, present first assistant chief barker and upstate general manager for Fabian, will be elected chief barker.

ATLANTA

Visiting on the Row were: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point; J. H. Thompson, president, Martin and Thompson's theatres, Hawkinsville; E. D. Martin, Martin theatres, Columbus; P. L. Taylor, Columbus; H. Edwards, city manager, Georgia Theatres, Savannah; C. A. Johnson, Centre; W. B. King, Dotham; Bob Cannon, Lake City; Walter Morris, Knoxville; and Forman Rogers, Montgomery. . . . Howard Spears, general manager of Bailey's, has announced his circuit has taken over the following theatres in Tampa, Fla.: Lincoln, Carver and Central. . . . C. P. Cohen, owner of the Lincoln in Key West, has announced the sale of his theatre there to C. A. Castro. . . . Business in all theatres was good. The Art had "Mikado"; Fox, "Sorry Wrong Number"; Loew's, "Luxury Liner"; Paramount, "So Evil My Love"; Rhodes, "Mr. Peabody and the Mermaid"; Rialto, "The Loves of Carmen."

BALTIMORE

Fine weather and good business starting the week of October 14. Five new pictures at first runs. "The Saxon Charm" very good at the Century. "Mystery in Mexico," with vaudeville headed by Mickey Rooney in person, big at the Hippodrome. "For the Love of Mary" good at Keith's. "Johnny Belinda" fine at the Stanley. "Girl from Manhattan" okay at the Mayfair. "First Opera Film Festival" fair at the Little. "Texas" and "Sioux City Sue" good at the Times and Roslyn. New theatre held over "Apartment for Peggy," and the Town held "The Loves of Carmen." . . . James Gladfelter, formerly at the Hippodrome, has joined the Schwaber Circuit and is managing the Homewood, succeeding John Aloy, resigned. . . . Baltimore Variety Club, Tent No. 19, O. D. Weems, chief barker, will hold tenth annual dinner dance at Belvedere Sheraton Hotel night of November 6.



CHARLOTTE

Among the recently opened drive-ins is that opened by Paul Pless at Walhalla, S. C., and the Sky-Vue, opened by Jesse Wellons at Fayetteville, N. C. . . . Ben Strozier, Rock Hill; H. F. Kinney, Charlotte; George Carpenter and Charles Burgen, Valdese, and Dr. William Brown, Williamston, attended the Theatre Owners of America convention in Chicago. . . . C. M. Lowe, owner of the Stanley at Stanley, N. C., recently returned from a trip to Canada.

CHICAGO

"Sorry, Wrong Number," grossed an excellent \$62,000 in its first week, while "A Southern Yankee" was good with \$19,000. . . . Business, on the whole was spotty, with several days of warm weather not helping attendance. Among the new films, "Julia Misbehaves" got off to only a fairish start. "For the Love of Mary," first Durbin picture to play away from the RKO Palace (at RKO Grand) looked mediocre. . . . George Nauman Shuster, president of Hunter Col-

WHEN AND WHERE

October 25: Tri-States Theatre Owners meeting in Memphis, Tenn.

October 25-29: Society of Motion Picture Engineers semi-annual convention at the Statler Hotel, Washington, D. C.

October 27-28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 10 - 11: Associated Theatre Owners of Indiana annual autumn convention at the Hotel Antlers, Indianapolis.

November 12-13: West Virginia Theatre Managers Association convention at the Terrace - Plaza Hotel, Cincinnati.

November 27 - December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

lege, was elected to the Board of Directors of Encyclopedia Britannica Films. . . . Irving Gandel, drive-in theatre operator here, suffered cuts and bruises incurred in an auto crash while returning from the World Series. . . . Local members of the Variety Club made individual donations to the La Rabida Sanitarium in memory of the late Will Baker. . . . United Artists held a one-day district meeting on Friday here. . . . The following realignment of the Essaness organization was announced this week: Ralph Smith was made general manager of theatre operations and also an officer of the firm; Clarence E. Miller, now treasurer, in charge of real estate, labor and publications; Harold E. Gerry is secretary in charge of accounting and finance.

CINCINNATI

The West Virginia Theatre Managers Association, an Allied States affiliate with a membership of approximately 200, covering practically two-thirds of the state, will hold its 15th annual convention at the Netherland Plaza Hotel here, November 12-13, instead of in White Sulphur Springs on another date, as originally planned, it was announced by Wendell H. Holt, Richmond, president. Other officers are L. H. Rogers, vice-president, and Rube Shore, secretary-treasurer. . . . Theatre business continues more or less spotty, with tendency on the downside. Keith's theatre, however, had the best week of the year with "Sorry, Wrong Number," which grossed approximately 150 per cent over the established house average on its first week, opening October 7. The RKO Albee, after two weeks of stage shows, opened with a temporary picture policy, with "Rope" as the feature. . . . The Cincinnati Variety Club, Tent No. 3, is opening its entertainment season with a Halloween party in the club quarters October 20. . . . James Patterson, formerly a shipper at 20th Century-Fox, has joined Universal-International in the booking department. . . . Samuel Haber, previously with Eagle Lion, is now on the sales staff of Screen Guild. . . . A new drive-in theatre will be built near Sidney, Ohio, by the Kalee Corporation. . . . The E. L. Ornstein Theatres, with headquarters in Madison, Indiana, of which Edward Ornstein is the head, has purchased the Rio theatre, at Cloverport, Ky. The house formerly was operated by Morris Blacker, who also has the State theatre, at Rio, Ky., which he will continue to operate.

CLEVELAND

Columbia's "Loves of Carmen" is a local box office attraction, with the RKO Palace holding it over a second week following an opening week when business soared 65 per cent above average. . . . S. P. Gorrel, former local Republic branch manager and now an independent circuit owner, heads Detroit Enterprises, Inc., formed to operate the recently acquired Detroit theatre, the sixth in a circuit of houses which include the Southern, Cleveland; Orr and Grand, Orville; Tipp, Tippecanoe, and Brad, Bradford. . . . Loew's Granada theatre, west side de luxe neighborhood, on Friday last celebrated its 21st birthday with special events arranged by manager Edward Richardson. . . . Al Sunshine of Advanads will attend the Kentucky exhibitor convention in Louisville on

(Continued on page 30)

**INTO THE
CIMARRON COUNTRY
CAME A NEW
OUTLAW QUEEN
MORE EXCITING
THAN BELLE
STARR
HERSELF!**



GEORGE MONTGOMERY · ROD CAMERON
and RUTH ROMAN as

BELLE STARR'S DAUGHTER

with WALLACE FORD · CHARLES KEMPER · WILLIAM PHIPPS · EDITH KING

Jack Lambert · Fred Libby · Isabel Jewell · J. Farrell MacDonald · Cris-Pin Martin

Directed by

Produced by

LESLEY SELANDER · EDWARD L. ALPERSON

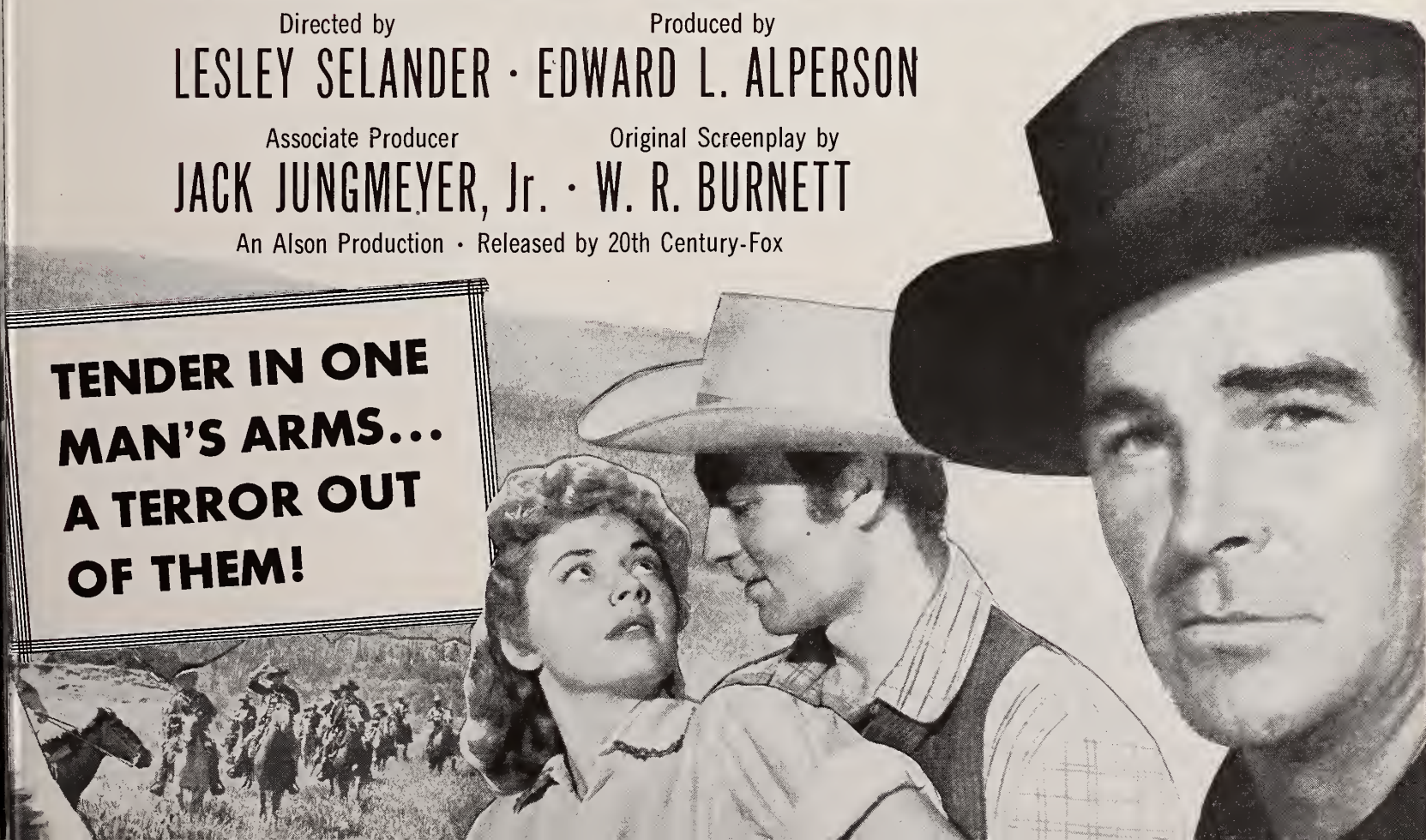
Associate Producer

Original Screenplay by

JACK JUNGMEYER, Jr. · W. R. BURNETT

An Alson Production · Released by 20th Century-Fox

TENDER IN ONE
MAN'S ARMS...
A TERROR OUT
OF THEM!



(Continued from page 27)

October 26. . . Mr. and Mrs. Sam Stecker of Associated Circuit and Mr. and Mrs. Jack Shulman of Cleveland and Painesville theatres, will attend the Allied New Orleans meeting. . . Jerome Steel, owner of the Apollo theatre, Oberlin, is opening his theatre two matinees a week for foreign films.

COLUMBUS

"Rope" at the Palace and "Beyond Glory" at the Ohio were the week's two box office draws, each doing a good business but nothing sensational. The Broad brought in "Deep Waters" on Saturday, two days after its regular opening. The Broad was to resume its regular Thursday openings with "Isn't It Romantic." The Grand continued "Four Faces West," and the World had a second week of "Shoe Shine," first holdover week in some time at the art house. . . . Legitimate season at the Hartman has had trouble in starting. "John Loves Mary" was canceled after a poor showing at other cities on the road. . . . P. J. Wood, ITO secretary, sent out a flash bulletin to members warning them not to sign Ascap contracts or pay Ascap any money in view of the two Federal Court decisions against the organization. . . . Latest development in the long fight against location of the Ohio State Fairgrounds at the Ackerman Road site came last week when a taxpayer's suit seeking to bar the state from buying the site was filed by Rand P. Hollenback.

DENVER

By the first of 1949 Gibraltar Enterprises will open two new theatres along with two others that are getting major remodeling jobs. The new theatres are the El Paseo and the Arco, Santa Fe, N. M., the former a \$180,000 house with 650 seats, and the latter costing \$90,000 and with 683 seats. The remodeled houses are the Teton, Powell, Wyo., where 340 seats were added, the whole job costing \$68,000, and the Grove, Gering, Neb., with 500 new seats, new sound, projection, etc., costing \$15,000. . . . The Eagle Lion exchange is undergoing a major remodeling, to give M. R. Austin, manager, a private office, the salesman a room, and considerably more room for the front office. . . . Robert Bothwell, Aladdin manager, loaned by Frank H. Ricketson, Fox Intermountain Theatres president, to Community Chest for duration of the drive. . . . \$100,000, 600-car drive-in being built at Cheyenne, Wyo., by Motor-Vue, Inc., for spring opening. Spring openings will also stand for the \$100,000, 600-car drive-in at Casper, Wyo., and the \$75,000, 400-car drive-in at Rawlins, Wyo., both being built by Robert Adams.

DES MOINES

Jim Ricketts, Republic salesman, has joined the sales force at King Enterprises. . . . John Roth is now booker at Universal. . . . Mrs. Dwight Miller, wife of the owner of the Seymour, is dead. Services were held in Kansas City. . . . Red Skelton's "A Southern Yankee" was top grosser among downtown Des Moines theatres last week. It played at the Paramount. . . . The Des Moines Variety Club is sponsoring a

benefit show featuring the Horace Heidt company here on November 2. Proceeds will go to two city hospitals. . . . Central States has purchased 40 acres for a drive-in theatre site, just outside the Burlington city limits. The circuit previously had been denied permission to erect an outdoor house in the city limits. . . . Mr. and Mrs. Earl Stanton of Hayfield, Minn., have bought the Fox, Nora Springs, from O. A. Merkel of Mason City. . . . The R. & J. Amusement Co. of Cedar Rapids has opened a theatre in Farley. . . . A rejuvenation program has just been completed by the Ames Theatre Co., operators of the Collegian, Capitol, New Ames and Varsity in Ames. . . . Plans for construction of three more drive-in theatres in Iowa have been announced by the Pioneer Theatre Corp. of Minneapolis. These three, which bring to eight the number of drive-ins Pioneer plans for Iowa, will be at Webster City, Carroll and Storm Lake. Other sites are at Atlantic, Cherokee, Clarinda, Perry and Spencer. All drive-ins will be similar in architecture and will be ready for business next spring.

HARTFORD

Business has been picking up steadily, with both key city first runs and smaller town situations reporting a gradually increasing business. . . . Colonial Realty Co., of Roxbury, Mass., has bought the Willey block and adjoining Colonial Theatre Building in Rochester, N. H., from Lawrence Willey of Rochester. . . . Carl Nilman, who operates drive-in theatres in Shelburne Falls, Mass., and Winchester, N. H., has plans to build a 500-car drive-in theatre at Charlemont, Mass. . . . Joe Stanzler, operator of the Greenwich theatre, East Greenwich, R. I., has purchased the Keith theatre at Campello, a suburb of Brockton, Mass. . . . Charles Diamond has been named manager of the West Springfield, Mass., drive-in theatre. . . . Eugene Bouchard has been named assistant manager at the Capitol theatre, Portland, Me. . . . Frank Cavallo has joined the staff of Connecticut Theatre Candy Co., New Haven. . . . John Sullivan is now managing the Allen theatre at Lowell, Mass. . . . Lou Brown, director of advertising-publicity, Poli-New England Theatres, and Mrs. Brown, are noting their 15th wedding anniversary. . . . Hartford Visitors: Harry Shaw, Poli circuit; Sid Kleper, College theatre, New Haven; Ted Jacocks, of Branford, treasurer of MPTO of Connecticut; Joe Mansfield, Eagle Lion exploitation staff.

INDIANAPOLIS

Irving Tamler opened his new Moonlight drive-in east of Indianapolis, Sunday. . . . Trueman Rembusch, president of the Associated Theatre Owners of Indiana, and treasurer of national Allied, attended the Wisconsin Independent Theatre Owners meeting at Milwaukee last week and was to attend the North Central meeting at Hannibal, Mo., Wednesday. . . . Carl Niesse is installing new sound equipment in the Vogue here. . . . Norman Linz, formerly with MGM here, has joined the Film Classics sales staff. . . . "One Touch of Venus" took an average \$12,000 last week at the Indiana. "Coroner Creek," with the same amount, was above par at Loew's. "Forever Amber"

slumped to \$8,000 in its popular price engagement at the Circle. . . . Joseph E. Kline, 58, a projectionist at the Granada theatre, South Bend, Ind., for 18 years, died October 11.

KANSAS CITY

Ed Kidwell, formerly city manager at Springfield, Mo., succeeds Frank Plumlee as district manager at Kansas City for Theatre Enterprises, Inc. . . . Frank Plumlee has bought the interest of Harold Harris in the Edwards of the Harris circuit. Mr. Harris is rejoining the H. J. Griffith organization at Dallas. Mr. Plumlee will continue to operate the Colony at Oak Grove. . . . Theatre Enterprises, Inc., is now testing a training film that it had prepared to teach its theatre staffs. . . . Elmer Bills, Salisbury, Mo., and J. A. Becker, Independence, Mo., the new president and secretary, respectively, of the Kansas-Missouri Theatre Association. . . . The Kimo followed "Volpone" with "Torment" and "Passionelle" as a supporting feature.

LOUISVILLE

Construction has begun on the new drive-in to be located at Cane Run Road and Miller's Lane in the suburbs of Louisville. . . . Work is also progressing on the new drive-in now under construction on Preston Street Road near Louisville. Both will probably open next season. . . . Harry M. Palmer, long associated with the Switow Amusement Co., Publix Pictures, and others, is now executive secretary of the Seymour, Ind., Chamber of Commerce. . . . Mrs. Clark Bennett, co-owner of the Valley theatre, Taylorsville, has been confined to St. Joseph's Hospital. . . . Seen on Film Row: Edgar Barnett, Sacramento; Edwin St. Clark, Lebanon Junction; A. N. Miles, Eminence; W. H. Han, Bardstown; G. D. Saylor, Wallins Creek; Clyde Marshall, Columbia; Clark Bennett, Taylorsville; Don Stein-kamp, French Lick, and Mr. and Mrs. L. W. Bevel, Harriman. . . . The Gypsy drive-in, built on the outskirts of Bardstown for W. H. Hahn and J. F. Burnette, was opened October 8. The theatre accommodates 400 cars.

MEMPHIS

Two "terrific" attendance openings were recorded in Memphis. Warner opened with "Johnny Belinda," and Loew's State with "Apartment for Peggy" the same day. Record-breaking crowds of speculators packed both theatres. The two pictures had been featured on the front page of the second section of the *Press-Scimitar* the day before as "two of the best of the year." Loew's State showed "The Velvet Touch." Malco had "Abbott and Costello Meet Frankenstein." Strand and Ritz played double features. . . . A gangster film of the late '30s, scheduled for re-release at the Warner, "Angels with Dirty Faces," shown here about 10 years ago, was banned by Memphis Board of Censors. Instead, the theatre has booked a return date of "Wild Bill Hickok." This film will follow "Johnny Belinda." . . . Malco Theatres, Inc., Memphis, announce that the Ozark theatre, Fayetteville, Ark., closed

(Continued on opposite page)

(Continued from opposite page)

for 16 weeks for remodeling and repairs, will be reopened October 25. . . . Mid-south exhibitors by the hundreds plan to be in Memphis October 25-26 for the Tri-States Theatre Owners annual convention. . . . Mid-south exhibitors visiting Film Row included C. J. Shaw, Shaw; J. H. Moore, Crenshaw; M. E. Rice, Brownsville; W. F. Ruffin, Sr., Covington; Nathan Reiss, Campbell; Burris Smith, Pocahontas; K. H. Kinney, Hughes; Sam Kirby, Little Rock; Joe Wofford, Eupora; J. A. Thornton, Bruce; Bem Jackson, Ruleville; Mr. and Mrs. Jimmie Seay, Cardwell; Lyle Richmond, Senath; W. B. McFarland, Hornersville; and Roy Bolick, Kaiser.

MIAMI

Bernard Berg, of the Park theatre in Tampa, was a visitor along Miami's Film Row this week. . . . Malcolm Tait, formerly of the Ace, is relief manager for the downtown theatres of the Wometco circuit. Labe Mell has taken over in his stead. . . . Sidney Meter, co-owner of Wometco, is back in town after an extended holiday. . . . In the Paramount circuit, H. E. Griffith has been promoted to assistant of the Olympia. . . . Curry Andrews attained the age of 30 and the managership of Paramount's Miami Shores theatre simultaneously this week. . . . Milton Langford replaces Andrews and will manage the Regent. . . . The managerial rein of the Trail theatre is in the hands of George Bolden, since George Leonard, now public relations manager for the Claughton circuit, relinquished the position. John Gleason is assistant. Newcomer from Philadelphia, Lloyd Hess, is a recent addition to the Claughton circuit—assistant at the Variety. . . . "Two Guys from Texas," at the Paramount, and "Pitfall," at the Town, spotlight the midnight showings. . . . Everywhere signs are out welcoming the American Legionnaires, and the city is going all out for the visitors. . . . "Julia Misbehaves" is at the Paramount and Beach.

MINNEAPOLIS

Theatres could claim only moderate business during the week, with "The Paradine Case" at Radio City the topper. "Race Street" at the RKO Orpheum, and "Isn't It Romantic?" at the State failed to hit average. . . . Suburban Bloomington township has set its annual theatre license fee at \$300, one of the highest village rates in the state. . . . High building costs stemmed the rush for licenses that was expected to come following indication the Minneapolis city council would ease the restrictions of theatre permits. . . . W. R. Frank, head of the Frank and Woempner circuit of 15 theatres in the Twin Cities and throughout the state, admitted that negotiations have been going on for some time with prospective purchasers of the circuit, but that none are near completion. . . . Arguments of theatremen blocked a move of the Hastings, Minn., city council to boost the license fee from \$50 to \$1,000 a year, but citizens threatened to open a stand for free weekend shows if a new attempt fails. . . . Minnesota Amusement Co. is reported to be negotiating with Universal for special extended roadshow engagements of "Hamlet" throughout the circuit. . . . Fall products and merchandise plans were discussed at a three-day meeting of Home Theatres circuit managers in Minneapolis.



NEW ORLEANS

"Forever Amber" returned at popular prices last week, playing at the Saenger. The Orpheum presented "Race Street." Loew's State was showing "An Innocent Affair." The Joy brought back a reissue, presenting "San Francisco." "Eagle Squadron" and "Tower of London" marked the Liberty's return to double bills. "So Evil My Love" was at the Tudor. The Globe showed "Walls of Jericho." "Angel in Exile" was the Center feature. "Three Faces West" and "Village Barn Dance" were at the Strand, and "Jungle Flight" and "That Way With Women" at the Rio. . . . The Ole Miss-Tulane game last week attracted many out-of-town exhibitors, among whom were Bill Terrell of the Joy, Rose-land and Bonnie theatre, Amite, La.; Ricardo Montiel, of Mobile; George H. Campbell and Mrs. Campbell, Yazoo City; Ed Delahney, Magnolia; Ed Ortte, St. Louis; Charlie Levy, Thibodaux; Roy Pfeiffer, Baton Rouge, and Tom McElroy, Shreveport. . . . William Keith, former manager of the local UA branch office, has left for Kansas City, Mo., where he will assume the position of district manager of that territory for UA. . . . The Royal theatre, Winona, an A. L. Royal house, was recently destroyed by fire. . . . Nicholas Schiro, of Schiro and Gagliano, has purchased the Pix theatre, New Orleans, from Joy Houck.

NEW YORK

Five new pictures opened in the Broadway area this week. They were: "A Song Is Born," Samuel Goldwyn production starring Danny Kaye, an RKO release, at the Astor; MGM's "The Three Musketeers," at Loew's State; "Tragic Hunt," Italian picture released by Films International, at the Ambassador; "Urubu," United Artists release, at the Rialto; J. Arthur Rank's "The Red Shoes," Eagle Lion release, at the Bijou. . . . John J. Francavilla has been nominated without opposition for his seventh term as president of the Motion Picture Laboratory Technicians Union, Local 702, IATSE. All other officers also are up for reelection. Voting will take place Saturday. . . . Television Features, Inc., has been organized to produce films for video, with Larry Gordon as head.

OKLAHOMA CITY

L. O. Daniel, Jr., manager of the Delman theatre in Dallas, took over last week as temporary manager of the Delman theatre in Tulsa. He is substituting for Edwin Pentecost, on leave of absence due to illness. . . . Pioneer Theatres, Inc., Plainview, Texas, has been dissolved. . . . Griffith Consolidated Theatres, Dela., has increased its capital stock to 4,000 shares common non par value. Authorized capital stock increased from 4,000 shares common non par value to 15,000 shares preferred stock and 4,000 shares non par value.

OMAHA

City officials are negotiating with the St. Louis Cardinals for moving the Western League team from Council Bluffs to Omaha's new \$1,000,000 stadium. That would mean added competition for local theatres next spring. . . . Hap Haslow has resigned as manager of the Goldberg Circuit's Military theatre. Charles Hartigan, former assistant, is the replacement. . . . Tommy Thompson, former United Artists manager in Kansas City, has opened the Yankton theatre, Yankton, S. D. It seats 600. . . . Ak-sar-ben's rodeo corralled more than 5,000 nightly for 10 days. . . . Ed Kugel gets the credit for erecting the first quonset hut house in the territory at Holstein, Ia. . . . Herbert Jensen, owner of the Sun theatre at Walthill, Neb., is remodeling. . . . Ferdinand Reuter is the new booker at MGM.

PHILADELPHIA

The opening of the "Ice-Capades" ice show at the Arena makes an added competitive factor for the downtown houses. . . . T. K. Nitterhouse is building a new theatre in Chambersburg, Pa. . . . Robert Gordon, manager of Martin B. Ellis' Admiral, was drafted as president of the North Fifth Street Businessmen's Association. . . . E. Preston Rutter left the Motion Picture Bureau of the DuPont Co., Wilmington, Del., to join the news staff of WILM there. . . . Thieves took \$250 in cash plus all the coinage from two vending machines in a robbery at Samuel Segal's Jerry theatre here last week. . . . Morris Wax's Lincoln, long dark, reopened this week as the Lincoln International, featuring foreign language films, with "Lucia Di Lammermoor" the opening attraction. The house will operate on a continuous policy, with foreign language vaudeville acts added on Saturdays. . . . The Tower, Tower City, Pa., operated by George Reforwich, is installing new sound and projection equipment. . . . City Treasurer John L. Hoch, of Reading Pa., will deliver an address describing how theatre amusement taxes work during a conference of Pennsylvania city officials there November 17-18.

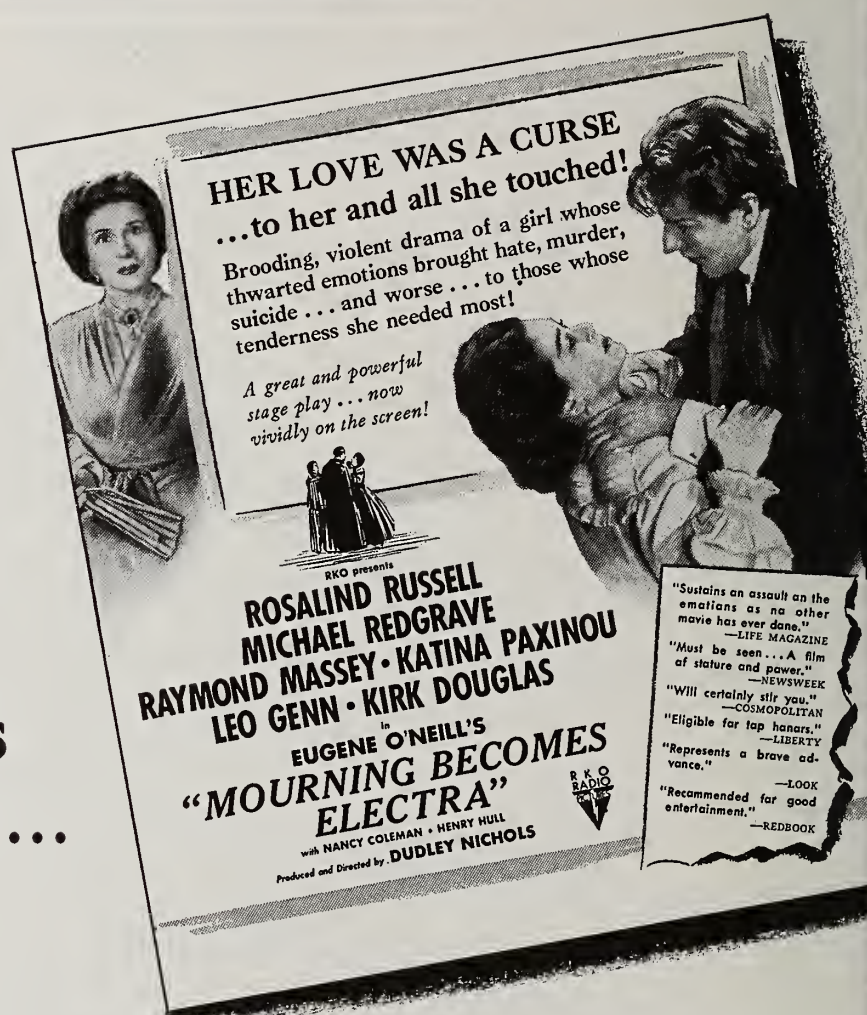
PITTSBURGH

William Nesbitt, formerly of Eagle Lion, has moved over to Republic Pictures as chief booker. He replaces Mrs. Carp Abel. Nesbitt and his new boss, Ike Sweeney, worked together at the old Monarch exchange. . . . "La Traviata" was held over at the Art

(Continued on page 34)

Now Available for Showings
REGULAR PRICES!

—The picture
that thousands
paid \$2.40 top
to see in its road
show engagements
in New York
and in selected cities
throughout America!....



Opens first popular-price run on Broadway at
BRANDT'S MAYFAIR THEATRE

at

.....and here's the
type of newspaper
ads ready to help
you hit!

THE MOST SINISTER TRIANGLE IN DRAMATIC HISTORY



... Mother and daughter in love with the same man... rivals in ruthlessness even to murder!

RKO presents **ROSALIND RUSSELL**
MICHAEL REDGRAVE
RAYMOND MASSEY • KATINA PAXINO
LEO GENN • KIRK DOUGLAS

in **EUGENE O'NEILL'S**
"MOURNING BECOMES ELECTRA"

with **NANCY COLEMAN • HENRY HULL**
Produced and Directed by **DUDLEY NICHOLS**

Recommended in LIFE • LOOK • NEWSWEEK • COSMOPOLITAN • LIBERTY, REDBOOK

Mother and Daughter Rivals in Love!

... Murder, suicide... blind hate and passionate evil cursing the proudest family on the hill!



All the super thrills of a great stage drama come to life on the screen!



"Sustains on assault on the emotions as no other movie has ever done."
—Life Magazine

"Film of stature and power... must be seen."
—Newsweek

"Will certainly stir you."
—Cosmopolitan

"Eligible for top honors."
—Liberty Magazine

"Represents a brave advance."
—Look Magazine

"Recommended for good entertainment."
—Redbook Magazine

RKO presents
ROSALIND RUSSELL
MICHAEL REDGRAVE
RAYMOND MASSEY • KATINA PAXINO
LEO GENN • KIRK DOUGLAS

in **EUGENE O'NEILL'S**
"MOURNING BECOMES ELECTRA"

with **NANCY COLEMAN • HENRY HULL**
Produced and Directed by **DUDLEY NICHOLS**



(Continued from page 31)

Cinema for a second week. . . . A trio of reissues, "Forever Amber," "Wuthering Heights" and "Rebecca," will follow. . . . "Hamlet" has been booked into the Ritz at roadshow prices. . . . "Sorry, Wrong Number," only lasted seven days in Loew's Penn. It was replaced by "An Innocent Affair." . . . After a most successful season, all of the district's drive-in theatres will close this month. Despite adverse notices by the critics, "Rope" went for an extra week in the Stanley and then was taken out for "Johnny Belinda." Local newspapers printed many letters from women protesting against the showing of such pictures as "Rope." . . . "Apartment for Peggy" grossed almost \$11,000 for its initial week in the Fulton and was held for a second week. The season's sleeper, "Rachel and the Stranger," was removed from the Warner after bettering averages for almost three weeks. . . . Variety Club's Tent No. 1 elects its new officials on the last Monday this month. . . . The 21st annual banquet of the Tent will be held November 14, with John T. McGreevey as general chairman. The co-chairmen are Bill Zeiler and M. A. Silver.

SAN ANTONIO

"Rope" played at the Aztec theatre. "Julia Misbehaves" was at the Majestic. "Thunder Hoof" showed at the Empire. "Her Husband's Secret Affairs" went into the Texas. . . . William Tank, 64, former showman, died in Southton, Texas, October 6. . . . The State theatre was robbed of \$100. . . . Out-of-town theatremen seen at the two Mexican film offices recently were Amador Candelas, Austin; Julian Suarez, Odessa and Midland; Miguel Delgado, Crystal City, and Arnaldo Ramirez, Mission, Texas.

SAN FRANCISCO

Sherrill Corwin and Sol Lesser took over Blumenfeld Circuit's Orpheum and Esquire theatres on Market Street on October 13. Cliff Geissman will manage the houses. . . . A seven per cent increase in admission prices has been instituted at the Colusa and Williams theatres in Colusa. . . . Verne Taylor, general manager for T & D Jr. Enterprises, has announced that plans will soon be given to contractors for a \$150,000 theatre and a \$150,000 25-apartment hotel in Lodi. . . . Fox West Coast Theatres have received a permit to remodel their Hippodrome in Sacramento. The contract calls for an expenditure of \$70,000. . . . A new 500-seat house in Galt will be opened November 1, according to the owners, Schauer and Speis. . . . J. Hogan has sold his Pablo theatre, San Pablo, to Clarence H. Bings and Irving C. Warner. . . . Now under construction is the new 700-seat stadium type theatre in Lakeport, reports owner Leo Reese. . . . The Junipero Serra Theatre Co. of Santa Clara county has filed in Sacramento for articles of incorporation.

SEATTLE

"Mr. Blandings Builds His Dream House" kept drawing the crowds in its fifth week at the Blue Mouse. "Rachel and the Stranger" in week number three at the Music Box, "Rope" in its second week at the

Orpheum, and "Loves of Carmen" also in its second week at the Paramount led the city's holdover list. . . . It was announced here that the new Ted Gamble theatre in Baker, Ore., will be completed in about 30 days; it will seat 800. . . . Pouring of concrete for the Gamble theatre in Lebanon, Ore., began last week. . . . Carl Miller, salesman for Universal-International, has been transferred to Los Angeles. . . . Slats Wilson, former Portland branch manager for U-I, who resigned recently, has purchased an interest with Mort Bramson in Screen Guild. . . . Fay Hoke joined the cashier's department at U-I, succeeding Barbara Williams, who resigned. . . . James Bonholzer was named assistant manager of the Palomar; he was formerly manager of the Warner Bijou in Aberdeen. . . . Out-of-town exhibitors on the Row were: Frank Willard, Parkland; Eldon Pollock, Jr., and Eddie Snow, Mt. Vernon; Walter Graham, Shelton; Mel Sohn, Kirkland; Earl Stierwalt, McCleary; Willard Andre, Tacoma.

ST. LOUIS

"Loves of Carmen" at Loew's, "Apartment for Peggy" at the Ambassador, and "Sorry, Wrong Number," at the Fox had the first run houses enjoying happier evenings after a not too happy fortnight. The Veiled Prophet Parade and baseball knocked a hole in last week's grosses. . . . "The Pearl" at the St. Louis was sure of the picture critics' business. All three papers acclaimed it as "a rare gem of a picture. . . . hauntingly beautiful." . . . For theatre men, the biggest local issue November 2 is the \$16,000,000 city plan bond issue. If approved by the voters, the money will finance city acquisition and rehabilitation of a 54-block area between the downtown and midtown business districts. The Fox, St. Louis and other theatres, who were pioneers in the midtown district, are almost certain to benefit. . . . The store, office and theatre building, housing the suburban Richmond theatre, has changed hands. The St. Louis Amusement Company's lease of the 600-seat theatre was not affected. . . . Personnel: Jack Kane is new office manager for UA, succeeding Charles Scheufler, who is taking over as city and out-of-town salesman.

TORONTO

With a slight touch of winter, Toronto theatre patronage settled down for the week but a strong showing was made for the opening of "Isn't It Romantic?" at the Tivoli and Eglinton theatres, while another Paramount feature, "Sorry, Wrong Number," held for a second week at the 3,343-seat Imperial theatre. The Odeon-Toronto held "Blanche Fury" for a second stanza, and "Good Sam" was good for a third week at the Victoria and Nortown theatres. "The Paradine Case" had a steady opening at Loew's theatre. The Biltmore, where "Raw Deal" was the attraction, felt new competition in the opening of the nearby Downtown theatre by 20th Century Theatres. Incidentally, the Downtown has been linked with three suburban units for simultaneous playdates, these being the Glendale, State and Scarboro. The International Cinema continued with "The Lost One" for a fifth week. . . . The surprise of the week was the announced decision by Producer Sam Marx for MGM that the plan had been

dropped for the making of a historical picture in Canada on the Royal Canadian Mounted Police "as 20th Century-Fox already had a considerable investment in a similar picture."

VANCOUVER

Nanaimo, B. C., city council gave approval to a plan by which Famous Players will build a third theatre at a cost of \$300,000. New playhouse will seat 1,000. Theatre is expected to be operating in 1949. Famous Players control the Capitol and Strand in Nanaimo, with a combined seating of 1,263. . . . Two theatres opened in the Richmond section of Lulu Island, near Vancouver, are doing poor business. Flood conditions last spring in the valley ruined many farms, which are the chief support of the section. One theatre is advertised for sale. . . . Vancouver thieves must have been reading the box office reports of the big business being done at the Park theatre on "Hamlet." They broken into the theatre and attempted to blow the safe to get at the big money, but without any success, the police said. . . . The Odeon-Fraser suburban theatre will be closed for a complete remodeling job. Odeon is also making many alterations at its 400-seat Capitol in Duncan on Vancouver Island. The Odeon circuit is not building any theatres in B. C. at present, but Famous Players is erecting five new theatres here. . . . First run business on the upswing currently. The Thanksgiving holiday weekend saw smash business in all spots. Two British pictures, "Hamlet" at the Park, and "Oliver Twist" at the Vogue, doing capacity; both go for a third session. "Key Largo" at Orpheum and "Easter Parade" held for a second week.

WASHINGTON

Theatre business was only fair, with all new openings at the downtown houses expected to give the box office a much-needed spurt. New openings included: "Johnny Belinda" at the Warner, which opened to excellent advance notices; "Smart Girls Don't Talk," at the Metropolitan; "Julia Misbehaves," at Loew's Palace; "The Saxon Charm," at Loew's Capitol; "Tap Roots," at RKO Keith's. Carryover for the week was "Luxury Liner" at Loew's Columbia. . . . The Little theatre is being redecorated prior to the "Hamlet" opening. . . . New members of the Variety Club include Robert L. Friend and James S. Carbery. . . . Harley Davidson, for many years Virginia representative for Paramount Pictures, is now doing his own buying and booking for the theatres in Clinch Valley, out of his headquarters at Rural Retreat, Va. . . . Plans are underway to show United Nations sponsored pictures at the Interdepartmental Auditorium on October 21-22, with school children being urged to attend the 4 o'clock showings in honor of United Nations Day. . . . Visitors on Film Row included Ivan Rosenbaum of the Thalhimer Circuit, Richmond, Va., and Sidney Marcus, of the Patapsco and Brooklyn Theatres, Baltimore, Md. . . . The Washington Film Council has resumed its meetings. First speaker of the season was Glenn Burch, executive director of the Film Council of America, who spoke on "The Film Council as a National Force."

THE HOLLYWOOD SCENE

Production Index Holds Level; 31 in Work as Wallis Film Is Started

Hollywood Bureau

With eight pictures on the starting line, the production index this week stood at 31, registering a gain of only one picture over last week. Seven pictures were finished and sent to the cutting rooms.

At Paramount, "Bitter Victory," produced by Hal Wallis and directed by William Dieterle, went before the cameras with Robert Cummings, Elizabeth Scott and Diana Lynn.

Universal-International started cameras turning on "Calamity Jane and Sam Bass," produced by Leonard Goldstein. George Sherman directs Yvonne De Carlo, Howard Duff and Willard Parker.

"The Set-Up" got under way at RKO, Richard Goldstone the producer and Robert Wise directing. Robert Ryan, Audrey Totter, George Tobias and Wally Ford are in the cast.

Allied Artists got going with "Bad Boy," Paul Short producing and Kurt Neumann directing. Lloyd Nolan, Jane Wyatt and Audie Murphy are the players.

Brown Will Direct New Picture at Columbia

Columbia rolled "Will Bill Doolin" with Harry Joe Brown producing and Gordon Douglas directing Randolph Scott, George Macready, Noah Beery, Jr. and John Ireland. Also on the Columbia lot, "Laramie," a Western with Charles Starrett and Smiley Burnette, got under way. Colbert Clark is the producer, Ray Nazarro the director.

Monogram's Walter Mirisch started "Bomba, The Jungle Boy," with Ford Beebe directing Johnny Sheffield, Peggy Ann Garner and Onslow Stevens.

At Screen Guild, producer Ron Ormond put "Son of a Gunman," a Western Adventure Production, into work. Ray Taylor directs Lash LaRue, Fuzzy St. John and Noel Neil.

Tom and Jerry Cartoons to Have Foreign Locales

The new Tom and Jerry cartoon series will feature different foreign locales from now on, Fred Quimby, head of the MGM cartoon department, has announced. The first cartoon of the series to be completed will be "Cheese Heaven," which takes place in Holland. The second will be Mexico and the third India. . . . A special train, carrying more than 100 members of the cast and crew of Samuel Goldwyn's "Roseanna McCoy" has left Los Angeles for location at Sonora, California. . . . "Roaring Wheels" is the new title of Screen Guild Productions' new film. The subject is built around the transcontinental trucking industry.

If you are an American and your act is fast-moving, you're bound to be a hit on the British vaudeville stage. That's the opinion of Betty Hutton, lively Paramount star, as told the trade press in her dressing room on the lot following the actress's return from a London engagement. "They're a wonderful audience over there," said Miss Hutton. "They've had a pretty rough time of it and anyone who is willing to give them some real, down-to-earth entertainment can't miss."

Britain also extended a hand of welcome to another American favorite, Danny Kaye, when it asked the comedy star to appear as the featured attraction at the Royal Command Variety Performance at the Palladium

theatre, London, November 1. The Command Performance is given for the benefit of the Variety Artists Benevolent Fund. The schedule of Kaye's current film, "Happy Times," has been revised by WB to permit the artist to accept the honor.

Paramount has announced the acquisition of "Little Boy Blue," Maurice Zolotow's story about a youngster growing up among cabaret performers. Betty Hutton will star in the picture following completion of "The Broadway Story," in which she is directed by John Farrow. . . . Following a test run of Universal-International's "An Act of Murder," which stars Fredric March and Florence Eldridge, UI this week announced a title change to "Live Today for Tomorrow." . . . Pandro S. Berman has been assigned as producer to Metro's "Battle-ground," the story of the historic American defense of Bastogne. The cast will include Robert Taylor, Van Johnson, John Hodiak and Keenan Wynn.

UA Leases Coast Town For Western Location

United Artists has acquired exclusive rights for 25 years to utilize Pioneertown, Calif., and 30,000 acres of surrounding territory for the filming of Westerns, Philip N. Krasne, producer of the "Cisco Kid" series of Westerns, said in New York last Friday.

The town, situated in the San Bernadino mountains 125 miles from Los Angeles, was founded a year and a half ago as a resort. The principal advantage will be that entire pictures can be filmed on the one location. The local business people will continue in their resort business as well as provide horses, clothes and other properties for the films and appear before the cameras as extras.

Mr. Krasne has constructed a new modern sound stage in Pioneertown and has acquired \$150,000 worth of sets from Enterprise. Key technicians will take up permanent residence on the location. Plans call for eight "Cisco Kid" films a year for three years. The first to be shot on the new location will be "Bold Bandido."

STARTED

ALLIED ARTISTS
Bad Boy

COLUMBIA
Wild Bill Doolin
Laramie

MONOGRAM
Bomba, the Jungle Boy

PARAMOUNT
Bitter Victory

RKO RADIO
The Set-Up

SCREEN GUILD

Son of a Gunman
(Western Adventure)

UNIVERSAL-INTERNATIONAL
Calamity Jane and Sam Bass

COMPLETED

EAGLE LION
Ride, Ryder, Ride
(Equity)

FILM CLASSICS
Alaska Patrol
(Burwood)

INDEPENDENT

Zamba (Fortune Films)

MONOGRAM
The Feathered Serpent

SCREEN GUILD
Son of Billy the Kid
(Western Adventure)

WARNER BROTHERS
Two Guys and a Gal
Somewhere in the City

SHOOTING

ALLIED ARTISTS
Stampede
When a Man's a Man
(Windsor)

COLUMBIA
Blondie Hits the Jackpot
Rough Sketch
(Horizon)

M-G-M
The Great Sinner
The Secret Garden
Big Jack

The Barkleys of Broadway

PARAMOUNT
Samson and Delilah
A Mask for Lucretia
El Paso (Pine-Thomas)

REPUBLIC
Wake of the Red Witch

RKO RADIO
The Clay Pigeon

20TH CENTURY-FOX
Down to the Sea in Ships

The Beautiful Blonde from Bashful Bend

UNITED ARTISTS
Impact (Popkin)
Too Late for Tears
(Stromberg)

UNIVERSAL-INTERNATIONAL
The Amboy Dukes
The Life of Riley

WARNER BROTHERS
Colorado Territory
Flamingo Road
Happy Times
Montana

FORCE GERMANS TO SEE RED PICTURES

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Should residents in the Russian zone of occupation want to see German films, they must attend screenings of Russian films.

According to a recent report from Saxony, the Russians have imposed a "must number" upon the theatres they have taken over. If the number of spectators attending showings of Russian product falls below this "must number" then no German pictures at all may be shown in those Russian controlled houses.

Receipts Extremely Low

Despite the fact that Soviet pictures have been forced upon the theatre-goers in the eastern zone, they are so unpopular that even in the largest theatres the box office receipts are often as low as 150 marks (\$45) for an evening. In contrast, even the oldest of the German features are very popular.

A copy of the circular letter dealing with these "must numbers," dispatched by Sovexport (the Russian distributing agency) to all "trustees" of the expropriated theatres, has been obtained.

Headed "Re: Increase of the Number of Visitors of Motion Picture Theatres Exhibiting Soviet Productions," it lists these methods of boosting attendance:

1. "Managers and trustees are directed to sell season tickets for two Soviet and two German pictures each.
2. "Theatres are to be informed every month on the required number of spectators.

Communist - Sponsored

3. "All managers and trustees must start negotiations with the proper authorities of the city, the political parties, the (Communist) League for Culture, the (Communist) Free German Youth, the (Communist) trade unions, etc., to find out whether special showings of Soviet pictures are possible, and to enlist these organs for the propagation of Soviet pictures."

A final paragraph of the order turns theatre managers into spies: "Specially important. In order to facilitate an exact control of visitors' figures reached, it is necessary, that you inform every week, immediately after the last showing of your program, by wire on the number of visitors attained. Under no circumstances may you give us this information over the telephone! It is in your own interest to carry out these instructions."

SWEDEN

by SVEN WINQUIST
in Stockholm

Numerous new productions have been announced by the Swedish producers. Kungs

Film has recently completed "Hammarforsens Brus," a romantic comedy, and is now preparing a film from the novel "Birger Jarlsgatan" by Karsten Wimmermark. Another film now in work is "Dodan Tar Studenten" ("Death Becomes a Student"), produced by Svensk Filmindustri. "Hamnstad" and "Eva" are two other films from Svensk, as well as a new comedy starring Nils Poppe, "Soldat Bomm."

Europa Film will release "Flickan fran Jfallbyn" ("The Girl from the Mountain Village"). Hasse Ekman, well known producer-director-actor, has begun work on "Banketten" ("The Banquet"). Terre Film has started work on a new film written and directed by Ingmar Bergman who made "Torment."

Sandrew-Bauman Film has announced a number of productions, of which "Fremmande Hamn" ("Strange Harbour") and "Havets Son" ("Son of the Sea"), in an English-Swedish version, are the two most important.



European product is the most popular here at present. The Austrian film, "Der Prozess," and the Norwegian "Kampen om Tungtvannet" are the current box office successes.

FRANCE

by EUGENE WEBER
in Paris

Regulations for the use by American interests of their blocked monies in France, under the agreement signed September 16, have now been divulged. These balances remaining in franc accounts may be used for co-productions in France. M. Fourre-Cormery, director general of the Centre National de la Cinematographie, whose approval is necessary for such enterprises, has stated the conditions on which approval will be granted in a letter to Frank McCarthy, of the Motion Picture Association of America. The main points are:

American interests must not exceed 50 per cent of the total investment. The French associate must be an established society. Only technicians normally working in France may be employed. All responsibilities and rights connected with the production must rest with the French. At least one French version of the production must be made and registered. The French alone have the right to arrange distribution in France and western Europe. Income, both in France and abroad, will be divided on a pro rata basis.

Just how well co-production works out on this basis remains to be seen.



During a broadcast at the end of September, M. Paul Laroche, a Communist Party

member, stated: "Films are going to be made in France with blocked American capital. It is a scandal. There is only one thing to do: get hold of the Americans and propel them over the border with a good, stout kick."

These sentiments were broadcast by Radiodiffusion Francaise, the official French station.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Box office receipts in Puerto Rico have dropped approximately 10 per cent during the past three months and it is expected that theatre attendance will drop even more since the night baseball games, which are tremendously popular, have been resumed.



Rafael Ramos Cobian, general manager of Cobian's circuit, which now owns 40 of the best first runs on the island, will build two new houses, one at Caparra Heights, new suburban development, and another at Puerto Nuevo, a veterans' housing project. Cobian now represents Eagle Lion, Selznick and Monogram here, the latter acquired through the merger of Cobian's National Pictures and Marti's. The new distributing company, known as Cobian's Marti, will also handle Mexican, Argentinian and Spanish pictures.



Jose Oller is currently representing Peliculas Mexicanas in Puerto Rico, succeeding Isidro Sanchez, resigned.



Several changes in the management of American film exchanges have been reported here. Following is the list of new managers: Thomas Sielber, Twentieth Century-Fox, replacing Andrew Jaegger, former president of the Film Board of Trade, transferred to the States; F. W. N. Beckett, new manager for MGM; G. Polaty, Warner Brothers, and Harold Dudoff, Universal-International.



The board of directors of the University's theatre, has arranged for the exchange of films with the Museum of Modern Art, New York City. A motion picture club has been organized with members paying 50 cents admission for each screening of these historical films.

Release Ambassador Shorts in Europe

Eagle Lion, British company, has contracted for several short subjects with the Vienna Philharmonic Orchestra which Eugen Sharin produced for Ambassador Films last summer. The films, which include excerpts from "Tannhaeuser," Beethoven's "Fifth Symphony," Schubert's "Unfinished Symphony," and several others, will be distributed by Eagle Lion in Poland, Hungary, Czechoslovakia, Austria, Germany, and possibly the British Empire, for which they hold an option. Release details for the United States are not yet set.

New Video Firm Is Organized

Formation of a new television company, Telespots, Inc., was announced in New York this week by Ralph Cohn, president of the organization, which will engage in production, distribution and sales of both live and filmed programs, with emphasis on package commercial announcements.

Associated with Cohn, producer son of Jack Cohn, Columbia vice-president, are Sam Dembow, Jr., United Artists board member and former executive of Paramount Pictures and Balaban & Katz; Arthur L. Mayer, former owner of New York's Rialto theatre and president of Mayer & Burstyn; Allan Robbins, of National Screen Service, and Samuel Spring, of Spring and Eastman, television and film attorneys. Others are Jules Bricken, formerly in film production; Lewis Reid, former program manager of WOR; David Elman, creator of Hobby Lobby, and Robert Gruen, industrial and theatrical designer and decorator.

The company already has turned out five series of 60-second films built on the same basis as radio open-end transcriptions. The series, each available in 10, 13, 20 or 26-unit packages, are titled "Better Living," "Easy Does It," "Nifty Thrifties," "Telexercises" and "Minute Menus." The individual advertisement will bracket the film on either

end, thus creating a fully personalized spot commercial.

Telespots, which has established New York offices at 18 East 48th St., produces on the Coast through arrangement with Samuel Goldwyn, Hal Roach and General Service Studios. Production facilities in New York have been made available through 20th Century-Fox and West Coast Sound Studios.

Aarons Reelected Head Of Warner Club

At the annual meeting of the National Warner Club at the Warner home office in New York last weekend, Stuart H. Aarons was reelected president. Other officers named were: Robert McGuire, vice-president, Bernard Rosenzweig, vice-president, membership; Harry Mayer, vice-president, social activities; Ruth Weisberg, vice-president, welfare; Fred Stengl, vice-president, claims; Robert Salomons, treasurer; Sam Wolowitz, assistant treasurer, and Joseph D. Karp, secretary.

Montague to Telenews

William P. Montague, Jr., former news editor of Paramount News, has been appointed news editor of Telenews Newsreels, John H. Tobin, general manager of Telenews Productions, Inc., announced last week. Robert Kingsley is now director of production, Fritz Kahlenberg editorial director, Marshall Davidson production manager, Jerry Weiler sports editor.

Republic Shows Net of \$62,577

For the 39 weeks ending last July 24, Republic Pictures announced a net profit of \$62,577 after deduction of \$40,000 for Federal taxes, equal to 15 cents each on 400,000 preferred shares. Comparison figures for the similar period of the previous year are not available.

A net profit of \$236,832, equal, after deduction of preferred dividend requirements, to two cents each on 1,817,860 common shares, was reported for the 26 weeks to April 26, 1948.

At a two-day sales conference at the New York Athletic Club, Republic announced it expected the greatest number of playdates in the company's history during the J. R. Grainger 10th anniversary drive, ending December 31. As a result of Republic's anticipation of increased business, Herbert J. Yates, president, said in addressing the meeting that the studio would maintain its scheduled production program.

Columbia Sets Dividend

A quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of Columbia Pictures Corporation, payable November 15, 1948, to stockholders of record November 1 was announced by the board of directors last week.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING



**GLENN FORD
TERRY MOORE**

in

**THE RETURN
OF OCTOBER**

Color by
TECHNICOLOR

with

**Albert SHARPE • James GLEASON
Dame May WHITTY • Henry O'NEILL**

Screenplay by Melvin Frank and Norman Panama
Story by Connie Lee and Karen DeWolf

Directed by **JOSEPH H. LEWIS**

Produced by **RUDOLPH MATÉ**

**LARRY MARGUERITE
PARKS • CHAPMAN**

in

**THE
GALLANT
BLADE**

in **CINECOLOR**

with

Victor JORY • George MACREADY

Screenplay by Walter Ferris and Morton Grant

Directed by **HENRY LEVIN**

Produced by **IRVING STARR**

**THE UNTAMED
BREED**

in **CINECOLOR**

starring

**SONNY BARBARA
TUFTS • BRITTON
GEORGE "GABBY" HAYES**

with

Edgar BUCHANAN • William BISHOP

Screenplay by Tom Reed

Based upon a **SATURDAY EVENING POST**
story by Eli Colter

Directed by **CHARLES LAMONT**

Produced by **HARRY JOE BROWN**

TOA Moves to Reduce Rate on Film Shipments

Because exhibitors are protesting that film transportation rates are excessive, Theatre Owners of America has embarked on a five-point program in the hope of an early solution of the problem, TOA announced in New York last week.

The course of action includes (1) a letter to the presidents of important railroads asking for the establishment of a baggage tariff on the movement of film; (2) discussions with bus officials on joint action before the Interstate Commerce Commission to gain modification of safety rules which prevent the transportation of film on passenger buses; (3) a petition to trucking companies asking for lower uniform rates on film shipments; (4) a request to the Postmaster General for special handling of films via railroad post offices, and (5) a survey of the rate structure with the possibility of intervening in the present anti-trust suit against certain restrictive conditions in the Railway Express agreements.

Gael Sullivan, TOA executive director, has been negotiating with L. O. Head, president of Railway Express, since last June, and he said he is still hopeful the express company will reduce charges voluntarily.

Mr. Sullivan said, "We cannot afford to wait much longer . . . if we are to continue to provide the lowest cost entertainment available, we must find means of reducing the excessive overhead created by exorbitant film shipment charges and other operating costs. Whatever the findings of Railway Express, we are committed to a positive campaign to effect additional savings for the exhibitor. From the opinions of Government officials and business leaders, we believe that our striving for reduced costs on film shipments is not only just, but will be successful."

AMPA Names Committees For Year's Activities

The appointment of chairmen and co-chairmen of six committees for the Associated Motion Picture Advertisers has been announced in New York by Max E. Youngstein, president of the AMPA. The appointees for 1948-1949 are: Charles Alicote, Jack Kopstein, Ray Gallagher, Abe Dash, relief fund committee; Gordon White, delinquent and dues committee; Harry Blair, publicity committee; Chet Friedman, ticket committee; Lige Brien, special events committee, and Herman Schlier, entertainment.

Auerbach Gets Film

Auerbach Film Enterprises, Ltd., New York, has acquired 16mm rights for world distribution, and 35mm rights for world distribution outside the United States and Canada, to the Laurel and Hardy reissue feature, "Revenge Is Sweet."

Committees for Variety Club Convention Are Named

The following committees for the 1949 Variety International Convention to be held in San Francisco May 2-7 have been named by Rotus Harvey, general chairman: executive committee: A. Blumenfeld, Homer Tegtmeier, Jack Marpole, Roy Cooper and Mr. Harvey; registration: Ben Levin; journal: Irving M. Levin; transportation: Ted Galanter; decorations: R. A. Eckles and William David; radio: L. Malloy and Bill Baldwin; VIPS: A. Blumenfeld and J. O'Neal; arrangements: Guy Cherney; hotels: Clifton Reynolds; entertainment: Ken Dailey and J. Dahlinger; publicity: Charles Shutt; greeters: R. Ryan and Nate Blumenfeld; feature night: Jay Golden and Ellis Levy.

Zionists Deny British Boycott

London Bureau

The official Zionist organizations in America are not sponsoring a boycott of British pictures, nor do they approve or support those abortive boycotts which have been attempted there. This is the gist of an announcement released here by Eric Johnston, Motion Picture Association president, shortly before he left for Washington.

The announcement followed his receipt of an interchange of correspondence between N. J. Blumberg, president of Universal, and Dr. Abba Hillel Silver, chairman of the American Zionist Emergency Council, representing all Zionist bodies in the U. S.

Mr. Blumberg called Dr. Silver's attention to activities of a group sponsoring such a boycott. Dr. Silver flatly stated that his Council "is sponsoring no boycott," and said the group known as the "Sons of Liberty Boycott Committee," said to be behind the move, has no relation with any recognized Zionist organization in the U. S.

The Cinematograph Exhibitors Association voted last week not to show any features with screenplays by Ben Hecht. This decision was said to be based on Mr. Hecht's statement in an advertisement that every time a British soldier was killed in Palestine he had "a little holiday" in his heart.

Valuchek Heads Foreign Press Critics Circle

Andrew J. Valuchek, editor of the *New Yorksky Dennik*, Czech newspaper, has been reelected president of the New York Foreign Language Press Film Critic's Circle for 1948-1949. Also reelected were Mieczyslaw Cieplinski, of the Polish daily *Nowy Swiat*, vice-president; Elias Kamenos, *Greek National Herald*, secretary; Roy Mizara of the Lithuanian daily *Laisve*, treasurer; and Sigmund Gottlober, executive director. At the Circle's annual meeting, S. F. Seadler, MGM advertising manager, spoke on the relations between the critic and the motion picture companies.

Screen Guild to Have 48 Films Ready by April

Screen Guild Productions, Inc., plans to have 48 features in the hands of the film exchanges by April. Included in the number will be several reissues as well as 16 pictures made by Lippert Productions, seven of which have been completed since July with the balance to be ready by March, and six Lash LaRue features. The announcement was made in New York this week by Robert L. Lippert, president of Screen Guild and west coast exhibitor, who was in the city for a meeting of the company's board of directors.

Mr. Lippert, who was named president of Screen Guild in June, declared that the company would continue its policy of distributing low-cost features without attempting to enter the higher budget bracket. He made known plans for 26 Lippert productions to be made next year and distributed through Screen Guild.

Since he embarked upon the role of independent producer and president of Screen Guild, Mr. Lippert said he has had to learn much about Hollywood, even to the point of directing some of his own films. He declares it his opinion that Hollywood needs new blood, and that there is too much centralization of influence. He thinks "the big boys should make room for a lot more smaller fellows."

Legion of Decency Condemns French "Room Upstairs"

The National Legion of Decency has condemned the French feature, "The Room Upstairs," placing it in its Class C category because "this film in the story it tells condones and justifies immoral conduct (and there are) suggestive sequences and suicide in the plot solution."

The Legion also has reviewed four other new features, approving all but one.

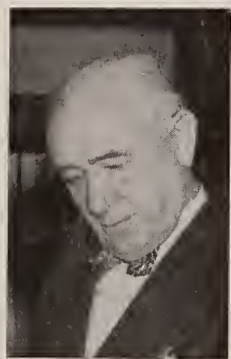
"The Big Sombrero" was placed in Class A-I, unobjectionable for general patronage. "Appointment with Murder" and "Kiss the Blood Off My Hands" were placed in Class A-II, unobjectionable for adults. "Blanche Fury," an English feature, was placed in Class B, objectionable in part, because of "suggestive sequences."

"Scott of Antarctic" Set For Command Performance

"Scott of the Antarctic" has been selected to be shown at the annual Royal Film Performance November 29 at MGM's Empire theatre, London. The documentary was produced by Ealing Studios. It took producer Sir Michael Balcon and director Charles Frend three years to make—partly at Ealing, with background shooting in Norway, Switzerland and the Antarctic. John Mills plays Captain Scott.

David O'Malley, Publicist, Dies

David A. O'Malley, director of advertising and publicity for Columbia Pictures International Corporation, died in St. Clare's Hospital in New York October 16 following a heart attack. The 61-year-old industry veteran had been stricken the day before his death. He had suffered an earlier heart attack some months previously. Funeral services were held in Norwood, Mass., October 18.



David A. O'Malley

Survivors include the widow, Pauline Killen O'Malley, and a brother, Thomas O'Malley.

Born in Boston, Mr. O'Malley studied at Boston University and Pace Institute. In 1920 he went to work for P. A. Powers. After leaving the Powers organization he saw service with Equity Pictures, F.B.O. and C.B.C. Film Sales. He became associated with Columbia in 1934.

He was a member of Associated Motion Picture Advertisers and served as its treasurer in 1942 and as its vice-president three years later. Mr. O'Malley was known in industry circles about New York as an ardent golfer.

Mrs. Ziril Schlaifer

Mrs. Ziril Schlaifer, mother of Charles Schlaifer, director of advertising and publicity for 20th Century-Fox, died October 19 in Omaha. She is survived by four other sons, Israel, Leo, Nathan and Morrie. She was buried October 20 at the Golden Hill cemetery, Omaha.

SIMPP's British Policy: "We'll Sell to Anyone"

Hollywood Bureau

The Society of Independent Motion Picture Producers will go ahead on its own in England, selling films to anyone who wants to buy them, no matter what the English policy of the Motion Picture Association. Meeting the press here at the weekend, Gunther Lessing, SIMPP vice-president, was emphatic about his organization's opposition to MPAA policy. "We want to be asked, not told" what to do, he stated. Stating that the MPAA should seek full industry cooperation for its position on Britain, he stated: "We can't cooperate with (Eric) Johnston unless the MPAA finds it consistent to consult us. Going along with the MPAA on Britain would have left us out in the cold. We see Britain as a big, potential market. Who are we to fight the British Government? Besides, it's bad public relations."

Samuel S. Hinds, Popular Character Actor, Was 73

Samuel S. Hinds, the doctor, banker or lawyer of scores of motion pictures, died October 13 in a private sanitarium at Pasadena. Once a New York lawyer, Mr. Hinds reputedly lost a fortune in the 1929 stock market crash. He recouped that fortune by appearing regularly as a character actor ever since his film debut in 1933 with a bit part in "If I Had a Million." His latest pictures include "Call Northside 777," "Notorious Gentleman," "Men in Her Diary" and "Weekend at the Waldorf."

Edythe Chapman

Edythe Chapman Neill, 85, known in the silent days as "Hollywood's Mother," because of her numerous "mother" roles, died at her home in Glendale October 15 following a brief illness. Miss Chapman, widow of James Neill, screen and stage actor, appeared with her husband in such early Cecil B. DeMille pictures as "The Ten Commandments" and "King of Kings." Her last picture was "Double Crossroads."

Sebe Goodlett

Sebe Goodlett, 53, National Screen Service salesman, died at his Denver home October 14, after a month's illness. Mr. Goodlett had been with National Screen for 18 years, and was rated as top salesman in 1945 and 1946.

William L. Evans

William Leonard Evans, 55, veteran motion picture operator in Washington, and operator of the Post theatre in Spokane for the last 13 years, died at Seaside, Ore., October 17.

Demands Studio Radio Channels

Washington Bureau

Late last week, at hearings in Washington on the FCC's proposed industrial radio allocation plan and regulations, Marcus Cohn, representing the Motion Picture Research Council, raised strong objections to the fact that the commission had failed to set aside specific frequencies for studios.

Mr. Cohn pointed out the many uses for radio while on location as well as to communicate with the nearest commercial facilities when in remote places. He also emphasized the necessity of radio as a safety measure and a means of cutting production costs. Radio must be used, he said, "not only for successful photography, but to prevent or minimize loss of life in the event of a miscarriage of planned events."

Several frequencies are now assigned to the motion picture industry, but under the newly proposed rules these specific film frequencies would be dropped. Mr. Cohn questioned the plan whereby radio frequencies would be granted to other industries such as power, petroleum and forestry, but not to the motion pictures.

Harold E. Mott, attorney for 20th Century-Fox, presented the company's request that 12 radio frequencies be allotted to motion picture studios for location work. Mr. Mott observed that the FCC "at least at the time these rules were promulgated, recognized not only the importance of radio communication to motion picture production but also the importance of motion pictures to the national economy and well being."



Clarence Kaimann,
president,
Kaimann Theatres, Inc.,
St. Louis, Mo., says:

"WE THINK OF ALTEC AS A FRIEND OF OUR BOX OFFICE"

"Not one out of a thousand of our patrons even remotely realizes the investment we have made to give them high quality sound and complete listening satisfaction. To safeguard that investment, the Altec engineer's regular visits to our theatres are a good investment in themselves, and we are aware that we are getting even more than his personal know-how. We know the value to us

of the constant Altec research work in improving methods to make our equipment do a better job of entertainment, and operate economically. We think of Altec as a friend of our box office."

ALTEC
SERVICE CORPORATION

161 Sixth Avenue
New York 13, N. Y.

Altec Service, known for its "service over and above the contract," is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long-term investment an exhibitor can make today.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Must Discipline Erring Stars, Allied Insists

Washington Bureau

The "misbehavior of Hollywood stars" has been severely criticized by the executive committee of Allied States as being a chief cause of the industry's bad public relations.

In a bulletin released Monday, Abram F. Myers, general counsel, reporting on the Saturday-Sunday committee meeting here, asked the industry to draw up "some method for disciplining erring stars, instead of condoning their misdeeds."

The committee, the bulletin stated, "took note of the rising tide of criticism of the industry in many quarters. . . . The view was expressed that this public criticism cannot be silenced by the raising of huge sums of money to divert public attention from the faults of the industry by advertising and exploitation campaigns. The only effective way by which to end public dissatisfaction is to remove the cause. The industry must clean up the filth wherever it is found—it cannot get by merely by spreading the formaldehyde."

Pointing out the influence prominent stars wield over the "manners and morals of the public, especially the youth of the nation," Mr. Myers said that "because of this—and especially because they owe their high station to public support—the stars are not mere private citizens. . . . Some method must be devised for the disciplining of erring stars instead of condoning their misdeeds. And this must be done by the industry itself."

The committee considered a solution proposed by Joseph Finneran of Indiana, Mr. Myers reported. Mr. Finneran was instructed to devise some method for putting his proposal into effect and report to the board of directors meeting to be held in New Orleans November 27-28. If the board approves, it will go to the convention.

Seek to Include New Owners In Griffith Trust Suit

The Department of Justice has petitioned the District Court at Oklahoma City to include Theatre Enterprises, Inc., Dallas, as one of the defendants in its anti-trust action against Griffith Theatres. It is the Government's contention that Theatre Enterprises is substantially nothing more than a new name for two of the original defendant firms in the nine-year-old anti-trust action: Wes-Tex Theatres and R. E. Griffith Theatres. A hearing on the motion is expected to be held October 25. Charles B. Chochrane, attorney for Theatre Enterprises, has reported that following the death several years ago of R. E. Griffith, the two Texas circuits underwent a change in ownership. H. J. Griffith, one of the original defendants in the case, is president of Theatre Enterprises, Inc.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 83—The Dewey Story. . . . Eisenhower installed at Columbia University.

MOVIETONE NEWS—Vol. 31, No. 84—Truman Story. . . . Pigskin Parade: Penn-Columbia, Michigan-Northwestern.

NEWS OF THE DAY—Vol. 20, No. 213—Eisenhower installed as Columbia president. . . . Speedboat thrills on unique track. . . . Football. . . . The Dewey Story.

NEWS OF THE DAY—Vol. 20, No. 214—Michigan upsets Northwestern; Penn beats Columbia in thriller. . . . The Truman Story.

PARAMOUNT NEWS—No. 16—"Little Henry," world's first in jet helicopter. . . . Speedboat racing. . . . Weirdest water arena. . . . The Dewey Story.

PARAMOUNT NEWS—No. 17—The Truman Story. . . . Michigan crushes Wildcats; Penn beats Columbia in final seconds.

UNIVERSAL NEWS—No. 187—Eisenhower takes office at Columbia. . . . The Dewey Story. . . . "Little Henry," jet helicopter, has debut.

UNIVERSAL NEWS—No. 188—Football: Michigan 28—Northwestern 0; Penn 20—Columbia 14. . . . The Truman Story.

WARNER PATHE NEWS—No. 18—Columbia installs Eisenhower. . . . The Dewey Story. . . . Football.

WARNER PATHE NEWS—No. 19—General Clay visits Ruhr. . . . The Truman Story. . . . Michigan beats Northwestern.

TELENEWS DIGEST—Vol. 2, No. 42—Marshall Plan Today. . . . Red indictments protested. . . . Ickes takes his stand. . . . Jet power for bicycle. . . . Community dog trading. . . . Henny Youngman at antique show. . . . Conscientious objector jailed. . . . Ingrid Bergman in native Sweden. . . . Paavo Nurmi displays world record track style. . . . Football.

FBI Recovers 20 Prints Of Stolen 16mm Films

The FBI recently recovered 20 prints of 16mm features of four major companies, 17 of which had false titles, it was revealed in New York last week. The films had mostly been furnished to the armed services for overseas entertainment during the war.

First data was based upon an investigation by the Copyright Protection Bureau, which resulted from information gained in Omaha that these films were being circulated from Springfield, Ill. The matter was turned over to the FBI who delivered the prints to the Army Motion Picture Service in New York.

The 17 pictures which were falsely titled included: "Kitty Foyle" changed to "Reckless Romance"; "My Favorite Wife" changed to "Honeymoon Troubles"; "The Devil and Miss Jones" to "The Shop Angel"; "Ghost Breakers" to "Bob's Busy Day"; and "Johnny Comes Marching Home" to "Welcome Home Johnny."

"Blind Checking" Calls for License in Wisconsin

Persons engaged in "blind checking" must obtain licenses as detectives under a state statute, it was ruled by Wisconsin Attorney General Grover L. Broadfoot, in his decision excluding Confidential Reports, Inc., checkers from the requirement of obtaining licenses as private detectives. Mr. Broadfoot held the CRI's open theatre checking of box office attendance and receipts does not come under the detective statute and its checkers are exempt because their work falls within the scope of the distributor-exhibitor film contract as agreed to by both parties. The ruling, handed down Sept. 30, modifies a prior ruling of August 23.

Salesmen Win \$150,000 in Pay Rise Under Pact

Approximately \$150,000 in pay increases retroactive to last July 21 will soon be paid to the salesmen of 11 film distributors, it was announced in New York jointly by the Colosseum of Motion Picture Salesmen, who won the raises, and the distributors, upon mutual acceptance of the contract terms following the Colosseum's first annual convention which was held in Chicago last weekend.

Beside the \$10 per week increase, other terms include: minimum salaries of \$70 per week after one year of employment; one week vacations after six months, and two weeks after a year's employment; 7½ cents per mile automobile expenses for "country" salesmen, and \$3.50 per day for "city" salesmen, with no reductions if higher rates are already received.

The contracts cover two years but provide that negotiations may be reopened on wages and/or expenses at the end of the first year. The companies also agreed to a "membership shop" which would prevent a salesman from resigning from the union before the end of the two year contract, if the majority of the Colosseum's members vote in favor of such a clause. The National Labor Relations Board will be petitioned for such an election.

At the convention in Chicago, Mel Keller, Warner salesman in Portland, Ore., was elected president of the Colosseum, replacing A. M. Van Dyke. Others elected were: N. Provenchure, secretary; H. B. Wynn, Jr., Pat Halloran and George Tice, executive vice-presidents; Bill Warner, western; Milton Simon, mid-western; Tom McKean, southern, and Charles Dortic, eastern, all vice-presidents.

Executives Applaud Allied's "Get Out Vote"

Washington Bureau

Allied States Association's plan to use the country's theatres to "Get Out the Vote November 2" has received a pledge of support from Nicholas Schenck of Loew's and a pat on the back of encouragement from James V. Forrestal, Secretary of Defense. Mr. Schenck wrote Abram F. Myers, counsel for Allied, that the drive "strikes me as a useful public service" and said he would recommend to the editors of the News of the Day that they include in all reels released during the two weeks ending November 2 a clip urging the spectators to exercise their right to vote. Mr. Forrestal wrote that "your board and your members will be rendering a public service in urging voters to cast their ballots on November 2. Certainly no responsible citizen could challenge the view of your board that the voters of the U. S. should go to the polls every time they have the opportunity to exercise their franchise."

"WHAT THE PICTURE DID FOR ME"

Columbia

FULLER BRUSH MAN: Red Skelton, Janet Blair—Aided by the Fuller Brush Company this was a success. Free Fuller Brushes were given away each night. Red Skelton was at his best. This picture furnished more laughs and entertainment than any other picture in some time. Played Monday, Tuesday, Oct. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RELENTLESS: Robert Young, Marguerite Chapman—Very good Technicolor Western. However, it cost me too much money.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WEST OF SONORA: Charles Starrett, Smiley Burnette—Each Durango Kid picture is more pleasing than the one before. Played Friday, Saturday, Oct. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Eagle - Lion

BIG FIX, THE: James Brown, Sheila Ryan—Good little picture with a fair plot but not good enough to bring in the midweek business. Played Tuesday-Thursday, Sept. 28-30.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ENCHANTED VALLEY, THE: Alan Curtis, Anne Gwynne—The critics didn't think this was so hot but it really was a big hit here. Drew them out in spite of harvesting and a picture has got to be good to do this. Play it in any situation. Played Friday, Saturday, Sept. 24, 25.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—Business was a joke with us. Did very well Saturday night. Played Thursday-Saturday, Oct. 7-9.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

MAN FROM TEXAS: James Craig, Lynn Bari—A pack of hokey. Very much disappointed. Sorry that I played it on a weekend. The patrons disliked it very much. Played Saturday-Monday, Oct. 9-11.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

NORTHWEST STAMPEDE: Joan Leslie, James Craig—Fellow exhibitors, here is a picture. It broke all existing house records here and I had more favorable comment from patrons than on any picture I have played in 11 years. I have yet to play a clinker from this company and believe they have the answer to the small town exhibitor's problems. Played Thursday-Saturday, Sept. 30-Oct. 2.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

OUT OF THE BLUE: George Brent, Virginia Mayo—They liked this the first night, but we find the test is how it stands up the second night. It didn't. So if you anticipate big business you will be disappointed. Played Wednesday, Thursday, Oct. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—Here is an old one but it is a swell show for the whole family. Average business here and no complaints.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Played this old one to below average business. No good for rural situations. Played Monday, Tuesday, Sept. 27, 28.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

LIVING IN A BIG WAY: Gene Kelly, Marie McDonald—Just another picture. Played to below average business. Played Monday, Tuesday, Aug. 23, 24.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—A fine picture that drew at the box office. Nice color and a fine program for the entire family. Played Sunday, Monday, Oct. 3, 4.—Albert Hefferan, Crown Theatre, Marne, Mich.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—A timely feature and very good entertainment; however, the younger folks didn't go for it but I had enough strangers to make up for the deficit. Played Sunday-Tuesday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—Much too long. Boring. Only highlights are the appearance of Melchior when he is singing. Acting of practically all the cast definitely below aver-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

age. High price of film rental for these efforts make profit a negligible quantity. Metro makes all its musicals in the same mold. Have yet to play one that really moves. Played Friday, Sept. 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

YEARLING, THE: Gregory Peck, Jane Wyman—For a change Metro really produced a feature that can draw better than an average crowd. This was their best grosser for this year that we have played. Many people disliked it but the majority were definitely pleased with it. If you haven't played it yet, do so. It is one of the best. Played Friday, Oct. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

ROLL, WAGON, ROLL: Tex Ritter—Fair Ritter reissue. Why can't we get some new Western with Tex Ritter? He has always been popular here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—This wasn't a big draw. Although a top group picture, it misfired with us. Played Monday, Tuesday, Oct. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BIG TOWN AFTER DARK: Philip Reed, Hillary Brooke—Third in the Big Town series. The film was cut so badly that it was very hard on the customers' eyes and ears. Shame to ship out such trash and still charge for it. Picture itself may have been fair if we could have had an opportunity to follow the story. Played Friday, Saturday, Oct. 1, 2.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ROAD TO RIO: Bing Crosby, Bob Hope, Dorothy Lamour—Excellent. We need more pictures with these two.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHAGGY: Brenda Joyce, Robert Shayne—Good little program picture. However, my patrons are getting tired of so many dog pictures. Many have told me so.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

TARZAN AND THE MERMAID: Johnny Weissmuller, Brenda Joyce—Don't make any more money on any than on this one. We did excellent business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WESTERN HERITAGE: Tim Holt, Nan Leslie—I doubted this with "My Dog Rusty" and had an average crowd but Rusty couldn't keep the people quiet. It was very boring. Played Friday, Saturday, Oct. 8, 9.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

Republic

AFFAIRS OF GERALDINE, THE: Jane Withers, Donald O'Connor—Not too hot. Story poor. Business the same. Played Tuesday-Thursday, Sept. 28-30.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

NIGHT TIME IN NEVADA: Roy Rogers, Andy Devine—Very good Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RANGE DEFENDERS: Bob Livingston, Ray Corrigan—A reissue from Republic that was pleasing to the Western fans. Played Friday, Saturday, Oct. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—Pretty awful. Autry could be depended upon at one time to give pretty good entertainment. He is slipping badly. This had a fair story to start but obvious situations and corny dialogue did not help. Ridiculous happenings also helped to mess it up. Played Monday, Oct. 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Screen Guild

DEATH VALLEY: Robert Lowery, Helen Gilbert—Didn't go over. The farmers were pretty busy. Saturday night was better. Thursday and Friday didn't click. Played Oct. 6-9.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

HOLLYWOOD BARN DANCE: Ernest Tubb, Lori Talbott—Played it to above average midweek crowd. Doubled with "Tarzan and the Mermaid." Real good combination.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Whatever anyone says, this just doesn't do business in small towns. We know, we had to take it and have lived through it. Played Wednesday, Thursday, Oct. 6, 7.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—After reading some exhibitors' reports, I decided on a midweek run. I was agreeably surprised at the business I did. In my estimation this is a Sunday picture which should be boosted. Played Wednesday, Thursday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—A swell family picture, full of humable tunes and lots of good clean fun. Technicolor very good. Everyone pleased. Business average. Played Sunday, Monday, Sept. 26, 27.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—Very good. It takes you back into the good old vaudeville days when there was real harmony to the songs. It has "Regards to Broadway" and "Rainy Afternoon" that were the high spots. And the audience eats up these old songs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

KISS OF DEATH: Victor Mature, Coleen Gray—Tense and dramatic. Mature is becoming an actor. This kept an average Monday crowd enthralled. Definitely adult. Our younger fry were absent. For those crowds who want good drama this is their meat. Coleen Gray wasn't too good but has promise. Played Monday, Sept. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LADY IN ERMINE, THAT: Betty Grable, Douglas Fairbanks, Jr.—This is the first picture with Betty Grable heading the cast that failed to jell. Business very much off on this one. More so on the second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LADY IN ERMINE, THAT: Betty Grable, Douglas Fairbanks, Jr.—My customers pay to see Betty Grable in a fast stepping musical, not junk like this. Why must Betty be cast in a picture that will cover up her million-dollar legs? The story is disgusting and we had many walkouts the first night to make it a complete flop the second night. The previews had already ruined it beforehand. This is the first flop we have had from Betty Grable. Costume pictures in small towns are almost always flops. Please, Betty, don't make any more like this. Played Wednesday, Thursday, Sept. 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SECOND CHANCE: Kent Taylor, Louise Currie—We have had better features from this company produced in the same category. However, it does make acceptable secondary fare. No complaints. Story obvious and production and acting only fair. Makes good material for double billing. Played Monday, Oct. 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

STREET WITH NO NAME, THE: Mark Stevens, Barbara Lawrence—20th-Fox is unsurpassed in making pictures of this type. The acting of Richard Widmark deserves an Oscar. A picture packed with suspense and action. Played Wednesday, Thursday, Oct. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

(Continued on following page)

BLACK BART: Dan Duryea, Yvonne De Carlo—Well done in Technicolor and a fine outdoor action picture that failed us at the box office as has been the case so regularly with Universal product. Played Friday, Saturday, Oct. 1, 2.—Jack Hammond, Shastona, Mount Shasta, Cal.

RIVER LADY: Yvonne de Carlo, Dan Duryea—Good story of the lumber camps. It was half of a double bill; the other half being "Trapped by Boston Blackie." Better than average box office. Played Friday, Saturday, Oct. 1, 2.—Dick Smith, Albany Theatre, Albany, Ind.

RIVER LADY: Yvonne de Carlo, Dan Duryea—Here is one of the best Friday and Saturday pictures from Universal for a long time. It will do business and it will please. Good color and a fair story. Played Friday, Saturday, Oct. 8, 9.—Albert Hefferan, Crown Theatre, Marne, Mich.

SWELL GUY: Sonny Tufts, Ann Blyth—This picture was fair but my attendance was poor. The action was good but this type of picture isn't for a small coal mining town. Played Wednesday, Thursday.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

TAP ROOTS: Van Heflin, Susan Hayward—Good color, beautiful scenery and some very spectacular. A picture on the order of "Gone with the Wind" but less than half as long. A well done picture but it did not draw. Box office below average. Played Tuesday-Thursday, Oct. 5-7.—Dick Smith, Albany Theatre, Albany, Ind.

TEMPTATION: Merle Oberon, George Brent—The worst I played yet. I am sorry that I played it at all now. The players were fine and did super acting but this picture was poison to my box office. Played Wednesday, Thursday, Oct. 6, 7.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

WILD BEAUTY: Don Porter, Lois Collier—I exchanged this for a new poor picture from Universal and played it on Friday and Saturday and did business. Some of these new pictures nowadays are sure poor. When are the studios going to make pictures for the exhibitors who know their public? They never seem to ask an exhibitor what his public likes but seem to make pictures that the public does not want. Where do they get their information? Played Friday, Saturday, Oct. 8, 9.—Albert Hefferan, Crown Theatre, Marne, Mich.

Warner Bros.

ADVENTURES OF ROBIN HOOD: Errol Flynn, Olivia DeHavilland—It takes the reissues to bring them in and they sure like these pictures that were made before the war. They have a certain something that seems to be lacking in the new pictures. Enjoyed by everyone and the box office was good. Wonderful sound. Played Tuesday-Thursday, Oct. 5-7.—Albert Hefferan, Crown Theatre, Marne, Mich.

ADVENTURES OF ROBIN HOOD: Errol Flynn, Olivia DeHavilland—Why can't they make pictures like this any more? It's a wonderful show for any situation. Business above average. Played Friday, Saturday, Aug. 20, 21.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

BIG PUNCH, THE: Wayne Morris, Lois Maxwell—A better picture than the name implies. Good box office. Played Sunday, Monday, Oct. 3, 4.—Dick Smith, Albany Theatre, Albany, Ind.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Another good reissue that outgrossed most of the later pictures. It is a natural for small towns who want their pictures to move. It has drama, moves fast and has some comedy. We have yet to have one of the older pictures (reissues) that has failed to do good business in this time of lowered grosses. I still contend that the producers have a good backlog of pictures of former days that would be accepted. Naturally they are releasing the known hits of other days. But they have a quality to them that is sadly missing in most of the later pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOVE AND LEARN: Jack Carson, Martha Vickers—A poor picture that did not please. It was too silly to please. Even the children did not like it. Warners has to do better than this if they are pledging better pictures in this coming year. Played Sunday, Monday, Oct. 3, 4.—Albert Hefferan, Crown Theatre, Marne, Mich.

MY GIRL TISA: Lilli Palmer, Sam Wanamaker—Most reports said this was a poor picture but I thought it much better than some other films. I think that Warner Bros. should give their print to the high schools of America because it has a good lesson in patriotism. When it's packed up, Warners, give it to the schools. Played Sunday, Oct. 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—A sweet picture that you could use anywhere. We did business. Being Irish myself, I am, of course, a great booster of the picture. But in Belle River which is French, we didn't do anything to write home about. However, can I help it if they are crazy and don't appreciate a good Irish picture? I feel sorry for

Short Product in First Run Houses

NEW YORK—Week of October 18

ASTOR: Musical Gems.....RKO
Feature: A Song Is Born.....RKO

CAPITOL: Merry-Go-Round.....MGM
Feature: Red River.....MGM

CRITERION: Hollywood Holiday...Columbia
Acrobatic Babies.....Columbia
Feature: Walk a Crooked Mile.....Columbia

GLOBE: Foghorn, Leghorn.....Warner Bros.
Mysterious Ceylon.....Warner Bros.
Feature: Rope.....Warner Bros.

MUSIC HALL: Battle for Germany
20th Cent.-Fox
Feature: Julia Misbehaves.....MGM

PARAMOUNT: Acrobatic Illini....Paramount
Popular Science, No. 1.....Paramount
Mr. Groundling Takes the Air...Paramount
Feature: The Night Has a Thousand Eyes
Paramount

RIVOLI: Billie Gets Her Man.....Columbia
The Little Brown Jug.....Paramount
Feature: The Gallant Blade.....Columbia

them. Played Monday, Tuesday, Oct. 4, 5.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SILVER RIVER: Errol Flynn, Ann Sheridan—Bad weather ruined our attendance. Very good "A" Western. Played Monday, Tuesday, Sept. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SILVER RIVER: Errol Flynn, Ann Sheridan—An exceptionally good historical Western. Played Friday, Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—An excellent reissue that will please your action fans. Played Sunday, Sept. 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

VOICE OF THE TURTLE: Eleanor Parker, Ronald Reagan—Didn't do enough business to pay for the heat. Not a small town picture. Played Monday, Tuesday, Oct. 4, 5.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Short Features

Columbia

SQUARE HEADS OF THE ROUND TABLE: All Star Comedies—The Stooges, in a new setting, were a howling success. Shemp Howard fits into the team very well, and this comedy went down very well.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS NO. II: Pete Smith Specialties—Excellent.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

SANTA'S SURPRISE: Noveltoons—Good cartoon. I'm bringing it back at Christmas time.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

STRAIGHT SHOOTERS: Walt Disney Cartoons—Excellent Donald Duck cartoon, fast and funny. It pleased the youngsters and adults.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

Warner-Vitaphone

FOOTBALL MAGIC: Sports Parade—Excellent two-reel film. One of the best football shorts of the year.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FOREST COMMANDOS: Technicolor Specials—Excellent two-reel short in stunning color. The fire scenes are quite thrilling and the commentary is good.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

ROXY: Love Labor Won.....20th Cent.-Fox
Symphony of a City.....20th Cent.-Fox
Feature: Apartment for Peggy.....20th Cent.-Fox

STRAND: Sports Down Under...Warner Bros.
Football Magic.....Warner Bros.
You Were Never Duckier.....Warner Bros.
Feature: Johnny Belinda.....Warner Bros.

CHICAGO—Week of October 18

GRAND: Glimpses of New Scotland....MGM
Short Shot on Sports.....Columbia
Feature: For the Love of Mary.....Univ.-Intl.

PALACE: Superman.....Columbia
Call of the Canyon.....Univ.-Intl.
Feature: One Touch of Venus.....Univ.-Intl.

ROOSEVELT: Football Magic...Warner Bros.
Feature: A Southern Yankee.....MGM

STATE LAKE: Half Pint Pigmy.....MGM
Feature: Julia Misbehaves.....MGM

UNITED ARTISTS: How to Pitch....Capitol
Mighty Mouse.....20th Cent.-Fox
Feature: Escape.....20th Cent.-Fox

20th - Fox Names Advisors For Skouras Sales Drive

Special advertising and publicity representatives have been appointed to handle campaign promotions for each sales division in the Spyros P. Skouras 35th Anniversary Celebration, Charles Schlaifer, 20th-Fox's advertising-publicity director, has announced. They will serve in an advisory capacity, and they include: Rodney Bush, exploitation manager, advisor to the eastern division; Stirling Silliphant, executive assistant to Mr. Schlaifer, southern division; Christy Wilbert, advertising manager, central division; Sid Blumenstock, assistant exploitation manager, western division, and Jonas Rosenfield, Jr., assistant advertising manager, advisor to the Canadian division.

West Virginia Managers To Meet November 12-13

The fifteenth annual convention of the West Virginia Theatre Managers Association will be held in Cincinnati, O., at the Terrace-Plaza Hotel, November 12-13, it has been announced by Rube Shor, secretary and treasurer. Business sessions will be held starting Friday morning, November 12, and a banquet will be held Saturday night. The West Virginia Association, which is affiliated with national Allied, is headed by W. H. Holt. L. E. Rogers is vice-president.

Extend Ascap Pact with Members on Television

At a meeting of the board of directors of the American Society of Composers, Authors and Publishers in New York last week an extension of the television agreement between Ascap and its members was unanimously approved. The agreement, which replaces the present one which expires December 31, 1948, extends to December 31, 1950.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



HOWARD S. PHILLIPS, manager of the Renel theatre in the Oak Lane neighborhood of Philadelphia, promoted a "whispering campaign" to advertise a Saturday children's show, and used the kids themselves in a demonstration of human psychology. The stunt paid off so handsomely that we enjoy telling you about it.

Two weeks in advance three small groups of children were selected from regular audiences, and these groups, separately, were told that "Little Iodine" would be the attraction especially booked for the Renel Children's Theatre, but that it was a secret. Explanation offered was that since this picture was first-run in the neighborhood, it couldn't be advertised in the newspapers but would be announced as marquee and lobby display on the day of the showing only. It was all a deep, dark mystery and each group was sworn not to tell a solitary soul about it, only be sure not to miss the picture.

So what happened? By the next day almost everyone in the neighborhood had been told, in strict confidence, of course, of the coming event. At school it was whispered in classrooms and quietly discussed at recess periods. Result? The best advertised children's show in history, which played to excellent business and with advertising cost down to the irreducible minimum—exactly nothing. Kids will act like grown-ups.

Q M. E. (Mack) Cammack, manager of the Menominee theatre, Menominee, Michigan, sends us a clever little booklet, addressed "Hello, There! I've Been Looking for You! May I Talk to You for a Few Minutes?" Then, in ten pages, folder style, he tells friends and customers about coming attractions and policy as it applies to his third-run theatre. He explains how it's smart to be thrifty and wait that 90 days for the same pictures to come to the Menominee. It's a reasonable explanation and

ACROSS THE WORLD

There is a nice satisfaction in reading a full account in the Australian *Film Weekly* of the presentation of a Quigley Award to Alan Attwater, manager of the State theatre, Sydney, who won the Overseas Award in the second quarter for his outstanding campaign on Columbia's "The Swordsman".

At a luncheon tendered to the prize winner at Usher's Hotel, managing director Norman B. Rydge of Greater Union Theatres said it was an honor to be present and a compliment to Alan Attwater when the boys get together to pay such a tribute. Nick Pery, Columbia's managing director, explained that the awards are made by a panel of judges unconnected with the *Herald*, who were recognized authorities on exploitation and publicity. "The award, therefore, had to be won on its merits; the honor was awarded purely on factual evidence submitted."

"When you consider there are between thirty and forty thousand theatres in the world, of which 17,000 are in the U. S. A., then it is all the more meritorious that this award has been won here," said Pery. In his acceptance, Alan Attwater gave credit to the "team spirit" of his staff and associates who contributed to the result. "Around this table I see those who played a big part in helping me, and I say thanks for advice and cooperation."

we believe his audience will be sympathetic and understanding. He says, "I've been here five years now and you remember what a time I had getting started." That's making the community conscious of a theatre in their midst, and regular patrons out of the once-in-a-whiles.

Q Dick Wareing reports an incident in the life of a theatre manager, as it happened at the Trent theatre, Trenton, Ontario. A little girl, five years old, suffered a serious injury at a railroad crossing, and stark drama resulted when the anxious father presented himself at the theatre, begging for blood donors to save the child's life. Dick stopped the show to make his urgent announcement, and soon the office was packed with volunteers. "We got three carloads of people away to the hospital by 9:30," he says, "and raised \$100 for the aid of little Joanne Shepherd." Now a midnight benefit show is planned, and the community is drawn to the theatre.

Q Douglas W. Mallott, manager of the new Naylor theatre, Washington, D. C., announces the opening of their "television room" sponsored by a local Stromberg-Carlson dealer. The room, 30 x 150 feet, serves the purpose of community room and television lounge, with capacity for over a hundred. The television room is open at six o'clock each evening, and on Saturdays and Sundays at 2 p.m., for football games and sports events. This combines the attraction of television with the convenience of the neighborhood theatre, and brings people past the box office instead of a bar.

Q If we ever travel, it will be to Chile, for that South American country is most like our own southern California and its people most like ourselves. We've just been enjoying a vicarious vacation, reading Guillermo Echazu's campaign book on "Song of Love" at the Metro theatre, Santiago, where the 3 p.m. showing is the matinee, the 6:15 run is the "vermouth" and the 9:30 p.m. the "noche," which is a schedule that pleases our fancy. We have some good friends down there, notably Georg Delano, the editor of *Topaze*. —Walter Brooks

Exploitation For a Greater Movie Season

"WHEN THE FROST IS ON THE PUMPKIN AND THE CORN IS IN THE SHOCK", there comes "Greater Movie Season", which for so many years in film business has meant a renewal of showmanship, a revival of every good showman's efforts to bring them in, with exploitation keyed to new interest in the theatre. For example, Abe Ludacer's attractive display, right, has the flavor of autumn and the promise of new attractions coming to Loew's Valentine theatre, Toledo, Ohio.



The Stanley theatre's "Red River" street parade stops briefly at Independence Hall in the historical atmosphere of Philadelphia.



Francis Gillon's stunt at the Paramount, Cedar Rapids, Iowa.



Bob Portle's perambulating promotions deliver a cartful for "Loves of Carmen" at Loew's Poli-Elm Street, Worcester, Mass.



George Hunter, manager of the Gollioz theatre, Springfield, Mo., staged this "love seat" stunt which the poster explains, above.

Kansas City's "Salute To Youth Month"

Kansas City "Youth Month" activities were planned and carried out by welfare agencies of the city, under the direction of M. D. (Babe) Cohn, manager of the Paramount theatre, as coordinating chairman of the entire program. The Theatre Committee of Kansas City, including Senn Lawler, of Fox Midwest, Dick Biechle of the Osage theatre, Elmer Rhoden, as chairman of Western Missouri "Youth Month" promotion and Homer Strowig, of Abilene, Kansas, cooperated for the Kansas City area in setting up a committee of independent and circuit theatre men designated as special publicity and exploitation representatives.

One of four separate subjects was named for each of the four weeks of "Youth Month" with closer relations established between theatres and youth agencies than have ever before been accomplished through mutual effort, and this was especially notable with the board of education. The month included two exciting events that attracted city-wide attention; first, a street parade with 26 floats in line, each representing a distinctive youth agency, and the other, the assembly of more than 75 boys and girls, the editors of school papers in the Greater Kansas City area, at the Muehlebach hotel, with Jane Wyman as a guest from Hollywood.



Francis C. Gillon, manager of the Paramount theatre, Cedar Rapids, Iowa, supplies this unusual lobby stunt for "Date With Judy". Using an enlargement of Jane Powell and Robert Stack in a cozy pose, a hole was cut where Stack's head should be, and the result incorporated in a reverse of "have your picture taken with so-and-so". Patrons were invited to look through the hole, to find their reflection cuddled up with Jane Powell, behind the scenes. Study the set-piece above, and you'll get the idea.

SHOWMEN IN ACTION

Mike Piccirillo is breaking in a new member of the Round Table, his plucky and willing young assistant, Jimmy Doran, who has the benefit of a good showman to guide him.

Gerry Germaine using a flock of government postcards to advertise coming attractions at the Palace theatre, Pittsfield, Mass. Says the mailman delivers the goods.

Sid Kleper had the St. John's Boys' Band out to drill and parade for the opening of "Olympic Games of 1948" at Loew's College theatre, New Haven, Conn., with a special screening for sports writers.

Douglas Amos, manager of the Webb Playhouse, Wethersfield, Conn., has been getting plenty of extra attention from the public schools in his town, plugging his Saturday matinees for children.

Lou Cohen had three merchant co-op ads planted for the opening of "Apartment for Peggy" at Loew's Poli theatre, Hartford and with window displays appropriate for the occasion.

Dwight Seymour, manager of the Arbor theatre, Nebraska City, Neb., built a display of old-time firearms and local relics as exploitation for "The Return of the Bad Men."

Ivan Ackery running a special "Hey, Kids!" campaign to sell "the greatest children's show in Canada" at the Orpheum theatre, Vancouver, B. C.

J. G. Samartano issued a regular football "ticket" to advertise State vs. Western at Loew's State stadium, in "Triple Threat"—a Columbia picture. The tickets look authentic enough to be worth ten bucks at the 50-yard line.

Loew's State theatre, Providence, celebrating its 20th anniversary, with Governor Pastore cutting a 100-pound birthday cake on stage. Joseph Samartano, with the circuit for more than twenty years, has been the manager since 1944.

Lester Pollock placing good ads for his Hallowe'en Song Festival, Midnight Show and Pie Eating Contest, which sells tickets three weeks in advance at Loew's Rochester theatre.

Louis E. Mayer getting a big co-operative break with Loop department stores for "One Touch of Venus" in RKO Chicago theatres. A natural for merchandising tieups.

Harold Martz will share his celebration of the 18th Anniversary of Walter Reade's Paramount theatre, in Plainfield, N. J., with anybody who has an 18th birthday or anniversary on October 18th. Come on stage and join the festivities.

The Board of Education will be giving Monty Salmon a prize! His latest contest at the Rivoli theatre on Broadway is for the best composition on history's most gallant blade, to exploit Columbia's picture, "The Gallant Blade."

Jack Simons, Round Table member who switched from the Center theatre, Hartford, is handling a special run of "Henry the Fifth" at the Majestic theatre, Brooklyn, for the Siritzky freres.

RKO planting "Good Sam" contests in all their theatres, with Nate Wise, in Cincinnati, Lawrence Caplane in Omaha, Bill Hastings in Denver, Sam Torgan in Lowell, Mass., Howard Higley in Cleveland, and Bill Morton in Providence, at the point of sale. Who's the Good Sam of your town?

Edmond Anthony, manager, and A. C. Henderson, exploiter, arranged a mighty effective front display as part of their campaign for "Tarzan's Secret Treasure" at the Bradley theatre, Columbus, Ga.

Gilbert E. Rathman, manager of the new Marion theatre, Marion, Iowa, has been elected to the School Board and as director of the Chamber of Commerce, still has time for the selection of a Queen of the Corn Festival.

J. G. Samartano, running a special midnight show of the Italian language version of Metro's "Ziegfeld Girl"—"La Ragazza della Follie"—exactly as shown in Italy—at Loew's State, Providence.

Clarence (Foot) Moses' by-line column, "Foot Lites," in the Evergreen, Ala., *Courant* makes interesting reading to home folks and tells them about movies in chatty style. Foot's other job is manager of the Pix theatre.

M. J. Bartanco, zone manager for Skouras theatres at Jackson Heights, L. I., staged a parade with 37 units in line as part of "Queens' Salute to Youth" sponsored by Skouras Astoria theatre.

Cliff Loth designed a novel throw-away to advertise "Time of Your Life" at the Uptown theatre, upper Broadway, New York. Eight 2x6 inch pages to introduce each member of that screwy cast.

Paramount points with pride to the exhibit of co-op ads obtained by Mrs. Georgia Samuels, at the Tennessee theatre, Knoxville, Tenn., for the showing of "A Foreign Affair," and we invite her forthwith to become a member of the Round Table.

Harold Perlman, advertising director for Filmack Trailers, announces a special brochure describing trailer ideas for publicizing election returns in film theatres.

Santiago, Chile Shows Us How To Use Co-Op Ads

In Chile, the securing of co-op newspaper ads is a fine art. When Guillermo Echazu, manager of the Metro theatre, Santiago, and his publicity chief, Benno Erb, submitted a campaign on "Song of Love," which took the overseas award for the third quarter in last week's judging, we recognized a technique in ad placement that is seldom matched or approached in this country. In fact, with all the co-op ads that are used here, only one or two members of the Round Table have reached this level of quality, to say nothing of quantity. This man had 28 fine examples!

And these 28 co-ops were much more effective than "teaser" ads or regular amusement page copy, for they appeared in preferred position, representative of the finest stores. The art work was exceptional, with none of that thrown-together look. In Chilean co-ops, the best of pressbook art is combined with the best of the store's, and the result put together by experts. One 4-column ad, in particular, for a champagne, toasted the stars of "Song of Love" in a line drawing of two upraised glasses against a half-tone background of a scene from the picture. Fine enough for Tiffany, if and when that Fifth Avenue house does as well.

The total of this cooperative advertising adds up to 2400 column inches, worth approximately one dollar per inch at regular rates. Very little amusement page advertising was bought by the theatre—probably the usual minimum. And the balance of the campaign, including magazine, radio, billboards, lobby, and other tieups, is equal to our best. Congratulations and good wishes to two new and valued members of the Round Table.



Leon Ames, featured in the cast of "The Velvet Touch" at the Rivoli theatre, on Broadway, congratulates the winner of Monty Salmon's caricature contest. Miss Lee Padula received a war savings bond for the best drawing of Rosalind Russell, displayed above.

You Are Most Cordially Invited
GRAND OPENING TONIGHT
the **FAMILY OUTDOOR THEATRE**

Where Highways 21 (Milwaukee Ave.), 120 and 83 Meet
Graylake, Ill.
 JUST 38 MILES N. W. OF CHICAGO

INAUGURAL Gala PROGRAM!
 Open 8:30 P.M.
 Closing 11:15 P.M. with "Song of Love"

JOHN WAYNE and LORRAINE DAY
 IN "TYCOON" RKO Radio, Super TECHNICOLOR Triumphant

WALT DISNEY Color Cartoon — LATEST NEWS and Other Especially Selected Short Subjects

COME AS YOU ARE
 The Family Outdoor Theatre is a new and different kind of outdoor theatre ever built and it is dedicated to all the families in Northern Illinois—for the utmost in enjoyable entertainment and wholesome recreation. You can reach the Family Outdoor Theatre by automobile from almost every spot in Northwestern Illinois in just a short ride over the state's finest paved highways. Located just outside the village of Graylake, on East-West Illinois Route 120 at the intersection of North-South Routes 21 and 83. Come in your car! Enjoy the finest entertainment in the comfort of your car! Drive home in your car—with no parking problem.

PERFECT Protection
 Every feature in the theatre is designed to give you and a family the most perfect protection and every comfort and convenience. The theatre is built on a hillside, so that you are always looking down at the screen. The seats are comfortable and the building is air conditioned. The theatre is open all summer long, from June to September. The theatre is a new and different kind of outdoor theatre ever built and it is dedicated to all the families in Northern Illinois—for the utmost in enjoyable entertainment and wholesome recreation.

Appreciation is hereby acknowledged to firms whose work, materials and excellent prices made possible the opening of Chicago's most modern Outdoor Theatre.

RICHTER AND CRITCHTON
 Electrical Contracting, Equipment and Supplies, Sound, Lights and Power Wiring

MARSHALL LIPSTY & SWANSON
 Architectural Engineers

DR. JOSEPH HOTTING CO. OF WAUKEGAN
 Opticians
 "Your's and Your's Family's Best"

WILBUR LUMBER CO.
 Lumber and Building Materials

GRAYLAKE BLACKSMITH SHOP
 Blacksmithing

1 MEYER & BROS.
 Wholesale Phones and Radio

SUPERIOR COFFEE CO.

THE RESKO COMPANY
 Restaurant and Banquet Service

STRASSEN WHOLESALE MEAT SPECIALISTS

THE COMPANY OF GENUINE
 Specialty Theatre Facing

ACADEMY THEATRE SUPPLY CO.
 Chicago Merchandise Supply House

THE CHERRY FUTURE CO.
 Concessions, Programs

SUBURBAN GAS SERVICE
 Station, Repair Shop

From Jimmy Ascher, our Chicago correspondent, comes this full-page newspaper ad for the opening of a new drive-in theatre. But Jimmy did not give us any further information, and we will have to give credit for it as you see above. The layout is the thing—and the good display of all important points, underwritten by 17 cooperating sponsors. Our congratulations, and will the manager please write. We would like to invite him to become a member of the Round Table.

Cooper Foundation Theatres Exploit "The Search"

Pat McGee submits photostats of his slightly different advertising campaign for "The Search" in Cooper Foundation theatres in Nebraska and Colorado. Using the line "I seldom go to the movies, but I'm going to 'The Search,'" patrons of the Stuart, in Lincoln, and other houses, were told that this film had unusual appeal. Comments from earlier runs in New York City were used to support the argument. Result was grosses above the average of the best in the circuit and on preferred playing time.

Amateur Photo Contest At RKO Coliseum

Ansel Winston, manager of the RKO Coliseum theatre, on upper Broadway, New York, held his amateur photographer's contest in the lobby of the theatre, as exploitation for "Lady In Ermine." A model, wearing a white bathing suit and a \$500 platina fox jacket, was the subject of attention by the lens hounds. \$200 in prizes were donated by local camera and equipment dealers. A beach scene was set up, and the amateurs had an opportunity to try their skill from 3 to 4 p.m. and from 8 to 9 p.m. daily through the run of the picture. Photographs submitted to the judges qualified for prizes which were given out at the theatre.

Ed May Fishes for Publicity On the Miami Beaches

Ed May had real fun with "Mr. Peabody and the Mermaid" and a real mermaid to have fun with, exploitation-wise. He planted news pictures of a local fisherman actually landing a mermaid with rod and reel off the Miami shore, and then displayed the "catch" in a leading department store window. Incidentally, Ed also had a ballyhoo for "Lady In Ermine" in which his expensively dressed model wore an ermine jacket on the street, but very little else. The gal got arrested, which was not exactly unforeseen, but the publicity photographs didn't get by the censors.

Cheers and Jeers Win Ducats in Miami

Wometco Movie News, a four-page miniature throwaway which Ed May encloses from Miami, has a page of "Cheers and Jeers" from patrons, who may win guest tickets for their letters. Sample correspondence argues about Abbott and Costello, compliments ushers at the Lincoln theatre for their courtesy, asks about Wometco's four negro theatres in Miami. A four-page slip-in carries all the film program of Wometco's sixteen theatres in the Florida city. Cover has striking illustrations, front and back, from pressbook stills.

All-Negro 'Bop' At the Brevoort

The first Bop fashion show and "Alley Cat" contest ever staged in any New York theatre took place at Loew's Brevoort, in Brooklyn, and we compliment Buddy Neustein, the manager and those concerned, for giving a Negro neighborhood the kind of style they liked in a show that built good business relations. The All-American Negro Newsreel covered the complete event and took pictures of the audience also, so they may see themselves on the screen.

The show was sponsored by a local clothier, known in Brooklyn for his special styles in men's wear, and the audience was wild with enthusiasm as contestants strolled across stage for the title of "Alley Cat of 1948." Pictures of this event will appear later in "Our World," Negro magazine. Willie Bryant of the "After Hours Swing Session" on station WHOM, did a wonderful job as master of ceremonies. The event had been plugged for 48 consecutive nights on this sponsored radio program.

Promotes Penthouse Party Program On The Air

T. Murray Lynch, manager of the Capitol theatre, Halifax, Nova Scotia, submits his campaign on "Three Daring Daughters" and says it is the first that he has entered for the Quigley Awards. The cost of the cooperative campaign was limited to "a little talking on the side" and it reaped a golden harvest at the box office. With radio station CJCH, Mr. Lynch unlocked the door of a "Penthouse Party" on the air, and awarded records of "The Dickey Bird Song" to winning contestants. The program was broadcast from the lobby of the theatre.

Manager His Own Talking Trailer

D. McPhail, manager of the Picture House, Bellshill, sends us the script of his "Programme Review" a short speech which he delivers as manager of the theatre, over the P. A. system, to tell patrons about coming attractions and give details of extra performances that are scheduled. Idea has taken on with Gaumont-British theatres as regular procedure.



Above attractive example of newspaper advertising was prepared by S. F. Wang for the Cathay - Grand theatres, in Shanghai, China. We would welcome complete campaigns from a new member of the Round Table who displays so much showmanship in this sample.

Announcing

**THE GALA RETURN TO THE AIR
MONDAY, OCTOBER 4th at 11:30 A. M.
FOR YOUR LISTENING PLEASURE,
OUR RADIO PROGRAM**

"For You"

Featuring Alix Blake with
"Thoughts for the Day"

Jerrie Letter With Music of Today and
Yesterday at Smalley's Theatre Organ

Broadcast Direct From Smalley's Theatre,
Johnstown, Daily Monday Thru Friday,
Over Station WENT

"FOR YOU" IS BROUGHT TO YOU BY SMALLEY'S THEATRE IN CO-
OPERATION WITH THE FOLLOWING JOHNSTOWN MERCHANTS

DOCKSTADER & FARRELL
44 W. MAIN ST.

**THYNE'S
Drug Store**
101 W. MAIN ST.

**STEWART'S
Ice Cream**
355 N. PERRY ST.

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., announces his cooperative radio program is this well-planned ad which also lists the three sponsors. It is on the air every day, Monday through Friday, broadcast direct from the theatre, and makes new friends while pleasing the old. Harry always has good stock linotype borders which prove he knows his newspaper editor and composing room foreman, and that gives him good, original typography in Johnstown.

Gets State-Wide Film Promotion

A group of 250 law enforcement officers from all over the Georgia-South Carolina area aided Pierce McCoy in his exploitation of "Street With No Name" at the Miller theatre in Augusta, Ga., in a special campaign. T. O. Taber, general manager of Augusta Amusements, Inc., and W. D. Page, Mayor of Augusta, were present at an official welcome given the visitors. Police chiefs, county sheriffs, state patrol officers, parole officers, judicial judges, district and city solicitors took part in the program and attended a special screening.

The Augusta Chronicle and Herald reported the event, which was picked up by other newspapers throughout the two states, as a matter of front page news. Endorsement of the film by J. Edgar Hoover, and participation of the local and national F.B.I. in the production and exhibition of the film attracted wide attention. Special Agent Smith of the F.B.I. was introduced at radio and stage ceremonies representing Mr. Hoover and bearing a personal message to the Augusta theatre audience. Stunt made eight-column headlines in Augusta papers.

Alice Gorham's Big Block Party

Alice Gorham's entry for the Quigley Awards in the third quarter was a special campaign book describing the supercolossal "block party" which she gave to celebrate "the Bing Waltz" and the opening of "Emperor Waltz" at the United Artists theatre. Ten thousand Detroiters turned out, including the mayor, who greeted all guests and contestants for dancing prizes, in keeping with Detroit's slogan, "the friendliest big city in the country".

From 9 p.m. to 1 a.m., Bagley Avenue in front of the theatre was roped off, for both old-fashioned and modern dancing and especially, the waltz, with yodeling accompaniment. A solid street mob stood as spectators and participants in the contest. The mayor danced with his daughter and members of the Detroit Civic Opera Company took part, with the youngest and the oldest, in trying for honors. There were prizes for the best names suggested for the three puppies born to Bing Crosby's dog (in the picture, of course). And a prize for the oldest phonograph in town, given by a cooperating music dealer. The Victor trade-mark dog is also a source of commercial tieups.

Diplomas for "Good Sams" In Lowell Contest

Sam Torgan, manager, and Frank Boyle, publicist, of RKO Keith's theatre, Lowell, Mass., not only conducted a contest to locate the "Good Sam" of Lowell, but they also issued a "diploma" in throwaway form, which any wife could bestow upon her spouse, indicating that he, too, was a "Good Sam." Full instructions were given to husbands as to what it takes to qualify, in the opinion of the average wife, and the degree is conferred for three classes of husbands who graduate with honors. Neat print job, using pressbook mat to advertise the picture, and a variety of gag reasons for bestowing the diploma upon completion of the prescribed course of training.



Keith Wilson, manager of the Odeon theatre, Brampton, Ont., Canada, built this lobby display showing "a raft of good entertainment" coming, and can change the "cargo" by altering the lettering on the boxes.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

AN INNOCENT AFFAIR—United Artists.

The most deliciously veyx comedy of the year. It started as an innocent affair and winds up as the most surprising romantic comedy. They are burning the scandal at both ends! Full-page magazine ads for this comedy with Fred MacMurray and Madeleine Carroll indicate an attraction with advertising value. Even if the pre-selling does not quite percolate down to your playdate, you can get some good ideas by a study of what the advertising agencies have done. The 24-sheet is good and will cut out or cut apart for lobby or marquee display. Same intriguing illustration is carried into some of the ad mats with another series, with another theme, available for choice, if you want it. Herald follows the former of these and is recommended as the better selection. A pressbook mat, No. 5A, shows five publicity stills in sequence, if you are interested in a preview of the plot. Some good national promotions are listed, including Willys "Jeeps" via their dealers. Two songs give music tie-ins. A postcard of the "slapping scene" is available (both sides) on one mat, No. 3D. A beauty chart giveaway may be printed locally with mat No. 3C, and sponsored by shops. A teaser throwaway, mat No. 5B, shows that the pressbook department was in good form with these specialties. You can also look at No. 2F, 3E and 2G. Lobby telephone stunt requires continuous playing record, but is worth installation if you can do it. Seven "surefire" window promotions require blow-ups of 8x10 stills, but we prefer that Madeleine Carroll pose No. JN - Art 1.

SORRY, WRONG NUMBER—Paramount.

Start your patrons talking about the Most Talked-About Picture Since "Lost Weekend". The most famous radio drama of all time now electrifies the screen. A new kind of thriller with nerve-racking suspense. You cannot oversell the real dramatic punch in this picture; so start with teasers. Excellent series of five two-column teaser ads will plant the idea. Larger ads are weaker; few theatres can or will use the four- and five-column sizes. Our choice is ad mat No. 301-302, in addition to teaser campaign. Two midgets on one mat, No. 101, will serve their purpose. The 24-sheet and 6-sheet are much better than other posters. Two-color herald is a good follow-up in this superior style. Prop 'phones and wires can be used for lobby display, with punch copy: "This line is busy—with murder!" Telephone pickup with loud-speaker playing record will also be a thrill, if you can do it. Best exploitation stunt of the year has been worked, with prizes offered via radio and press for those who pick up their own 'phone when it rings and answer with the line: "Sorry, 'Wrong Number' is playing at the Blank theatre." That idea can turn a town upside down. Title also works in classified ads and in other tie-ins suggested by the pressbook. Suggest that nobody be seated in the last 10 minutes of the picture to keep the suspense ending. A special record album of this dramatic program has been produced and that is a novelty (no music in it). Bantam Book 25¢ edition will sell, because it follows the plot. You can capitalize on the original radio broadcast.

Len Utecht Has Fishing Contest For Youth Month

Len Utecht, manager of the Lake theatre, Oak Park, Ill., demonstrates a "Youth Month" program in his Chicago suburb that can stand as an example to all showmen. Beginning with the president of the village (Oak Park is the largest incorporated "village" in the country) "Youth Month" was proclaimed with the sponsorship of a substantial committee of civic leaders.

Unusual was Len's "Fishing Rodeo," which was also sponsored and wherein youngsters under 16 years assembled on the DesPlaines River, with prizes for the first fish, the most fish, the largest and smallest fish. This made plenty of newspaper copy, with \$300 in prizes exhibited in the theatre lobby. Next came the sale of "Youth Month" tickets for the coming kiddie shows, extending through December. Various organizations took part in the advance sale of tickets and endorsement of the programs.

Tièup with the Bunnygraph Studio produced children's photographs for display in the lobby, with blow-ups of 46 finalists and winners as "future citizens of Oak Park." A large display, "Youth of Yesterday," brought hundreds of people to the theatre. Slugs were combined in many cooperating newspaper ads to promote "Youth Month" and the special film, "Report for Action," was seen by an invited audience of teachers, police officials, welfare officers, civic leaders, and other interested persons.

Good "Life with Father" Contest in Los Angeles

Reg Streeter, manager of the Forum theatre, Los Angeles, worked up his own "Life With Father" contest through newspaper, throwaway and trailer advertising. Contestants were asked to name the "Ideal Father" and give the reason for their choice in 25 words. Cooperating merchants put up a regular "jack pot" of prizes and the whole affair was not only a business builder but created much good will for the theatre. Reg used a big four-column cartoon from the pressbook as newspaper space, with quality enough to attract an editor's attention "for free."

Red Heart's Free Book For Theatre Giveaway

J. G. Samartano sends in a sample of the attractive little book, with colorful cover and contents interesting to dog lovers, which Red Heart Dog Food distributed gratis as a give-away at Loew's State theatre, Providence, with the showing of "Hills of Home." Joe built a lobby booth where these brochures were given out, together with an identification locket for each dog, to those who "registered" as admirers of "Lassie" and dog stars of the films.

Uses All-Girl Pipe Band

Don Allison, another new member of the Round Table across the pond, hired an all-girl pipe band to exploit "Comin' Thro' The Rye" at the Pavilion theatre, Wick, Caithness, that has all the spirit of the picture and looks like a typical high school band in Scottish costumes.



Exploitation in Greece—front display at the Orpheus theatre, Athens, for the opening of "Comrade X", starring Clark Gable and Hedy Lamarr.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing in Refreshment SERVICE for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

Filmack

GIVES YOU THE
BEST VALUE IN
SPECIAL TRAILERS

THREE COMPLETELY EQUIPPED PLANTS

CHICAGO
1327 S. WABASH AVE.

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1574 W. WASHINGTON

SEND US YOUR NEXT ORDER!

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

RACE STREET (RKO)

First Report:

Total Gross Tabulated	\$118,800
Comparative Average Gross	113,300
Over-all Performance	104.8%

BALTIMORE—Hippodrome	103.7%
(SA) Vaudeville	
CINCINNATI—RKO Palace	103.6%
CINCINNATI—RKO Shubert, MO 1st week	75.0%
CLEVELAND—RKO Allen	107.9%
MINNEAPOLIS—Orpheum	79.3%
PHILADELPHIA—Stanton, 1st week	154.1%
PHILADELPHIA—Stanton, 2nd week	115.5%
PHILADELPHIA—Stanton, 3rd week	89.4%
TORONTO—Imperial	105.0%

BEYOND GLORY (Para.)

Final Report:

Total Gross Tabulated	\$873,300
Comparative Average Gross	872,100
Over-all Performance	100.1%

BALTIMORE—Stanley, 1st week	113.2%
BALTIMORE—Stanley, 2nd week	73.4%
BOSTON—Metropolitan, 1st week	118.0%
(DB) Music Man (Mono.)	
BOSTON—Metropolitan, 2nd week	84.0%
(DB) Music Man (Mono.)	
BUFFALO—Buffalo	98.2%
BUFFALO—Hippodrome, MO 1st week	86.6%
CHICAGO—Chicago, 1st week	118.4%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	95.6%
(SA) Vaudeville	
CINCINNATI—RKO Albee	83.3%
CINCINNATI—RKO Shubert, MO 1st week	75.0%
CLEVELAND—Loew's State	95.4%
CLEVELAND—Loew's Ohio, MO 1st week	96.8%
DENVER—Denham, 1st week	138.8%
DENVER—Denham, 2nd week	107.1%
DENVER—Denham, 3rd week	75.4%
(DB) Waterfront at Midnight (Para.)	
INDIANAPOLIS—Indiana	108.3%
(DB) Open Secret (EL)	
INDIANAPOLIS—Keith's, MO 1st week	77.7%
(DB) Open Secret (EL)	
KANSAS CITY—Paramount, 1st week	153.8%
KANSAS CITY—Paramount, 2nd week	81.1%
LOS ANGELES—Para. Downtown, 1st week	111.7%
(DB) Eyes of Texas (Rep.)	
LOS ANGELES—Para. Downtown, 2nd week	55.8%
(DB) Eyes of Texas (Rep.)	
LOS ANGELES—Para. Hollywood, 1st week	85.3%
(DB) Eyes of Texas (Rep.)	
LOS ANGELES—Para. Hollywood, 2nd week	65.0%
(DB) Eyes of Texas (Rep.)	
MINNEAPOLIS—Radio City	103.1%
MINNEAPOLIS—Century, MO 1st week	95.2%
NEW YORK—Paramount, 1st week	133.8%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 2nd week	120.4%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 3rd week	93.7%
(SA) Peggy Lee and others	
NEW YORK—Paramount, 4th week	80.3%
(SA) Peggy Lee and others	
OMAHA—Orpheum	108.3%
(DB) Big Town Scandal (Para.)	
PHILADELPHIA—Stanley, 1st week	97.4%
PHILADELPHIA—Stanley, 2nd week	67.1%
PITTSBURGH—Stanley	121.4%
SAN FRANCISCO—Paramount, 1st week	101.5%
(DB) Big Town Scandal (Para.)	
SAN FRANCISCO—Paramount, 2nd week	50.7%
(DB) Big Town Scandal (Para.)	
SAN FRANCISCO—State, 1st week	120.0%
(DB) Big Town Scandal (Para.)	

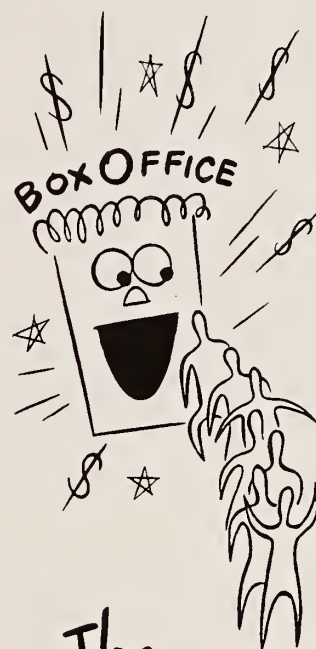
SAN FRANCISCO—State, 2nd week	93.3%
(DB) Big Town Scandal (Para.)	
ST. LOUIS—Fox	108.1%
(DB) Train to Alcatraz (Rep.)	
ST. LOUIS—Shubert, MO 1st week	53.8%
(DB) Train to Alcatraz (Rep.)	
TORONTO—Imperial	108.2%

A DATE WITH JUDY (M-G-M)

Final Report:

Total Gross Tabulated	\$1,627,000
Comparative Average Gross	1,554,300
Over-all Performance	104.6%

ATLANTA—Loew's Grand, 1st week	91.2%
ATLANTA—Loew's Grand, 2nd week	74.3%
BALTIMORE—Century, 1st week	124.2%
BALTIMORE—Century, 2nd week	80.7%
BOSTON—Orpheum, 1st week	102.6%
(DB) Close Up (EL)	
BOSTON—Orpheum, 2nd week	95.0%
(DB) Close Up (EL)	
BOSTON—State, 1st week	96.6%
(DB) Close Up (EL)	
BOSTON—State, 2nd week	93.3%
(DB) Close Up (EL)	
CHICAGO—Oriental, 1st week	117.8%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	102.1%
(SA) Vaudeville	
CHICAGO—Oriental, 3rd week	88.4%
(SA) Vaudeville	
CINCINNATI—RKO Capitol, 1st week	149.5%
CINCINNATI—RKO Capitol, 2nd week	79.4%
CLEVELAND—Loew's State	113.0%
CLEVELAND—Loew's Stillman, MO 1st week	116.8%
DENVER—Orpheum, 1st week	121.6%
(DB) Arkansas Swing (Col.)	
DENVER—Orpheum, 2nd week	70.9%
(DB) Arkansas Swing (Col.)	
INDIANAPOLIS—Loew's, 1st week	142.8%
(DB) Thunderhoof (Col.)	
INDIANAPOLIS—Loew's, 2nd week	79.3%
(DB) Thunderhoof (Col.)	
KANSAS CITY—Midland	120.2%
(DB) Money Madness (FC)	
LOS ANGELES—Egyptian, 1st week	144.5%
LOS ANGELES—Egyptian, 2nd week	85.9%
LOS ANGELES—Fox-Wilshire, 1st week	134.3%
LOS ANGELES—Fox-Wilshire, 2nd week	85.8%
LOS ANGELES—Los Angeles, 1st week	138.6%
LOS ANGELES—Los Angeles, 2nd week	86.6%
NEW YORK—Music Hall, 1st week	114.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	113.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	113.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	104.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	104.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	89.9%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	121.9%
PHILADELPHIA—Fox, 1st week	139.5%
PHILADELPHIA—Fox, 2nd week	93.0%
PHILADELPHIA—Fox, 3rd week	79.0%
PITTSBURGH—Penn, 1st week	111.1%
PITTSBURGH—Penn, 2nd week	90.6%
PITTSBURGH—Ritz, Mo 1st week	116.6%
SAN FRANCISCO—Warfield, 1st week	110.0%
SAN FRANCISCO—Warfield, 2nd week	73.6%
ST. LOUIS—Loew's State, 1st week	110.0%
(DB) Gentleman From Nowhere (Col.)	
ST. LOUIS—Loew's State, 2nd week	90.0%
(DB) Gentleman From Nowhere (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	103.6%
(DB) Gentleman From Nowhere (Col.)	
TORONTO—Loew's, 1st week	109.4%
TORONTO—Loew's, 2nd week	94.5%



The
Nation's
Box-Offices
will
SOON
know
why...
"YOU
GOTTA
STAY
HAPPY"

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

WE DEFY COMPETITION! HERE'S PROOF! Century mechanisms, like new, \$750. pair; RCA rotary stabilizer soundheads, rebuilt, \$395. pair; Ashcraft 65 ampere lamphouses, rebuilt, \$425. pair; Series II lenses, \$35. pair; Series I \$17.50; DeVry XD projectors, rebuilt and complete \$745. pair; complete Booth Equipment with Simplex rear shutter Projectors, Peerless Lamphouses, Rectifiers, RCA Sound System, Lenses, etc., all in excellent condition, a steal at only \$975. What do you need? **STAR CINEMA SUPPLY**, 459 West 46th St., New York 19.

TAKE A TRIP TO SOS—SAVE YOUR EXPENSES and see New York—Dual Simplex Acme arc sound Projector outfit, complete, \$1495; two unit Gold Seal ticket machines, rebuilt, \$139.50; Simplex Rear Shutter Mechanisms, excellent, \$195; other Simplexes from \$69.50; Dual DeVry ESF 2000' with amplifier, speaker \$595; Holmes \$667.50; DeVry theatre Projection outfits with low-intensity lamps, \$1995; with 1KW arcs \$2495; arcclamps, rectifiers and generators at a sacrifice. Tell us what you want. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

FOR SALE—TWO RCA PROJECTORS, complete. **H. J. GALLUP**, Speculator, N. Y.

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5; 71K, 2" F2.8 \$2.95; 71Q, 3 lenses, motor, 400 foot magazine \$1.195; Airflex, 3 lenses, 2 magazines, \$725; 2-35mm. Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." Worldwide export service. **CAMERA MART INC.**, 70 W. 45th St., N. Y.

OUR FEATURE PRODUCTIONS THIS MONTH—1/12HP 110V Synchronous Motors, new, \$57.50; Neumade automatic Film Renovators, 35mm, \$159.50; combination 16/35mm. \$194.50; 2000W Fresnel Spotlights with yoke, \$57.50; new cine special Blimps, \$295; B. Maurer variable density Recording Outfit, \$2275; used Auricon Record Outfit, \$495; Neumade 35mm. Film-racks, 76" high, \$39.50; Bell & Howell automatic 16/35 hot splicer, \$795; Wall single system Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, \$3750; Western Electric Preview Magazines, \$395; Bodde Process Screens, \$240 sq. ft.; 35mm. three-way Sound Moviola, rebuilt, \$895. Send for latest catalog. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

SEATING

CHAIRS AT PREWAR PRICES: 1000 STEEL furniture inserted panel spring seat; 1000 American full upholstered back, spring seat; 300 American inserted panel, spring seat; 200 American full upholstered mohair back, spring edge cushions, late type; 200 Heywood inserted panel, spring seat. Write for photos. Many other lots in stock. **BODELSON & CO.**, 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to **MANKO FABRICS CO., INC.**, 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. **JESSE COLE**, 2565 McClellan Avenue, Detroit, Michigan.

VOTED VERY FINEST CHAIRS FOR THE price—here's quality too—288 Andrews fully upholstered back, boxspring cushion, good as is \$4.95; 350 American panel back, boxspring cushion, rebuilt, \$5.25. Plenty others—Get Chair Bulletin 15. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

POSITIONS WANTED

PROJECTIONIST, NEW YORK CITY LICENSE, seeking relief work one or two nights a week. **BOX 2292, MOTION PICTURE HERALD.**

LOS ANGELES LICENSED PROJECTONIST available for new theatres. Experienced, dependable. **BOX 630WLA, Marvista, Calif.**

NEW EQUIPMENT

THE GREAT OUTDOORS MEANS GREAT profits—Complete Sound Projection outfits, \$1,995 up; new 500 watt Western Electric Booster Amplifiers, \$650; new dual In-Car Speakers with junction box and transformer, \$19.95; new driveway entrance and exit signs, illuminated, \$18.75; Burial Cable, 7½ ft.; special 4 conductor neoprene Cable, 6c ft.; Super Snaplite, fl. 9 lenses increase light 25%, from \$150; 40" weatherproof reflex Horns complete, \$39.75. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

REGISTER YOUR NAME FOR NEWEST SOS catalog, ready soon—Box Office Bowl Heaters, \$2.95; voltage step-up Transformers, \$69.50; misprint Tickets, dozen rolls, \$2.28; RCA 868 replacement Photocells, \$1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements; \$61.20; Splicers \$4.25; Pump Extinguishers, \$6.95; Carbon Savers, 77c; Jensen 12" PM Speakers, \$18.95; 1000W T-20 Mogpref. C-13D lamps, \$3.95; 1500W \$5.95; Film Cabinets, \$3.95 section; Sound-film amplifiers including record player \$124.75. **S. O. S. CINEMA SUPPLY CORP.**, 602 W. 52nd St., New York 19.

15 AMPERE RECTIFIER BULBS, \$5.55; RCA photocells, \$3.25; Reel-end Alarms \$4.45; 30 ampere Rectifiers \$120 pair; Parts for Powers 30% discount; Aluminum reels \$2.49. Save Money with us. **STAR CINEMA SUPPLY**, 459 West 46th St., New York 19.

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. **RINGOLD THEATRE EQUIPMENT CO.**, Grand Rapids 2, Mich.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. **THEATRE MANAGERS INSTITUTE**, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, at higher pay and a fascinating career in the motion picture industry. Choose your objective and act now, Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. **NATIONAL THEATRE INSTITUTE**, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newstand editions. **COMICS PREMIUM CO.**, 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER, \$3.00 per M., Screen Dial \$20.00. **PREMIUM PRODUCTS**, 354 W. 44th St., New York 18, N. Y.

WANTED TO BUY

WANTED FOR EXPORT EXPOSURE METERS. Film viewers and editors, 8 mm. and 16 mm. or new designs. Pamphlet or explain with prices. **BOX 2289, MOTION PICTURE HERALD.**

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address **NATIONAL THEATRE INSTITUTE**, P. O. Box 5769, Dallas, Tex.

WANTED: EXPERIENCED MANAGER, GOOD situation. Include photo, qualifications, salary expected, first letter. Located in Illinois. **BOX 2287, MOTION PICTURE HERALD.**

MANAGER WANTED FOR THEATRE IN NEW York State small town. State salary and full particulars. Write **BOX 2291, MOTION PICTURE HERALD.**

WANTED LIVE-WIRE THEATRE MANAGER who desires to go into business for himself to invest money and become a partner in paying theatre and act as manager with salary. Small town in New York State. Reason, owner lives out of town. **BOX 2290, MOTION PICTURE HERALD.**

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. **THEATRE EXCHANGE**, Fine Arts Bldg., Portland, Ore.

DRIVE-IN THEATRE FOR SALE. LOCATED IN popular summer resort area in Central California. Seasonally operated. 325 car capacity. Refreshment room grosses 35% of box office net after taxes. Sale price includes clear title to 6½ acres of land also franchise under Hollingshead patent. Exceptionally good net return on investment. For particulars and photographs write **BOX 2285, MOTION PICTURE HERALD.**

THEATRE WANTED NEW YORK CITY OR Nassau County. Send full particulars. **HERBERT ESSWEIN**, 3806 Avenue H, Brooklyn 10, N. Y.

DRIVE-IN SITE FOR SALE: 30 GENTLY ROLL-ing acres, 2 miles from Broadway. Excellent geographical location, subsoil tested and found to be ideally suitable. Hence can be inexpensively paved. **GEORGE PARES**, Windsor Highway, Newburgh, N. Y.

FOR SALE: OPEN-AIR THEATRE IN A CITY of 25,000 population, 250-car capacity, space for additional 82 cars. Excellent business. Reasonable. **WILSON-MOORE ENTERPRISES**, P. O. Box 2034, Atlanta, Ga.

THEATRE WANTED NEW YORK CITY OR vicinity. Partnership also considered. Please send full details. **WILLIAM RICHMAN**, 489 Fifth Ave., New York 17.

OWNER LIVING IN DISTANT STATE; EXCEL-lent DeVry and over 200 spring seats, etc. Rent \$30 monthly. No competition. Large Pacific Woolen Mills building. See **PROJECTIONIST, ERBY** on premises, Drakes Branch, Va. Do not write. First \$5750 total price takes.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORI-gin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. **QUIGLEY BOOKSHOP**, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMAN-ac—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. \$5.00, postage included. Send remittance to **QUIGLEY BOOKSHOP**, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE
HERALD

Better Theatres

Fall
buyers number

with the

**BUYERS
INDEX**

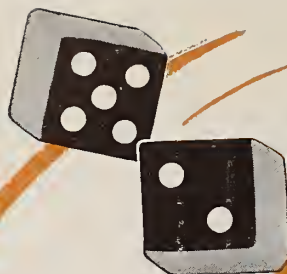
...

**Are You Getting
Enough Light on Your Screen?**

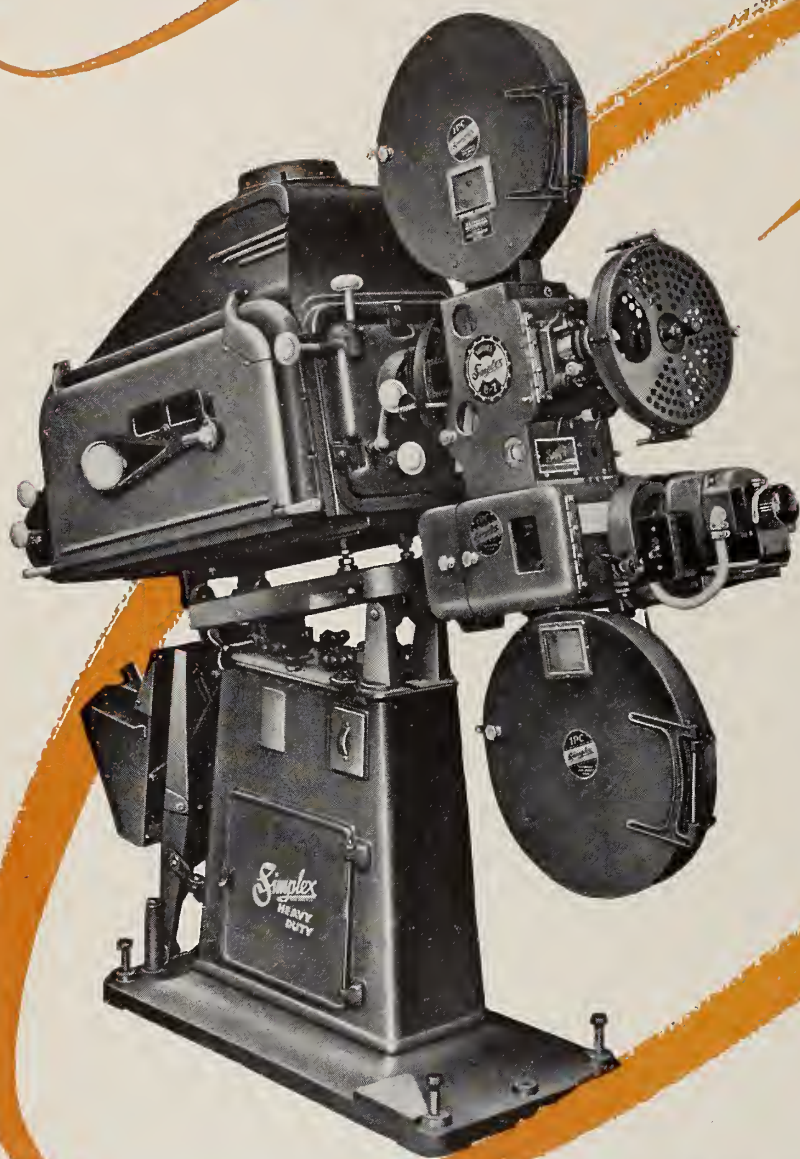
PAGE 17



OCTOBER 23, 1948



AN UNBEATABLE COMBINATION



FOR DRIVE-IN THEATRES

Simplex
T. M. REG. U. S. PAT. OFF.

PROJECTION AND SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • BLOOMFIELD, NEW JERSEY



Here's the Seat with the double feature!

SUPER-COMFORT
that builds good will—
SUPER-ECONOMY
that pays off, too!

**Airfoam gives you
Super-Cushioning**

PRESS DOWN ON AIRFOAM
and you'll feel its buoyancy push
back. Lift your hand and Airfoam
rounds back into shape—you can't
crush it. Its millions of tiny elastic
air cells "breathe in" to meet every
point of body pressure, conform
to every change of posture—to
give you perfect comfort!



Airfoam
SUPER-CUSHIONING BY
GOOD YEAR
THE GREATEST NAME IN RUBBER

Airfoam—T.M. The Goodyear Tire & Rubber Company




YOUR patrons like a good show,
but they like comfort at the
same time. They always remember
the theatre where the two go
together!

That's the tip-off to install **Airfoam**
seating, built of Goodyear's latex
cushioning, which brings patrons
super-comfort, keeps everybody
"seat happy." That's because
Airfoam's latex construction auto-
matically adjusts its support to
any patron from youngsters to the
heavyweights. **Airfoam** seats mean
super-comfort for all!

And with that you get super-
economy, too! For **Airfoam** cuts
down replacements and mainte-
nance costs, makes upholstery last
longer. Proof? Public and trans-
portation seating built of **Airfoam**
and installed ten years ago is still
in good condition.

For full information and construc-
tion ideas, write your seating man-
ufacturer or Goodyear, Chemical
Products Division, Airfoam Dept.,
Akron 16, Ohio.



Box-Office Insurance...

Premium \$¹00.00

THE BRILLIANT white light from the crater of a "National" high-intensity, positive projector carbon is just about the best box-office insurance you can get.

Why?

Because it is the brightest and most perfectly color-balanced man-made light in the world and insures that your moving pictures will be clearly seen and enjoyed by every person in the house. No matter how exciting the film plot, your patrons won't be satisfied unless they

catch the full detail and color of the picture on the screen.

Use "National" high-intensity projector carbons in your lamp houses. There's no premium to pay for this top-flight, box-office insurance.

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation



30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago,
Dallas, Kansas City, New York, Pittsburgh, San Francisco

WHEN YOU BUY PROJECTOR CARBONS—BUY "NATIONAL!"

about People of the Theatre

AND OF BUSINESSES SERVING THEM

DANIEL R. CREATO, who has been associated with the legal department of the RCA Victor Division of the Radio Corporation of America since 1934, has been appointed vice-president and general counsel for the RCA Service Company, Inc., it has been announced by E. C. CAHILL, president of the Service Company.

E. J. PERRY, advertising manager for many years of the Lloyd Manufacturing Company, Menominee, Mich., subsidiary of the Heywood-Wakefield Company, Gardner, Mass., manufacturers of auditorium seating, has been appointed manager of the Company's Public Seating Division, which includes theatre installations. JOHN A. BENZING, manager of this division since



E. J. PERRY



JOHN A. BENZING

1945, has been named assistant general manager of the Lloyd company. With Mr. Perry's appointment, the divisional headquarters is removed from Chicago to Menominee, but sales offices will continue to be maintained in Chicago, Boston, Baltimore, Los Angeles and San Francisco.

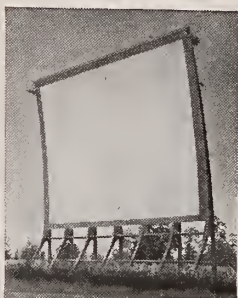
OTTO FINKBIENER is remodeling his theatre in Little Rock, Ark.

WILLIAM DEMELLO, manager of the Western Electric Company (Caribbean), has left New York to resume his post at Bogota, Colombia. He has been in this country for conferences with officials of the Westrex Corporation. Mr. DeMello supervises Westrex theatre equipment distribution in both Colombia and Venezuela.

The Fruge Construction Company, Bridgeport, Conn., has started construction of two 1,000-seat theatres in that city.

The Strand theatre, Fall River, Mass., operated by NATHAN YAMINS, has been remodeled. Modernization included inte-

The most IMPORTANT Development for Drive-In Theatres



PRE-FAB SCREEN TOWER*

IMPORTANT for 8 big reasons

1. Exclusive—"SEE-LINE" Vision!

Sloped right, for correct sight. Maximum right angle sight line eliminates "keystone".

2. Erected in 6 Days!

No construction bugaboos. No guesswork. Erected on location in 6 days or less.

3. Dependable Construction!

All steel rigid frame, engineered and designed to withstand a 100 M.P.H. gale!

4. Streamlined and Sturdy!

Tall, slender tapering, esthetic lines that harmonize with any landscape. A distinctive marquee.

5. Costs Less!

Compare! All steel, permanent construction is more economical! No rotting or warping parts to be replaced.

6. Minimum Maintenance!

Walkway at top and back of screen. Monorail system simplifies scaffolding and servicing. Saves 2/3 on annual painting costs.

7. Portable!

May be taken down and reassembled inexpensively if location is changed.

8. Available in 3 Sizes!

Overall Surface
(Including Masking)

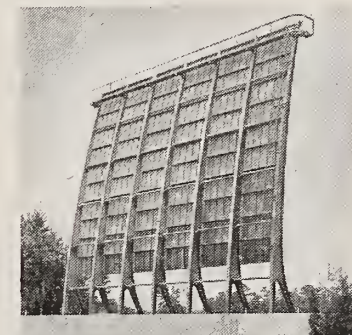
No. S38—38 x 49 ft.
No. S44—44 x 60 ft.
No. S52—52 x 72 ft.

Car Capacity

350- 400
450- 650
650-1000



Going up! Note slender tapering supporting members — 1/8" steel plate. All shop-welded, field-bolted construction.



Rear view. Note sturdy but graceful construction. A strikingly beautiful structure. A distinctive modern "face" for any drive-in.

TESTED, PROVED and PRAISED. Recent purchasers of PRE-FAB SCREEN TOWERS—

Riverview Drive-In, Dayton, Ky.
Eastern Drive-In, Totowa, N. J.
Eastern Drive-In, New Brunswick, N. J.
Loew Drive-In, New London, Conn.
Loew Drive-In, Springfield, Mass.

Reade Drive-In, Woodbridge, N. J.
Shore Drive-In, Collingswood Park, N. J.
Starlite Drive-In, Gloucester, N. J.
Starlite Drive-In, Chicago, Ill.
Wometco Drive-In, Miami, Fla.

*PRE-FAB SCREEN TOWER — an EXCLUSIVE product of—

ELIZABETH IRON WORKS

STRUCTURAL STEEL
ENGINEERS—FABRICATORS—ERECTORS

Mailing Address: P. O. Box 360, ELIZABETH, N. J.



is out in front!



plan on
Marlite
walls

First impressions are important when you're dealing with the public . . . that's why it's smart business to put up a good front—a Marlite front. You'll find plastic-finished Marlite in the better theatres, for Marlite is colorful, attractive and sanitary. Marlite's gleaming surface is easy to keep clean because it seals OUT dirt, grime, most acids and moisture, resists the wear of constant public usage. For ticket booths, lobbies, displays, candy counters, foyers, rest rooms . . . there are countless uses for attractive, economical Marlite—and all of them are right up front! Marsh Wall Products, Inc., 1069 Main Street, Dover, Ohio.



*for Creating
Beautiful Interiors*

Marlite • Marsh Mouldings • Marlite Polish
Marsh Rest Room Accessories • Marsh C-100
Caulking • Marsh C-200 & C-300 Adhesive
Marsh C-400 Household Adhesive

There are uniforms and— UNIFORMS but!!!

Our stylists still considered the outstanding authorities in theatre staff designs. The MAIER-LAVATY ideas and comfort tailoring is still considered the best buy for exhibitors in this country.



You incur no obligations by sending for literature and suggestions

MAIER-LAVATY COMPANY

2141 LINCOLN AVENUE - - CHICAGO 14, ILLINOIS

rior redecoration, a new air-conditioning system, and new sound and projection equipment. NORMAN ZALKIND is director and HERMAN DUQUETTE is house manager.

E. E BRANSOME, North Bay Island, Fla., has plans by M. M. UNGARO, Miami, for a combined theatre and commercial building at North Miami.

Max Shulman & Company, owners of two theatres in Hartford, Conn., have erected a new business block in that city next to the company's Rivoli theatre. The Shulman theatre circuit offices, formerly located in the theatre building, have been moved into the new building. Heading the concern are MAX, MAURICE, JOSEPH L., and ALBERT H. SHULMAN. They purchased the Rivoli in 1925, and a number of years later built the Webster theatre at Hartford.

GEORGE W. HARTTMANN, owner of the 650-seat Armour theatre, at North Kansas City, Mo., has engaged PAUL WILLIAMS, Los Angeles architect, to draw plans for a 1,000-seat theatre with parking space for 225 automobiles.

The Colonial theatre at Albany, N. Y., is under new management. HARRY EISENSTEIN, New York City, took over the house, after FRIEDMAN ORSON, Yonkers, had operated it for a year. Mr. Eisenstein will install a coffee lounge, nursery and other improvements. HERBERT JACOBS is manager and JOSEPH PYRO is assistant.

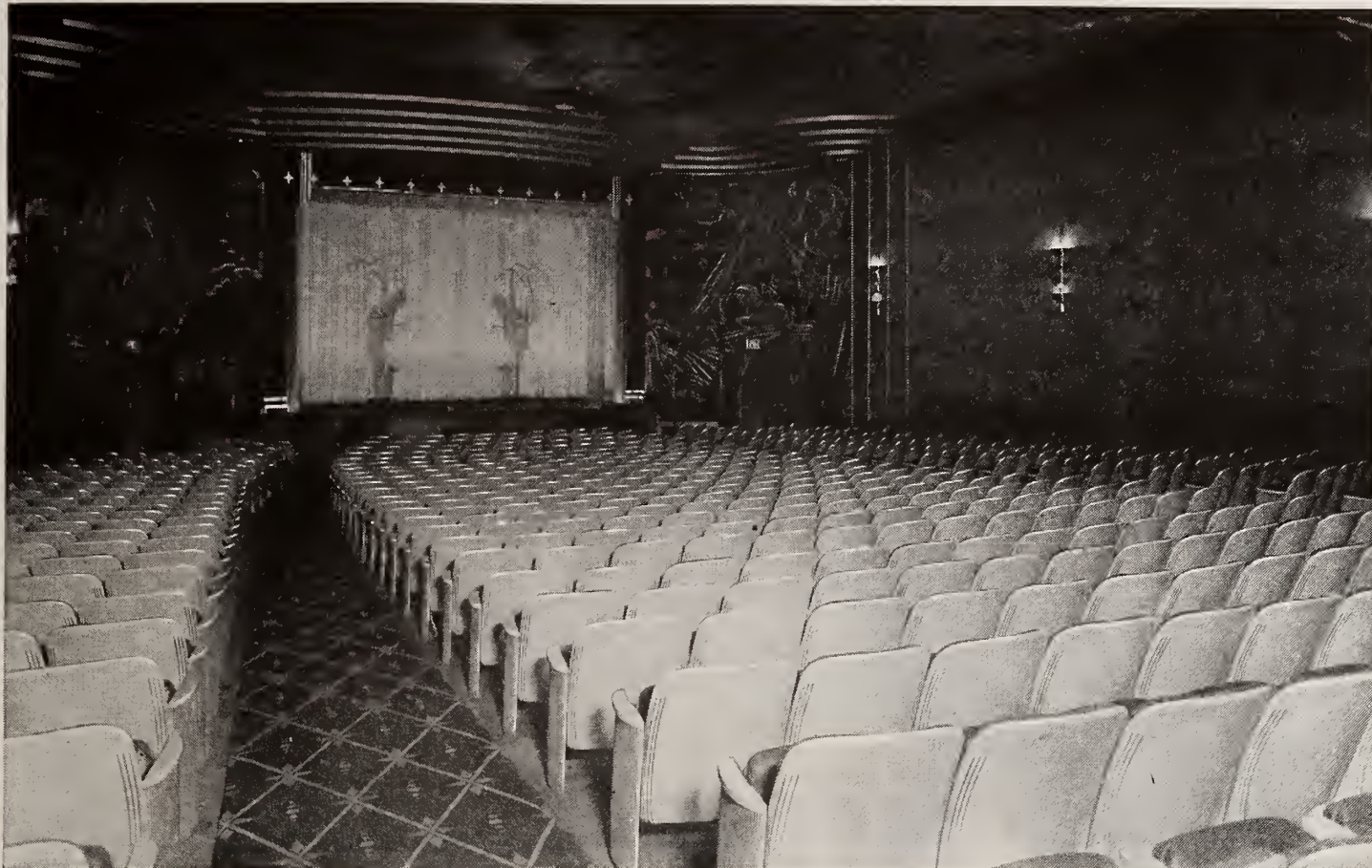
The Everett Enterprises of Charlotte, N. C., has purchased the Center theatre at Ft. Mill, S. C. MARTIN STREET, former owner, remains as manager.

The Family Outdoor theatre at Grayslake, Ill., accommodating 1,000 cars has been opened. The new drive-in was built by ROBERT C. NELSON and ROBERT HELD at a reported cost of \$325,000.

MARK CUMMINS has resigned as salesman for RKO-Radio in the Dayton, Ohio, area to devote his full time to the operation of his Acme Auto theatre at Stockton, Ohio, and the Blue Grass drive-in at Georgetown, Ky.

HAROLD D. FIELD, president of the Pioneer Theatre Corporation, Des Moines, operator of the Arrow theatre in Cherokee, Ia., has announced the purchase of a site on the outskirts of Cherokee for a new drive-in theatre.

Massachusetts Theatres, Inc., has signed a long-term lease on the Kamee theatre in



The State Theatre, Endicott, New York

A theatre operator's report on BODIFORM performance

Here's a letter from Mr. B. Worth Dittrich of the State Theatre, Endicott, N. Y. It's typical of many in our files. Read it and you'll know why American BODIFORM Chairs are the world's most popular theatre seating.

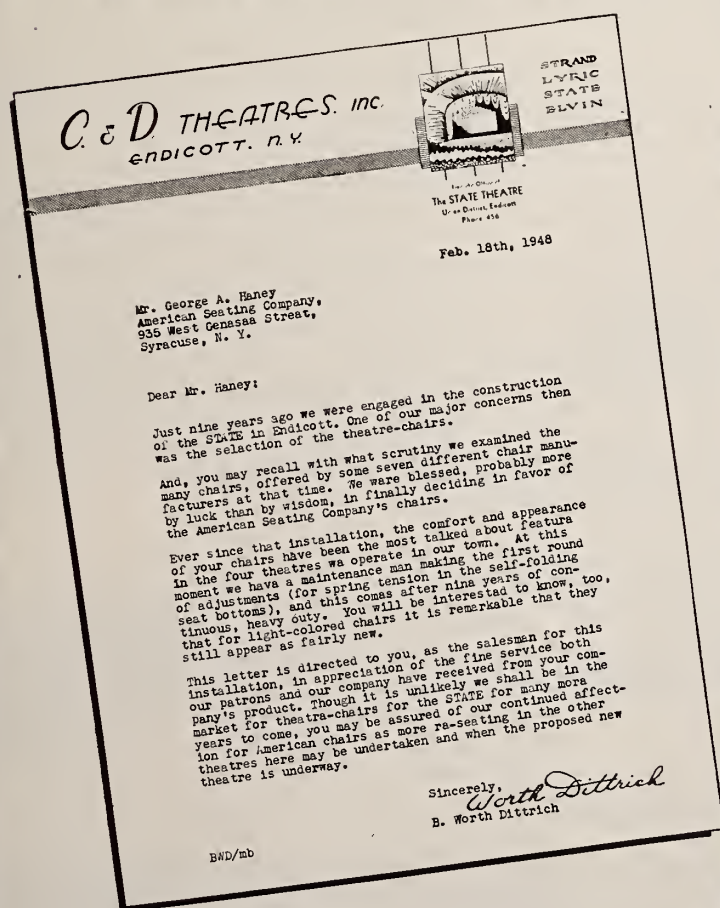


Patrons prefer them... and so do theatre owners!

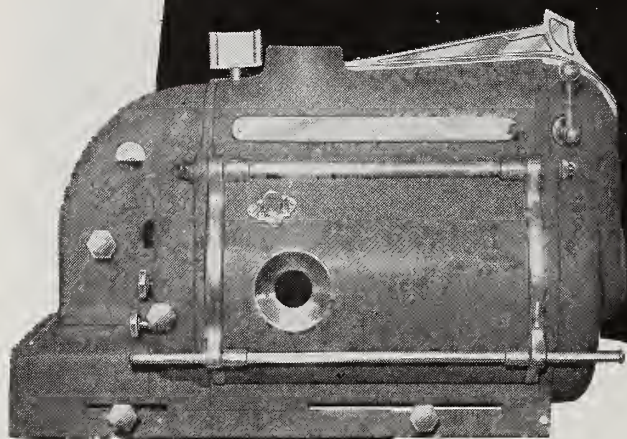
Patrons like them for their easy-chair comfort and eye-pleasing beauty. Theatre owners like them for their long, trouble-free service, with negligible maintenance costs. Different reasons, all leading to the same conclusion: It pays to have American BODIFORM Chairs in *your* theatre!

American Seating Company

GRAND RAPIDS 2, MICHIGAN
Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING
Manufacturer of Theatre, Auditorium, Transportation, School, Church,
Stadium Seating, and Folding Chairs



Now! Get ALL THE LIGHT you need—for any picture—
WITHOUT MECHANICAL CHANGES



The New
Model 4570
Hi-Intensity

LIGHTMASTER

Multi-Purpose
ARC LAMP

**Lower in Price
Than Competitive 1 kw lamps**

Good film projection today demands a wider range of light intensity than ever before. Variance in the light required in films, wider use of color, and use of denser films by producers, demands an arc lamp that can adequately meet each requirement. In the new LIGHTMASTER you have an all-purpose lamp that handles from 45 to 70 amperes . . . that will allow your operator to use a given amount of amperage for the best light in your theatre and yet have reserve amperage for these outstanding contingencies. More than this, **no mechanical changes** of any kind are required to effect the transition from 45 to 70 amperes. Two simple operations perform this transition—both externally convenient.

Many other outstanding features, plus low initial cost and low upkeep is your assurance that a LIGHTMASTER Model 4570 Arc Lamp will give you better light, better pictures,—far less money.

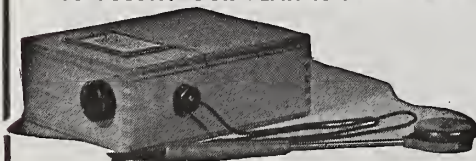
THE BALLANTYNE CO.
1707-11 Davenport St.
Omaha, Nebraska, U.S.A.
Export Office:
K. STREUBER & CHICATTE
1819 Broadway, New York, N.Y.
Cable "Kastreuber"



READ THE ADS—they're news!

THE MISSING TENTH!

WHY YOU SHOULD HAVE THE THEATRE TELESONIC SYSTEM IN YOUR THEATRE. IF YOU ARE INTERESTED IN RECAPTURING THE "MISSING TENTH" AUDIENCE FROM THE SILENT DAYS, IT WOULD BE WELL FOR YOU TO GET IN TOUCH WITH US TODAY. OUR PLAN IS FEASIBLE FOR ANY SIZE THEATRE.



ALL INQUIRIES RECEIVE PROMPT ATTENTION

EASILY INSTALLED IN ANY THEATRE, OLD OR NEW, SMALL OR LARGE. NOW AVAILABLE ON A PRACTICAL RENTAL BASIS.

CHARLES H. LEHMAN, President

TELESONIC THEATREPHONE CORPORATION

3 EAST 48th STREET
Tel. MURRAY Hill 8-2670-1
NEW YORK 17, N. Y.

Pittsfield, Mass. PETER CIMINI is owner of the property. REUBEN LANDAU, Boston attorney, is the principal officer of Massachusetts Theatres, a new company.

ED ORNSTEIN, head of E. L. Ornstein Theatres in Louisville, has announced the purchase of the Rio theatre at Cloverport, Ky. The house was purchased from MORRIS BLACKER. ROBERT BOWMAN will manage the theatre.

A late amendment to the new zone ordinance of Omaha provides that outdoor theatres be allowed in the first suburban zones instead of only the second. This may open the door for the city's third open-air house. HARRY A. TAYLOR, theatre and ballroom manager, is the only film representative on the new City Welfare Board.

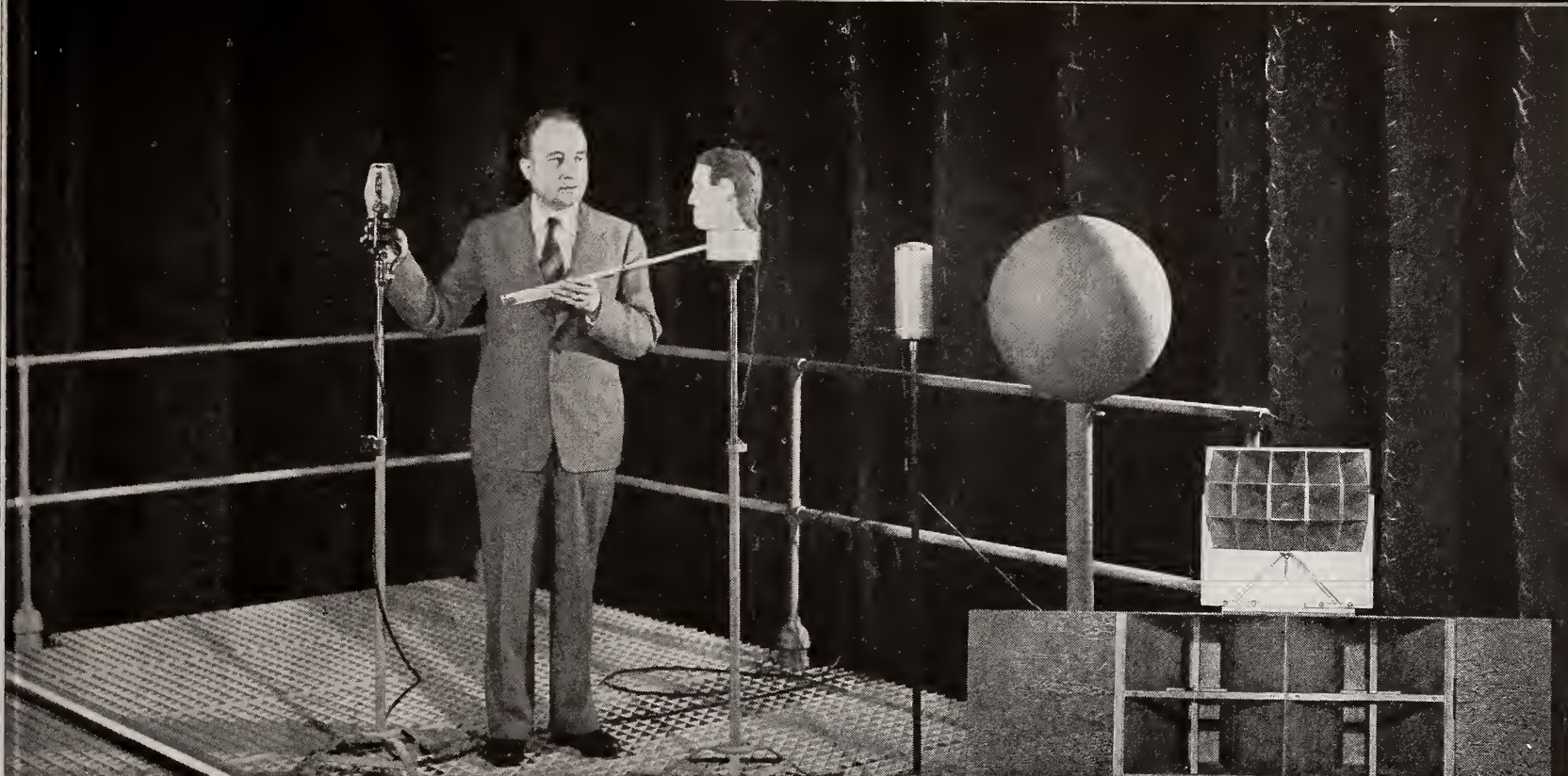
A farewell dinner was tendered by industry members in Reading, Pa., to JAMES H. MAURY, who managed theatres in that city, before his departure for Miami, Fla., where he and his brother, FRANKLIN, will operate a theatre.

Several managerial changes have been announced by JOHN HAMRICK, of Hamrick-Evergreen theatres, Seattle. CHRIS CASPER has been made manager of the Coliseum, replacing CLYDE STROUT, resigned. JOHN BARDUE succeeds Mr. Casper at the Blue Mouse, and JOHN O'CONNOR was moved to the Orpheum to replace Mr. Bardue.

The Crescent theatre at Red Deer, Alta., Canada, a Famous Players unit which was destroyed by fire eight months ago, has been reopened. The house seats 650.

The Oriental and Tower theatre buildings in Milwaukee were among the properties purchased recently from the Annenberg family's Triangle Publications, by the Orto Corporation, New York, which recently filed papers to do business in Wisconsin. The theatre will be run by the St. Cloud Amusement Company of New Jersey, now operating 17 theatres in the East. Warner Brothers Theatres has had the Tower and Oriental under lease.

T. K. STEVENSON has resigned as president and director of the Westrex Corporation, New York. F. R. LACK, a member of the board of directors, has been elected to succeed him, and G. L. BEST has been named a director. Westrex Corporation, subsidiary of the Western Electric Company, serves the motion picture theatres and studios in all countries of the world except the United States, Canada and Newfoundland, as a distributor of equipment and as an equipment service organization.



RCA Laboratories' "Room of Silence"—proving ground of tonal quality for RCA theatre sound equipment.

Through Silence ... sound is born!

..in "the quietest room in the world."

ON THE WALLS, ceiling, beneath the open, grated floor of this RCA sound laboratory, hangs enough heavy rug padding to cover 250 average living rooms. Sound is smothered in its folds—echoes and distortion are wiped out. This is "the room of silence"... "the quietest room in the world."

The purpose of this room? It was specially designed and constructed at the great RCA Laboratories, Princeton, N. J., so that

sounds of various frequencies could be produced and accurately measured in the development of RCA sound equipment.

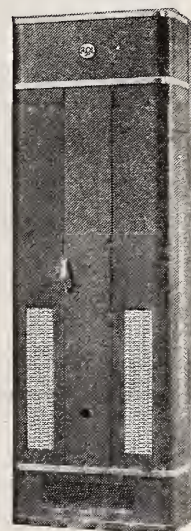
Information gained in "this room of silence" has contributed greatly to RCA's unmatched high-fidelity sound reproduction in motion picture theatres.

It is because of such RCA research and advanced scientific thinking that wise exhibitors around the world know: When you buy an RCA Theatre Sound System, you buy the best!

RCA THEATRE SOUND SYSTEMS PROVIDE THE FINEST IN SOUND REPRODUCTION AND OPERATING EFFICIENCY

RCA heavy-duty de luxe Loudspeaker System utilizes a true cellular high-frequency horn and a low-frequency baffle. Acoustically and electrically designed for the larger size theatres. Other speaker systems for medium-size and small-size theatres.

RCA Amplifier and Power Supply Rack. Large, heavily shielded audio and power transformers and advanced circuit designs provide high output with low distortion and freedom from noise and hum.



WRITE Dept. 56-J for Descriptive Literature!
Send for descriptive literature on RCA Sound Systems for your theatre. Please state size and seating capacity of theatre.



RCA's famous Rotary Stabilizer Sound-head. Film flows smoothly past the light source—no flutter or speed variation to mar the perfect illusion of living sound.

Order Sound Equipment from Your Independent RCA Theatre Supply Dealer



**THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

**Destined to Out-value, Out-perform and
Out-save any other lamp on the market**

FOREST *Electronic* ARC LAMP

The Forest *Electronic* Arc Lamp introduces a new era in the industry, establishing a higher standard of quality in screen illumination and projection efficiency than has ever been achieved heretofore. Not just another lamp, but basically superior in every way — offering many newly developed advantages found in no other lamp. We invite comparison.

FOREST ELECTRONIC CO., 744 Broad St., Newark, N. J.



TYPE 75 V-6—40 to 75 amps.
TYPE 45 V-6—40 to 50 amps.
SUPER MCS—30 to 75 amps.
LD-60 BULB TYPE—30 to 60 amps.
LD-30 BULB TYPE—30 amps.

FOREST MFG. CORP., 9-11 West Park St., Newark, N. J.

PROJECTIONISTS—why not send a photo of your projection room to BETTER THEATRES, for reproduction to show your fellow-projectionists your workshop? If you own or can borrow a camera, it should be easy to get an acceptable picture with an inexpensive photoflood lamp. Then in a letter with the photo, list your equipment and give arc operating data, picture size, etc. Address

IMPERIAL REPLACEABLE SEAT CUSHION



Any type seat can now be replaced by the new Imperial cushion. Finished in any upholstery material desired. The Imperial seat cushion is tailored to fit your present theatre chair. Steel wire casings provided if preferred. This method facilitates recovering and reduces maintenance cost.

Send us a sample and size required for quotation.

MANUFACTURED BY
JOHN L. CABLE CO., INC.

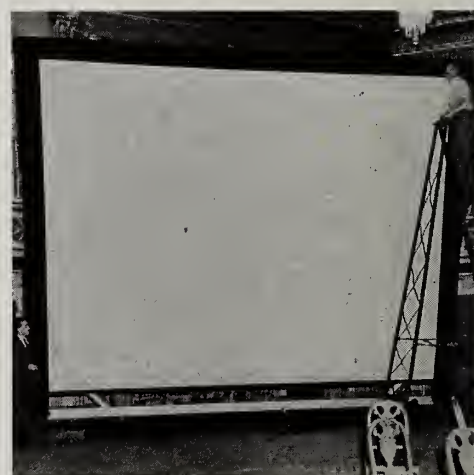
OF JAMAICA PLAINS, MASS.
DISTRIBUTED THROUGH J. E. ROBIN, INC.
330 WEST 42nd STREET NEW YORK, N. Y.



Television at the 1948 Equipment Trade Show

TO WALK DOWN the lanes between the exhibits of the 1948 Tesma Trade Show in St. Louis last month, was to be impressed by the variety of products that now participate in motion picture exhibition for public entertainment, with the drive-in theatre, and refreshment vending, giving you (if you had spent quite a few years in the business) a sense of curious change. But you weren't conscious of any mechanical development which might materially affect the motion picture itself.

At the very moment, however, higher up in the Jefferson Hotel, scene of the Tesma-Tedpa conventions and concurrent equipment exhibiton, RCA was probably receiving on the equipment it had set up for the purpose, programs from the St. Louis Post-Dispatch television station, projecting an image 6x8 feet. Then, if you stayed out the convention, you could witness



Screen for a 20x15-foot television image as set up in the ballroom of the Hotel Jefferson in St. Louis, for the RCA demonstration of its latest large-screen television projector at the Teda-Tesma convention. Over a thousand persons witnessed a special program from Station KSD-TV in St. Louis.

on the last day a special program received in the hotel ballroom from the same station, projected in a picture 15x20 feet.

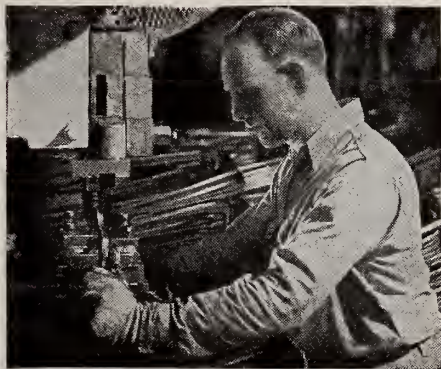
Both demonstrations were reports of substantial progress since the 1947 equipment convention in Washington, at which a boxing bout was *wired* in from New York for projection of a picture 9x12 feet. In St. Louis the programs in all cases were



But make sure of all three — Comfort, Appearance, Long Service

This Heywood-Wakefield Airflo model, TC 702, is an outstanding achievement in *comfort*, literally tailor-made to the individual patron! It has a smart elegance of line that brings your house up-to-date, and keeps it so. In range of colors and fabrics, too, it brings assurance of good taste to your decorating scheme. Like all Heywood-Wakefield theatre chairs, its sound design and *steel* construction assure long, long trouble-free service. In addition, it brings you the full benefits of our long, practical experience in meeting the problems of theatre owners—through numerous refinements and improvements which make up-keep easy and cut maintenance costs.

So make sure of all three when you re-seat or plan a new theatre. Our illustrated folder shows all current models in full color—and our own representative or the nearest H-W distributor will show you at first hand how comfortable and practical theatre seating can be.



Heywood-Wakefield teams intelligent design and good workmanship with steel to produce seat frames that assure lasting comfort throughout long, steady use.

★ ★ ★

Heywood-Wakefield Theatre Seating Division • Menominee, Michigan • Sales Offices: Baltimore, Boston, New York.



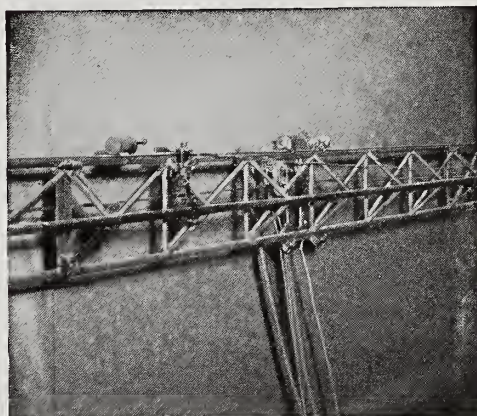
WHY PURCHASE NEW SCREENS NOW

RESURFACE YOUR SCREEN THE **MECHANICAL RE-NU** WAY USE THE NEW PATENTED METHOD

QUOTATIONS FURNISHED UPON REQUEST



Setting up for mechanical screen resurfacing (above). The track starts at top and carries the spray gun (see detail view below) across the screen in downward steps.



Why purchase new screens every year when you can resurface your screen the *Mechanical Re-Nu* way. Let our representative demonstrate our process with our special made motion picture in your office.

Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

Hundreds of satisfied theatre owners are now using our service and some of them are among the largest circuits. Names of our clients, as well as further information on our service, will be gladly supplied upon request.

Our system of resurfacing screens can also be applied to Drive-In Theatres, weather conditions permitting.

MECHANICAL RE-NU SCREEN COMPANY

1922 RAYMOND-COMMERCE BLDG., NEWARK 2, N. J.
MARKET 2-1313

In this issue — *THE THEATRE SUPPLY MART* appears on pages 39-40.



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

328 East Town Street

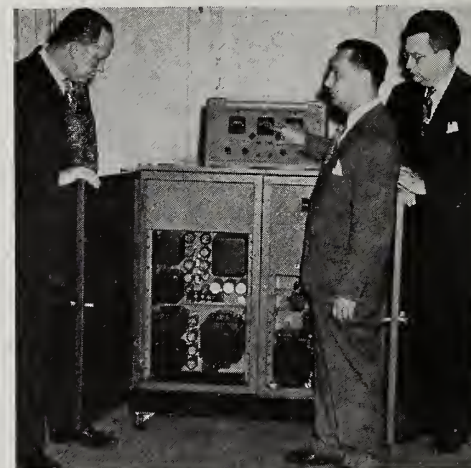
Columbus 15, Ohio

"The Buildings We Build Build Our Business"

radiantly transmitted and picked up by the projector. The equipment used for the 6x8 picture is available, and at a cost under \$3,000. RCA proposes its use for "entertainment of standees in theatre lobbies and patrons waiting for the break between



The new RCA equipment which received and projected the 20x15-foot television image in the Teda-Tesma convention demonstration. A 7-inch picture tube, and a 20-inch spherical mirror are used. The smallest equipment previously employed for large-screen television utilized a 12-inch tube and a 42-inch mirror. The new projector occupies substantially less overall space than two motion picture projectors. Barton Kreuzer, manager of RCA Theatre and Film Recording Activities, is pictured with George M. Burbach (standing), manager of Station KSD-TV.



Panel for remote control of large-screen television. Because the projector must be about 40 feet from the screen for best results, RCA developed this control panel and plate power supply for the projector. It forms a compact unit designed to permit location in a theatre projection room. Mr. Kreuzer is shown explaining the equipment to David Pasternak (left), promotion manager of Station KSD-TV. At right is John F. O'Brien, manager of RCA Theatre Equipment Sales.

shows in theatre lounges, as well as for medium-size audiences in gathering places such as clubs, hotels, schools and churches." The 15x20-foot picture not only was less obscure than the 9x12 image in Washington, but its defects were essentially no different from those of the smallest home sets—that is to say, of the whole technique of



NOW YOU CAN GET ALL THE G-E FLUORESCENT LAMPS YOU WANT

FOR the first time since General Electric introduced the fluorescent lamp, production has caught up with the tremendous, growing demand. Now you can get all the G-E fluorescent lamps you want!

It's a great opportunity to modernize your theater with the kind of lighting that brings patrons in and brings 'em back. Bright light outside to attract attention, heighten

interest. Cool, comfortable light—free from shadows and glare—in the lobby. Soft, flattering light in the lounges.

All this helps put your box office "heavy in the black". And it's easy to accomplish with the right use of G-E fluorescent lamps. Call your G-E lamp supplier. You're *sure* of quality with lamps that bear this monogram . . .



LOBBY LIGHTING with G-E fluorescent lamps attracts steady business by providing; (1) a modern, pleasant atmosphere, (2) a comfortable "bridge" between outside brightness and the darker auditorium.



OUTDOOR LIGHTING with G-E fluorescent lamps gets attention at low cost.



RESTROOMS are given soft, flattering light with G-E fluorescent lamps.

G-E LAMPS
GENERAL  ELECTRIC

There's more **PROFIT** in **NATIONAL'S**

MOVIE HOUR POPCORN



"QUALITY SEALED"
IN
METAL CONTAINERS

Greater Popping Quality
Store It Anywhere
No Rat or Weevil Loss
Easier to Handle

**FOUR 10 LB. CANS
TO CASE**



more than **3,000** major
U.S. theatres use
"Voice of the Theatre"
SPEAKER SYSTEMS

Only the best in sound is a sound investment today. The best is "Voice of the Theatre"—proved superior to all other speaker systems by impartial acoustical measurement tests—witnessed by the leading scientists of the motion picture industry.

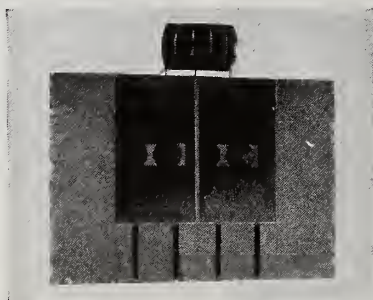
☆☆☆☆☆☆

There is a "Voice of the Theatre" speaker system for every size theatre. Ask your supply dealer for information about modernizing your present system with "Voice of the Theatre". "Voice of the Theatre" speaker systems are supplied as standard equipment by most leading theatre sound system manufacturers.

161 Sixth Ave.,
New York 13, N. Y.



1161 N. Vine St.,
Hollywood 38, Calif.



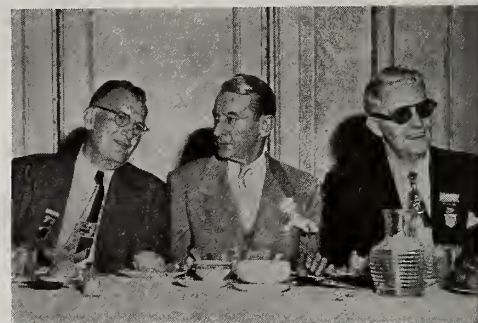
television compared with the theatrical motion picture.

Television was thus represented at the 1948 Tesma Trade Show by actual equipment of significance theatre-wise. The difficulty lies in appraising the significance. The fact that television is really motion pictures links it with the theatre. But how?

Tesma Votes Expansion, Tedpa Becomes Teda

IN ITS ANNUAL business meeting during the St. Louis convention, the Theatre Equipment and Supply Manufacturers Association approved a motion to make firms and individuals other than manufacturers eligible also to membership. These were specified as architects, builders, advertising agencies, finance companies, and similar businesses having some connection with the theatre business. They are now entitled to associate memberships.

In its business meeting, the Theatre Equipment Dealers Protective Association made one decision of general interest, that by which the word *protective* was removed



Ray Colvin, president of the dealers association; Oscar F. Neu, head of Tesma, and Roy Boomer, secretary of Tesma, retain office at least until the 1949 biennial election when the organizations meet in Chicago, the last week in September. Here they are shown on the dais at the luncheon which opened the 1948 meeting.

from its name. The organization now is merely Teda. Pronounced how, Mr. Colvin?—*teeda*, or *tedda*?

The Why of H. I.

IF THERE ARE any folks left in the business who are not convinced that the theatre cannot do justice to a motion picture production with projection lamps incapable of producing high-intensity light, they need only to witness the Technicolor production by the National Carbon Company that was screened at the St. Louis equipment convention. It probably can be called the first motion picture ever made about what the motion picture physically is. It is light. And how it depends for its beauty, its dramatic effect, upon the quality as well as the amount of light, is given skillful, fascinating demonstration in this short picture. The film is available for screenings in either 35mm or 16mm prints. —G. S.

**FROM
CAN OPENERS
TO CARS**

— almost everyone con-
siders much of today's
manufactured goods

INFERIOR TO THAT OF

1941!

There are exceptions, of course,
a notable one being

WAGNER LETTERS

AND

SIGN DISPLAY

EQUIPMENT

which are recognized to be

**FAR SUPERIOR TO EVEN
THE HIGH 1941 STANDARDS**

- WAGNER Shockproof, Translucent Plastic Letters are now 60% stronger — practically unbreakable!
- WAGNER Stainless Steel Frames embody many improved features. (See our new catalogue.)
- WAGNER Aluminum Letters are not only of prewar quality but are being made in more sizes than offered by any other line.

YET

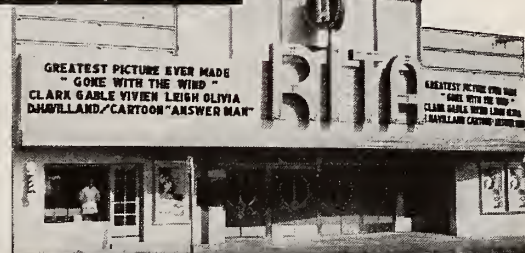
Because of more efficient manufacturing methods and merchandising practices,

**WAGNER LETTERS STILL SELL
AT 1941 PRICES!**

We suggest, however, that you lose no time in filling all your requirements, for further advances in labor and materials costs are certain to necessitate increases over the present low prices.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.



USE COUPON FOR BIG CATALOGUE ON
EFFECTIVE SHOW SELLING EQUIPMENT

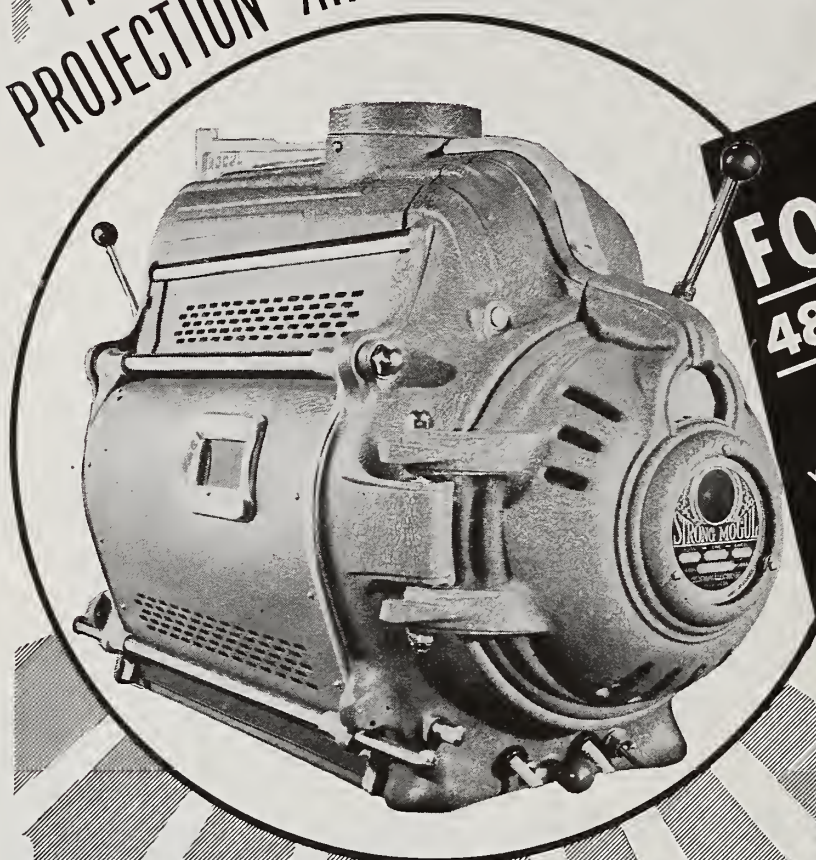
WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send big free catalogue on Wagner theatre
display equipment, the largest line in the world.

NAME
THEATRE
STREET
CITY and STATE

THE STRONG MOGUL PROJECTION ARC LAMP

70-AMPERE • 40-VOLT
FOR DRIVE-INS AND
LARGE THEATRES



**FOR BRILLIANT
48-FOOT AND LARGER
PICTURES**

with all details clearly visible 500 feet or
more from the screen.

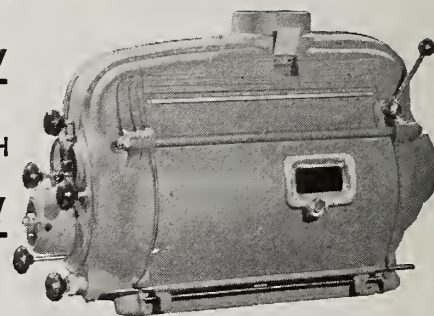
★
**PROJECTS
15,000 lumens
THE
MAXIMUM LIGHT**
that film will accept
without damage!

THE STRONG UTILITY 1 k.w. High Intensity

PROJECTION ARC LAMP FOR SCREENS UP TO 18 FEET IN WIDTH

Delivers Twice the Light of Low Intensity Lamps!

There are more Strong-made D.C. 1 k.w. lamps used
today than all other makes of 1 k.w. lamps combined.



*When the lamps are **STRONG** the picture is bright!*

As the only lamps produced complete within
one factory, Strong projection arc lamps can
be so engineered as to obtain the finest
screen results.

Strong lamps assure longest life, some built 25
years ago are still working every day.

USE COUPON TODAY TO OBTAIN FREE LITERATURE OR
DEMONSTRATION

THE STRONG ELECTRIC CORPORATION

The World's Largest Manufacturer of Projection Arc Lamps
87 CITY PARK AVENUE, TOLEDO 2, OHIO

☐ I would like a demonstration of Strong Lamps in my theatre,
without cost or obligation.

☐ Please send free literature on the:

- | | |
|-----------------------------------------------|--------------------------------------------|
| <input type="checkbox"/> Mogul Lamp | <input type="checkbox"/> Strong Rectifiers |
| <input type="checkbox"/> Utility Lamp | <input type="checkbox"/> Strong Reflectors |
| <input type="checkbox"/> Strong Arc Spotlamps | |

NAME
THEATRE
STREET
CITY and STATE.....

Are You Getting All the Light You Should Have On Your Screen?

The answer is important to the economy of your operation—it is important to the business as one of the vital factors in the challenge of home television. This article shows how you can find an adequate answer easily.

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone.

THE SCREEN brightness committee of the Society of Motion Picture Engineers made a preliminary report last spring of a series of tests conducted in the field regarding the method of measuring screen illumination and brightness. This report contained some data which should be of utmost interest to theatre operators and projectionists.

The committee went to a number of theatres, and without making any special adjustments, measured the light intensities on the screen under normal operation. In their report, the committee compared these field readings with estimates which were made of the screen lumens expected to be available on the basis of the knowledge of the equipment in use in each theatre, and of the measurements of output made on various types of projection systems. Generally, it was found that the screen lumens obtained fell below what these projection systems could be expected to give.

The ratio of the screen lumens *actually obtained*, to the *expected* values, are shown in Figure 1. It can be seen that in only 17.5% of the cases, was practically all of the light to be expected actually obtained from the equipment.

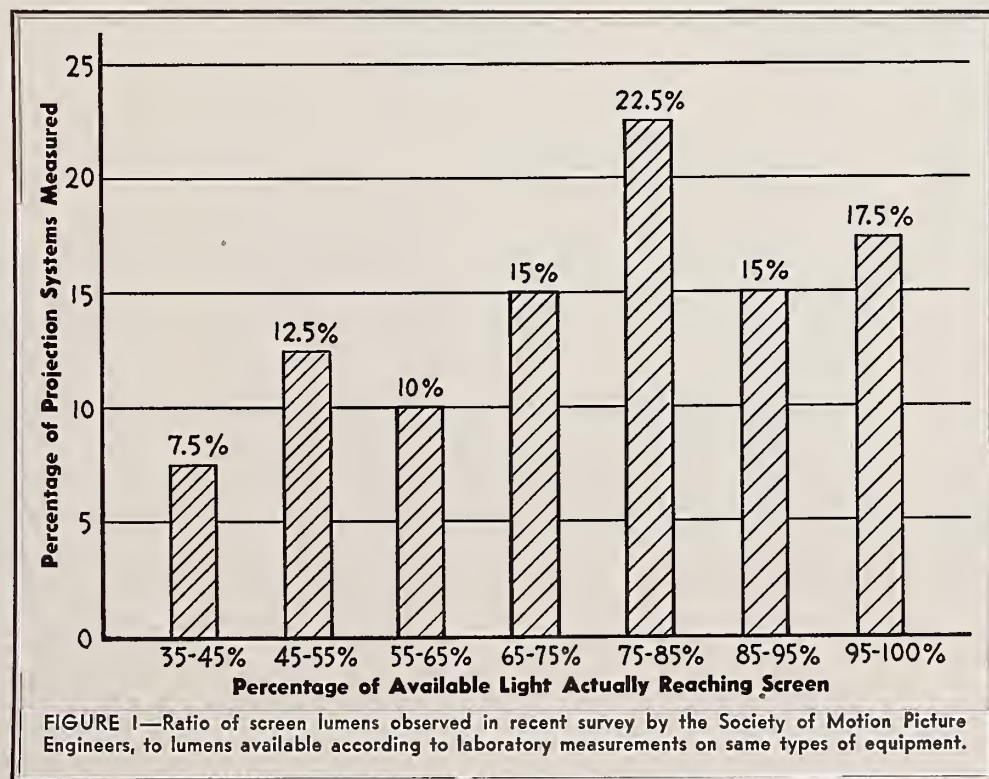
On the other end of the scale, 7.5% of

the projectors were obtaining only 35% to 45% of the estimated available light. About half of the cases resulted in from 35% to 75% of the expected light, while the other half obtained between 75% and 100% of the light available. The reason for these deficiencies was not determined. However, the committee felt that proper search would

lead to corrections to minimize these differences.

It goes without saying that we all desire to obtain the maximum efficiency out of whatever projection equipment we are now using. *All unnecessary light losses should be traced down and eliminated.* But before jumping to conclusions and changing lenses, or shutters, or filters, or reflectors, or lamps, it would be more logical to *measure the light on the screen and determine if that value is the maximum which your projection system can produce.*

In order to help in making this deter-



LIGHT OUTPUT indicated for common carbon trims under different conditions, but in each case with shutter transmission of 50%, projector running, no filters. In each graph, Curves 1 and 2 represent f/2.5 uncoated lenses. Curves 3 and 4, f/2.0 coated lenses.

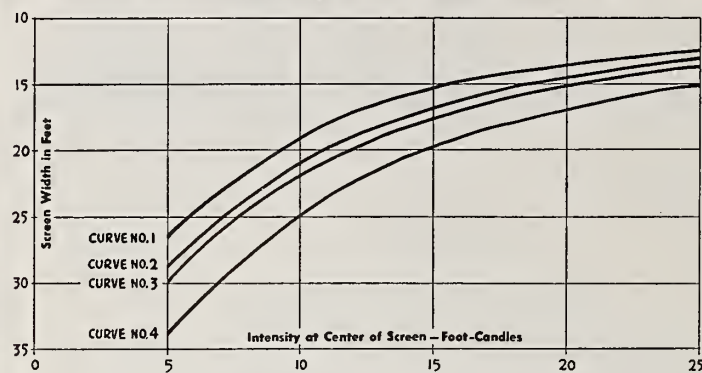


FIGURE 2—Trim 7mm positive, 6 mm negative; arc current 70 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

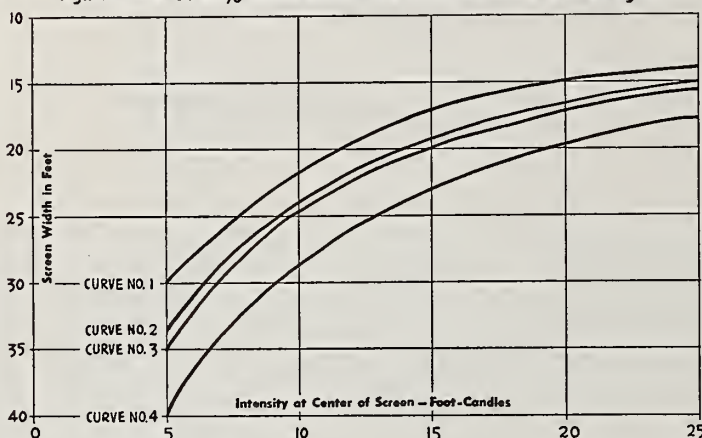


FIGURE 4—Trim 7 mm positive, 6mm negative; arc current 50 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

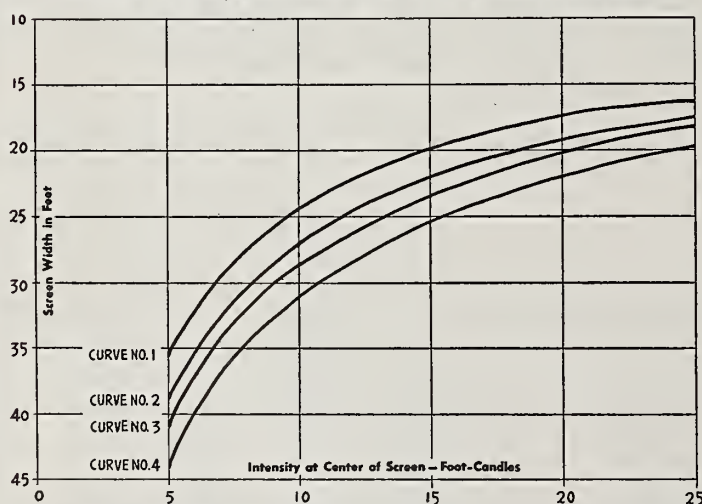


FIGURE 6—Trim 8mm positive, 7mm negative; arc current 65 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

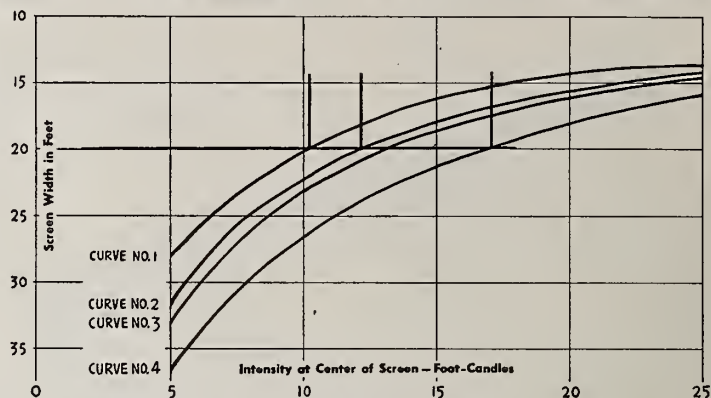


FIGURE 3—Trim 7mm positive, 6mm negative; arc current 46 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

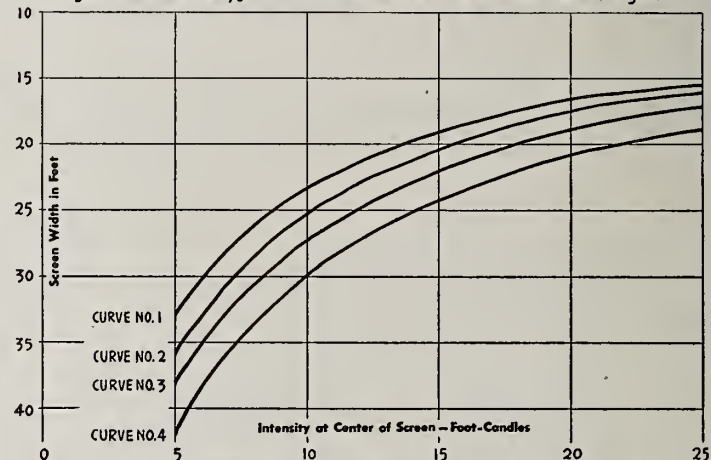


FIGURE 5—Trim 8mm positive, 7 mm negative; arc current 60 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

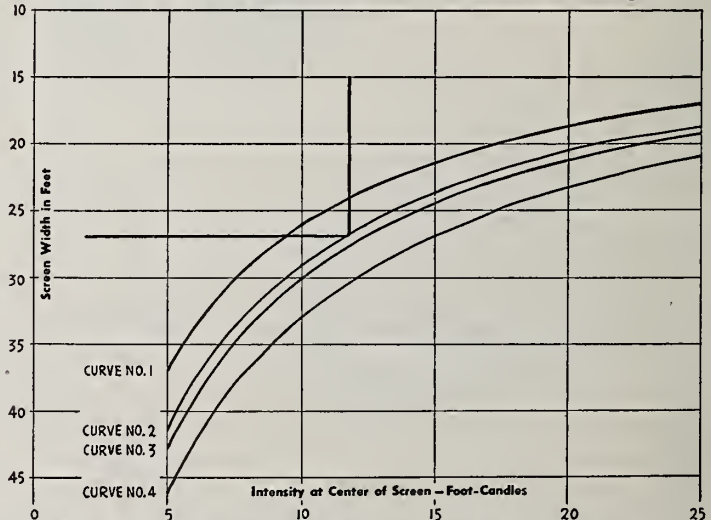


FIGURE 7—Trim 8mm positive, 7mm negative; arc current 70 amperes. Curve 1: 80% distribution. Curve 2: maximum center light. Curve 3: 80% distribution. Curve 4: maximum center light.

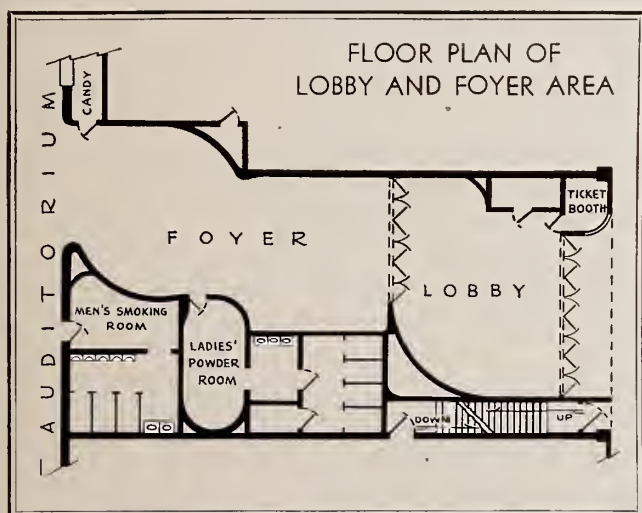
mination, I have reproduced data published by the National Carbon Company in another SMPE bulletin, giving the theoretical maximum output of various projection systems under different conditions. For this present article the characteristics of two of the most common carbon trims were chosen: the suprex 7mm positive and 6mm negative

operating at 42, 46 and 50 amperes, respectively; and the 8mm positive and 7mm negative operating at 60, 65 and 70 amperes respectively. Figures 2, 3 and 4 represent the former, and figures 5, 6 and 7 represent the latter. In all these figures, the foot-candle values at the center of the screen are plotted against screen width in feet.

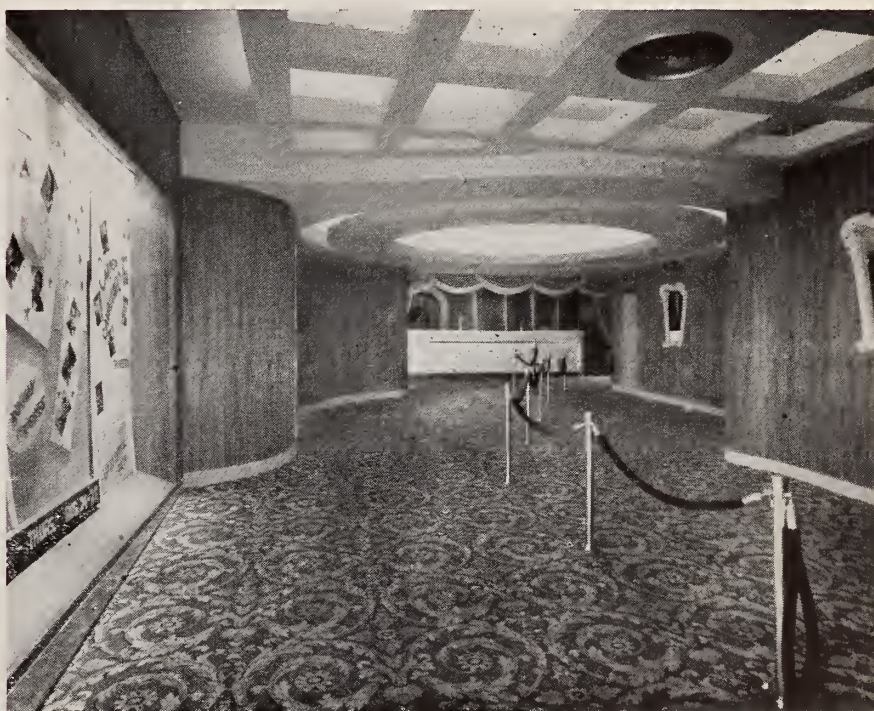
Since it is rather difficult to obtain and use a brightness meter, the screen brightness efficiencies have not been considered. Naturally, screens should be kept clean, they should be resurfaced carefully, and changed often enough to prevent sound deterioration. The output of the projection system

(Continued on page 76)

Theatrical Decor Painted with Light

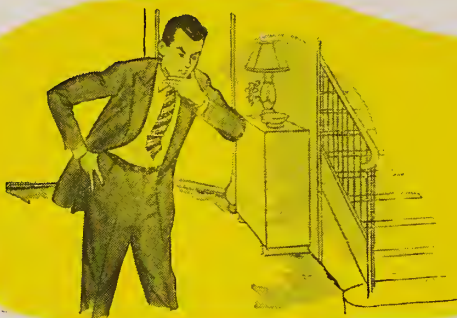


Picturing on this and page 22, the new 1700-seat Mancuso theatre in Batavia, N. Y., owned and operated by Charles Mancuso & Sons, and designed by Michael J. DeAngelis, theatre architect of Rochester, N. Y., with interior decoration executed by Novelty Scenic Studios, New York.



With stores at each side, and offices above, the entrance of the Mancuso pierces a modern facade of granite trimmed with maroon terra cotta. The lobby is visible from the street through Herculean all-glass doors. The foyer extends back in an effect of two sections, carrying through between the commercial space to the auditorium.

...Want to keep Re-carpeting



When you are wondering how you can get that old carpet in the lobby replaced...



...and how you can save on yardage...and how much it all will cost...

Consult a Theatre Carpet Specialist!

Before you start sprucing up your lobby, lounges, and aisles, consult a carpet specialist. Yes, an Alexander Smith contractor or sales representative. He is a theatre decorating specialist ...a color and texture expert...a traffic technician...and the guardian of your treasury all rolled into one. Give him a chance to:

1. Cut your costs by estimating accurately — keeping yardage down.
2. Save on upkeep by advising the most economical grade and weave for each specific location.
3. Increase your satisfaction by suggest-

ing the design and color which will harmonize best with your architecture. Speed your project and save money by consulting an Alexander Smith contractor or sales representative as soon as your re-carpeting ideas go down on paper. He is ready to show samples and estimate. He will see that you get an expert laying job.

The Alexander Smith and Masland lines handled by Alexander Smith contractors and sales representatives include a complete range of all types, grades, and colors of carpet suitable for every theatre installation.

ALEXANDER SMITH ★ MASLAND

Theatre Carpets

Costs down?



...and what is the most economical grade for that particular spot...

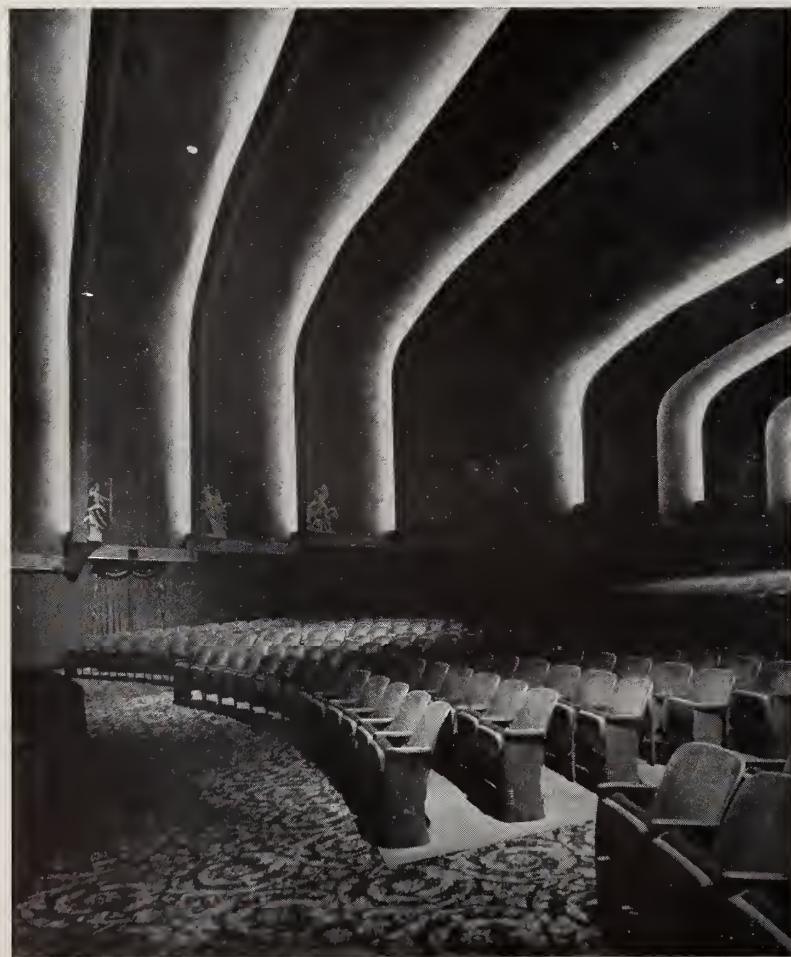
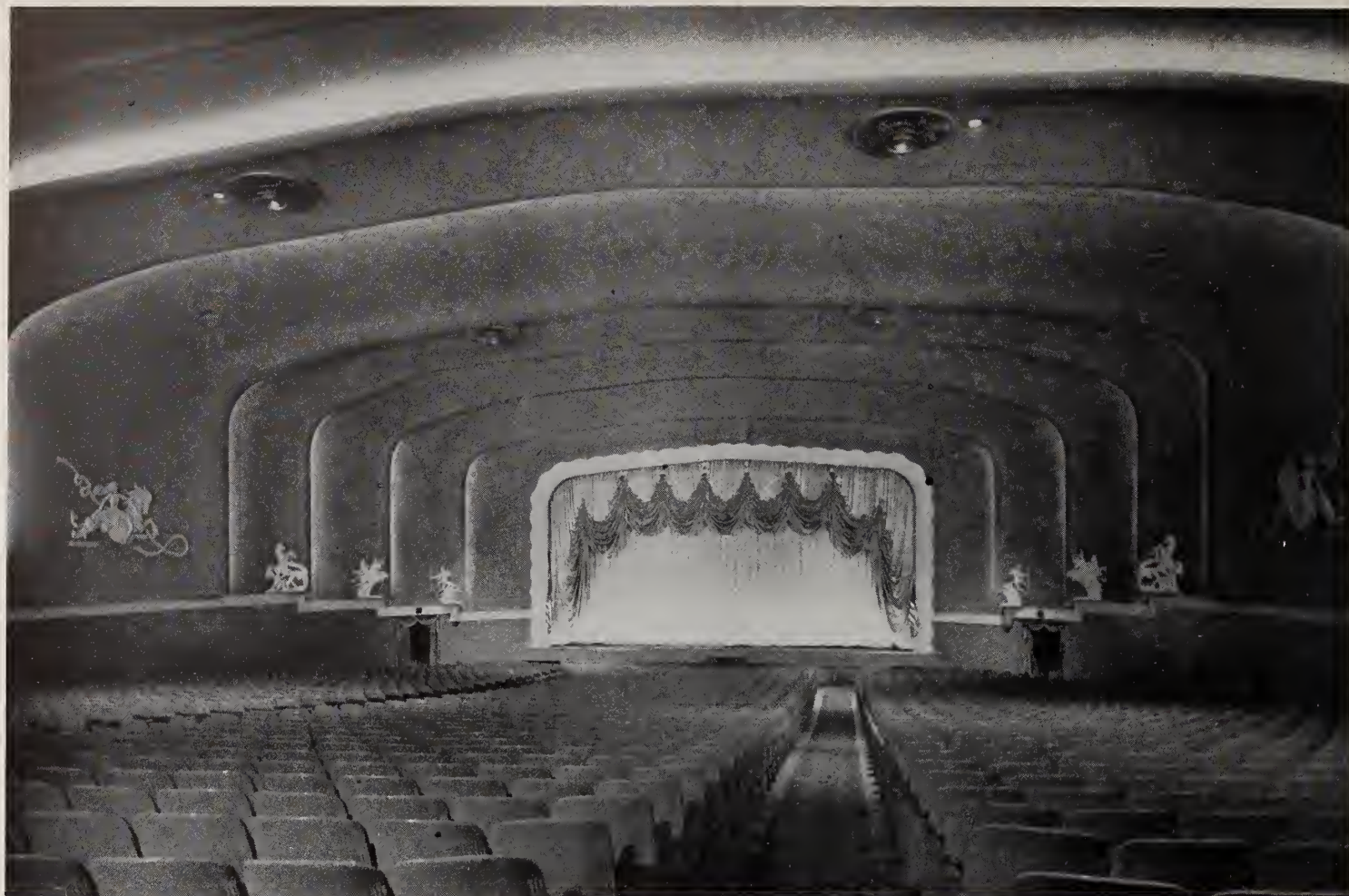
...and what color and pattern to get...relax!



Write

Contract Service Department
Alexander Smith & Sons Carpet Company
295 Fifth Avenue, New York 16, N. Y.

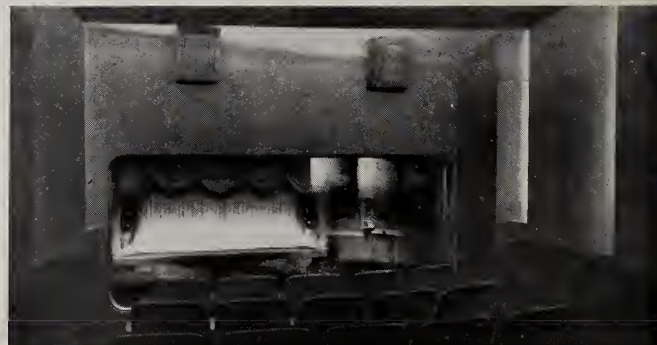




■ The auditorium is designed in a series of arches of light issuing from coves containing cold-cathode strips on dimmers providing house and running light intensities. The auditorium treatment is discussed in detail on the opposite page.



Beside the projection room is a room for private parties.



Plan and Design of the 1700-Seat, One-Floor Mancuso Theatre in Batavia, N. Y.

THE MANCUSO theatre recently constructed in Batavia, N. Y., (pictured on pages 19 and 22) well illustrates the principles of decorative modernism, but it relies to a noteworthy degree, in its effort to create a stimulating theatrical atmosphere, on architectural form as much as on surface treatment, and on lighting perhaps most of all.

This is a downtown theatre, designed for a combination stage and screen policy, with equipment for full-scale productions, though regular policy calls for band show acts in addition to the screen program. It seats 1,688 on one floor and is owned and operated by Charles Mancuso & Sons. The architect is Michael J. DeAngelis of Rochester, N. Y., designer of numerous theatres, while the interior decoration is by the Novelty Scenic Studios of New York.

With the auditorium set at the rear of the plot, the building has frontage of commercial development on either side of the theatre entrance, while office space is provided on the second floor. The vestibule, or lobby-proper, is shallow, the auditorium being reached through a long foyer whose depth is optically contracted by a curvilinear formation which affects a sense of "flow" along with a divisional treatment. Treatment of the forward half differs just sufficiently from the inner half to reduce the impression of a lengthy corridor.

The overall facade, including stores, is of granite trimmed with maroon terracotta. With the box-office at one side, the

lobby is visible from the street through Herculite all-glass doors. The left wall of the lobby curves inward to a set of Formica doors, from which the carpeted foyer begins. The vestibule is embellished with imported Italian marble of beige with brown and white veins.

The foyer has walls finished in flexwood of natural gum wood, gently curving toward the center of the standee space of the auditorium, following out an eccentric plan with the axis of the auditorium parallel to that of the entrance area (for plan of the entrance area, see drawing on page 19). Carpeting of the foyer, as elsewhere in the theatre, is a Bigelow-Sanford Wilton in a wreath pattern of modern feeling, with a large repeat and absence of directional effect to help control the actual depth of this traffic lane.

A predominant factor in the environmental effect obtained is the lighting. In the quasi-circular lobby, small circles of neon tubing bind two large circles of the same medium. The forward half of the foyer has a hung ceiling divided into rectangular openings for light from concealed neon tubing. In the ceiling of the inner half, a circular coffer is rimmed by a suspended structure also concealing neon tubing.

The auditorium is basically a series of panels, defined by light coves along their forward edges, from which light from cold cathode sources forms a ribbed effect, bold under house lighting, subdued when dimmed to low intensity for running illumination. This illumination is produced against an acqua-blue ground of the painted plaster walls and ceiling. The continuity of the arches is invaded only by classical figures in plaster relief along the walls. Downlights are used for added illumination of the aisles; otherwise the ceiling panels are interrupted only by Anemostat outlets for conditioned air.

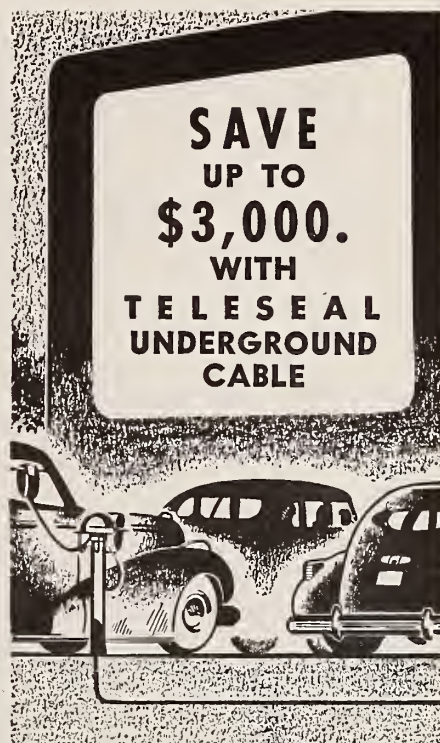
The proscenium arch is draped with a contour curtain of gold satin, while operating on Vallen track equipment is a traveler screen curtain of figured damask. The seating, American "Bodiform" chairs, is divided into three banks.

Set flush in the rear walls of the balcony, which is covered in figured damask over rock wool, is a broad plate glass window serving a private party room situated to the left of the projection room. This is of course equipped with its own sound system speaker. The rear wall is set off from the auditorium-proper by a recessed arch forming light coves along either edge.

The Mancuso air supply system includes cooling by Worthington refrigeration equipment of 100 tons capacity.



The women's lounge of the Mancuso, oval in shape, with cosmetic shelf encircling one end above wainscot of Cararra glass. Carpeting is solid coral.



TELESEAL CUTS MATERIAL AND CONSTRUCTION COSTS ELIMINATES CONDUIT

Teleseal is making a big hit with Drive-In theatre owners and contractors from coast to coast. Years of research and development now make possible this low cost communications cable which can be safely buried without transmission loss. Teleseal will last for years underground without added protection against wet or damp grounds. Neoprene jacketed #14 gage bronze conductor is treated by the Whitney Blake famous Teleplate* process to insure superior adhesive qualities of the rubber insulation to conductor.

*copyright

TELL THE WORLD IT'S TELESEAL FOR ECONOMY AND EFFECTIVE, LOW COST, UNDERGROUND SOUND TRANSMISSION

See your Local Graybar Distributor or send coupon



THE WHITNEY BLAKE COMPANY
BOX K
HAMDEN, CONNECTICUT
SEND ME TELESEAL INFORMATION

NAME

COMPANY

ADDRESS

CITY STATE

WELL BUILT WIRES SINCE 1899

It's Urgent Now to Put Our Modern Know-How to Work

By **BEN SCHLANGER**
Theatre Architect & Consultant

THERE WAS much to learn about the motion picture and the theatre developed for it in the Third-of-a-Century issue of *MOTION PICTURE HERALD* in September. Although in all of these thirty-three years, theatre design went through various phases of development, actually the entire period to date can be considered as the time in which there developed a design which could effectively serve the specific purpose of housing the exhibition of motion pictures. Because the motion picture is a comparatively new art, it is consistent that the establishment of proper housing for it could not come about more rapidly than it has. There was much to learn.

Motion picture theatre design development went through three distinct phases of about equal length of time. In the first phase, existing stage theatres, or highly economical long, narrow buildings were adapted to or constructed for motion picture use. Naturally a minimum financial risk dictated this practice.

Then in the next phase, when the potential of the art proved promising, an unfortunate change in thinking took place. Great expenditures were made for lavish decoration while the importance of needed improvement in functional design was overlooked or not appreciated. The over-decorated theatres built in this period continued to follow the form of the stage theatre pretty much, just as the early automobiles looked like horse carriages.

In the third phase, which brings us up to date, there was increasingly concentrated effort to build theatres in which the *motion picture* could be more fully enjoyed, while the exhibitor could have a more secure investment. There is no doubt that any money spent in this latest period for better functional theatres, will insure a greater and longer return than the money spent on lavish and costly ornament so promiscuously used in the earlier periods.

It was when sound was introduced that the exhibitor became aware that motion picture theatre design presented a series of technical problems. Soon after he began to realize that the visual problem, although



not dealt with too seriously before the advent of sound, was equally, if not more important, than the acoustic problem. About this time importance of lighting and air-conditioning also evidenced itself.

Avoiding a great deal of unnecessary ornamentation in motion picture theatres has helped to cut construction cost, but the greater mechanical provisions which have now come into use account for a substantial part of to-day's increased theatre costs. Less money is now spent on theatre sites because it has become appreciated that costly sites in main business thoroughfares are not essential to successful theatre operation. The less costly land made it possible to have more freedom in creating a proper shape for the theatre, since in many instances the costly land would prove to be either too long for its width, or too square a shape for efficient seating arrangements.

Sound and projection equipment has improved a great deal. Better screen light has made larger pictures possible and in turn has made it feasible to introduce much needed higher lighting levels for the auditoriums during the picture projection period. These higher levels of lighting make it possible to get about the auditorium without groping, and also creates an improved psychological setting for picture presentation.

FOR EXAMPLE, SEATING . . .

Auditorium seating has improved considerably, also, so that greater back-to-back row spacing, now established, is made even more comfortable for the patron through the use of automatic seat cushion position control. Row spacing varies now from 32 to 36 inches, as compared with 28 to 32 inches in the preceding period.

We may reasonably expect improvement in materials used for theatre seats. For example, it would be advisable to use embossed sheet plastics on the rear of the seat backs to make for easier maintenance; also, the edging at the top of the backs could be made of extruded plastics for the same purpose. Railroad coach chair design

has already taken advantage of these materials.

The success of the staggered seating arrangement is one of the notable developments in motion picture theatre design. At this time the largest portion of new installations in existing and new theatres prove to be of this type. The sightline obstruction due to improperly sloped floors in existing theatres can be overcome to a great extent by staggered seating, and floor slopes in new theatre design can advantageously be minimized when staggered seating is used.

A description of a modern motion picture theatre in which all of the latest developments have been incorporated does not sound exciting until it is compared with a typical motion picture theatre erected before 1930. Let's try it and start with the entrance to the theatre.

First, we find that we are not shocked today by the violent differences in light intensity from the street to the auditorium, as we were not so long ago.

Then we reach our seats without excessive stair climbing or negotiating steep floor pitches. There is no obstruction of the view of the projected picture. The picture can be large enough to fill an important part of our field of view as we sit in the auditorium. The auditorium surfaces can have light levels consistent with the changing levels of picture light, which makes the picture detail stand out more clearly, making the play convincing.

The acoustics are rich in quality and intelligibility of dialogue is apparent. Excessive absorption of any portion of the sound spectrum is avoided. The feeling of cleanliness is also apparent, for easy-to-maintain finishing materials are used. Repainting is required for very few of these materials since dry and moist cleaning brings freshness to most of the new surfaces. Where painted finishes are used, such areas are limited to where they cannot be abused.

Rest rooms are easily accessible and amply provided with fixtures and other appointments specifically designed for the patron's comfort. Roominess is experienced throughout the theatre without sacrifice of the intimate feeling.

A few old-time movie houses, in all their old splendor, if seen alongside a really mod-

(Continued on page 34)



If you are planning or operating a Drive-In Theatre... OUR 15 YEARS' EXPERIENCE IS AVAILABLE



This new concave screen tower, designed for faithful and more brilliant picture reproduction, has been developed for prefabrication and national distribution. It is a current example of continuing engineering study by Park-In Theatres, Inc.

As the pioneers of the drive-in theatre industry, Park-In Theatres, Inc. has developed a "know-how" in this business that can make a real contribution to your success. Our experience proves that we have actually saved many of our licensees considerably more than the total of our licensing fee over a period of years.

If you are planning a new operation in an unlicensed territory, our free engineering service can make savings of as much as two-thirds of the earth-moving cost and can provide finished working drawings for screen towers, box offices, projection booths and other essential units.

For theatres already in operation, we can be of material assistance in acquainting you with the improved lighting and screen equipment and more efficient sound systems which have been developed from our engineering research activity.

If you are not familiar with our licensing arrangements under the pioneer drive-in theatre patent*, we suggest that you communicate with us promptly. We will be happy to explain our complete service.

PARK-IN THEATRES, Inc.

840 Cooper Street Camden, New Jersey

*U. S. Patent 1,909,537

A Showman Goes to a Drive-In

... and so great is the impact of this, his first experience of the kind, that he suggests for his report, not one title, but six (6) of 'em, to wit: "Acres of Theatres Fill an Aching Void" .. "Theatre Acreage Needs New Showmanship" .. "How Are Things on the Back Forty, Pardner?" .. "Take Me Back to the Open Country" .. "Give Me Forty Acres and Two Projectors" .. "How to Spend Every Winter in Florida." In short, we have here not only a report, but a confession—

By **WALTER BROOKS**

Director, Managers Round Table
of MOTION PICTURE HERALD

I HAVE just become qualified to be the author of a piece on drive-in theatres. Until recently I was a man who had never seen one. But, now I have enjoyed a personally conducted tour of northern New Jersey under the pleasant auspices of Wilfred P. Smith, and I've remodeled my notion of social security. I want to go back to the great open spaces and operate forty acres of theatre in the good old summertime.

Bill Smith is general manager of Eastern Drive-in Theatres, operating four outdoor installations in Union, Totowa, Morris Plains and Asbury Park, N. J., and he has the distinction of being about the youngest general manager in the business. He has remodeled one, and built three new drive-in theatres, in the past year and a half. And with all that experience, he takes the view that the surface hasn't been scratched—for those who steer straight and know the danger spots. If you build right, and keep to a high management level, you can't lose, says he.

There are entirely different problems in drive-in theatre operation from those of regular motion picture exhibition. That's because this is not only a new field, but it draws a new slice of the public. Folks that patronize drive-ins don't shop for new pictures, but they do shop for comfort and convenience, and they expect a management to protect that interest.

The manager of a drive-in doesn't greet

his patrons as in an ordinary theatre; they are not looking for personal contact. They want decency and privacy—both at the same time. Give them what they're looking for, and they'll drive miles and come back, week after week, for more. That is Bill Smith's considered opinion.

It was difficult for me to understand this until I stood in the cool darkness of forty acres of theatre, crowded with six to nine hundred parked cars, and saw that big, 75-foot picture on the screen, silent

*Eastern Drive-In Theatres printed 100,000 of these cartoons for handouts to patrons.

to me, but with sound for those who had in-car speakers operating.

I saw families with children in their pajamas, ready to pop into bed. Families with shut-ins bring them, too, for they can visit a drive-in, whereas they couldn't manage show-going otherwise. Families with dogs; if the dog barks, nobody appears to be disturbed. One regular patron, at Morris Plains has an ancient dog with heart trouble, and the *dog's* medicine is ready in the manager's office waiting for an attack!

ALL THE COMFORTS OF HOME

Folks take off their shoes, they smoke cigars. Women come without their girdles, come in house-dresses and slippers. They bring their supper or buy lunch; they eat popcorn, french fries, hot-dogs. They visit and talk just as if they were at home with the radio turned on; it disturbs nobody. If Junior spills an ice-cream cone on the upholstery, he *get's* it, for it's their own upholstery!

Bill has a special officer, but he isn't a fire-eating dragon with a long club. On the contrary, he knows everybody and is more apt to ask about Aunt Emma than remind patrons of Emily Post. Aunt Emma is a regular, and Emily hasn't been seen among the regulars. Anyway, he says, young folks are better off in a drive-in than they are on the road; they use less gas, and they can't buy anything stronger to drink than a bottle of coke or a cup of coffee. The family can all be together, and it costs less than a divided tour.

There's the landscaping, too, the flowers.



IT OUTLASTS THE SEATS!



No wonder LUMITE is going into more and more theatres all over America—replacing all other kinds of seating fabric. Because here, at last, is the perfect upholstery for theatre seats. For beauty, for wearability, for ease of cleaning, there's just nothing like LUMITE.

Amazingly tough... scuffproof. LUMITE is woven of saran, the magic plastic that can't scuff, ravel or crack — so strong and tough it will never cup, stretch or wrinkle.

Stainproof... easy to clean. LUMITE can't absorb any stain, food, grease, gum or liquid—cuts cleaning time and labor to a fraction.

More comfortable — Patrons love LUMITE's plastic smoothness. And being woven, it "breathes"—lets air circulate freely—never sticky in hot weather.

Low cost now and for years to come! LUMITE is inexpensive to buy... costs less than any other fabric to maintain.

Insist on LUMITE for new theatres—or when you re-upholster old seats. Write for samples and further information to Dept. 81, LUMITE DIVISION, Chicopee Manufacturing Corp., 47 Worth Street, New York 13, N. Y.

LUMITE

WOVEN SARAN FABRICS

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

Woven to "breathe". Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

8 REASONS WHY— SMART DRIVE-IN THEATRE OPERATORS USE AUTO-VOICE IN-CAR SPEAKERS

1 AV-1 This unit developed in lower price range especially for the smaller drive-in theatres. Speaker cabinet 6½x6x3". Available with straight or coiled cords.

AV-2 Beautifully streamlined in long wearing hammered gray, acoustically treated medium priced speakers. Volume control consists of recessed wheel absolutely tamper proof.

AV-3 De Luxe Model. Equipped with everything desirable for efficient operation. Junction box equipped with a light (6 watt) for pole illumination. This unit equipped with the AUTO-VOICE TALK BACK FEATURE.

2 AVT-1 Talk Back System—concession order placed through same In-Car Speaker. This patented system introduced for first time at Tesma convention. No customer need leave his car for refreshment or other concession service. Just speak through the AUTO-VOICE IN-CAR SPEAKER like your own telephone and pronto your order is on the way to your car.

3 AVR-1 Ramp Control Panel. This permits complete control of each ramp in case of field trouble.

4 AVB-1 Ramp Entrance Beacon. This unit located at the entrance of each ramp indicating the ramp number in green. A switch turns on red light indicating when ramp is full.

5 AVW-1 Walkie-Talkie. This unit will soon be available and will operate on the citizens band recently released by the FCC—no license or application required.

6 AVC-1 Theft-proof Cable—available for all makes in-car speakers—1,350 pound breaking strength—reduce speaker losses.

7 AVI-1 Concession Indicator Panel—with these panels the customer causes a light to operate either in the concession booth or at strategic field locations; whenever service is required. One extra wire to each speaker necessary.

8 Guaranteed replacement speakers for all makes of in-car speakers.

DRIVE-IN THEATRE EQUIPMENT COMPANY, INC.

2110 SUPERIOR AVENUE

CLEVELAND 14, OHIO

Telephone: CHerry 5573-4

CLEVELAND** HOME OF WORLD CHAMPIONS** CLEVELAND INDIANS****

No drive-in is complete without petunias, and the manager's office is a cottage in the country instead of a cubbyhole off the lobby. It's that business of being under the *stars* instead of under the *stairs* that appeals to the old theatre manager in me, after forty years in show business.

Eastern Drive-In doesn't close up its establishments entirely, however. Bill Smith found out it's better to keep a watchman all winter, and to heat the projection quarters with a thermostat set at 55°, than it is to dismantle and desert the premises. Maybe there could be a skating pond as a winter sideline, or a sugar bush, or something else nostalgic and rural to complete this dream of being "away from it all." Out at Morris Plains there's a dairy next to the drive-in, and I heard cows moo contentedly, an appropriate bucolic touch that should be appreciated by city folks.

It is a trifle chilly in New Jersey just now, but come spring we're going to visit more drive-ins and observe again how far we are from the AmusU theatre in Canton, Pa., where we started in the business in September 1908.

A TICKET-TAKER—WHY?

The Morris Plains drive-in uses ticket issuing machines of the usual type, but it generally requires two persons to operate the cash box—one to act as cashier, and a boy to hand the tickets and change from counter to car. Thirty feet farther along is a ticket taker, and that puzzles us somewhat. Why issue tickets or take them, when the car, passing a barrier, automatically implies that fares have been collected? You pay toll at New York's Holland tunnel and George Washington bridge on the same basis, and the police don't stand back thirty paces and collect the receipt for your fare. Why not consider the ticket as a receipt for admission paid, not good for re-admission at the gate?

The house manager of a drive-in—is he usually a young man with a snap brim hat who looks more like a house detective than a manager?—has vantage points where he can sweep the acreage to see if anything's amiss. But he doesn't get much opportunity to meet or greet patrons, except at intermission, when they crowd around the refreshment counter. Ushers are boys with red-and-white flashlights who signal you in, but so long as your car windows are closed, or they don't approach nearer than is necessary to show you your ramp, there's no contact with the usher, either. That makes a strange detachment about the drive-in. As one manager once told me, "He missed the contact with the public"; I understand now what he was talking about.

Now where winter is approaching, cars

(Continued on page 35)

EVERY DAY IS \$AVING\$ DAY at S. O. S.

You can always find your Theatre & Motion Picture Production Equipment needs at S.O.S. for less. Savings range from 25% to 40% and more—from a stock more varied and more complete than any in the industry. Visit our spacious new quarters or write for the NEW Bargain Catalog now in preparation; hundreds and hundreds of good buys.



New - Used - Rebuilds
Gov't Surplus Materials
All Fully Guaranteed

S. O. S. CINEMA SUPPLY CORP.

602 WEST 52nd STREET, NEW YORK 19, N. Y.

**GOLDBERG
BROS.**
DENVER
COLO.

"no draft"
CASHIERS
**Speaking
tube**

\$6.00 anywhere in the United States



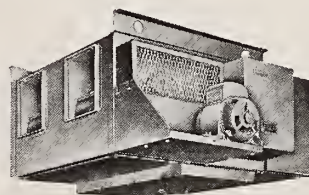
*"Who says
the GOLD RUSH is over?"*

Your box office can be a mighty popular place all year round...if you offer G-E Better Air Conditioning as a regular feature of your business.

Your patrons enjoy coming to a theatre where the air is properly cooled in summer, warmed in winter. And G-E Air Conditioning can mean just that! PLUS a healthful mixture of outside air...gently circulated to avoid annoying drafts.

A G-E system is economical, too. It can easily provide adequate cooling for capacity crowds on hot summer days. But, thanks to its remarkable flexibility, it doesn't pile up operating costs at lighter loads.

Check with your G-E distributor on the proper type of system for your theatre. He'll be glad to help. *General Electric Company, Air Conditioning Department, Section A82010, Bloomfield, New Jersey.*



G-E Central Plant Air Conditioner
Adaptable for both cooling and heating.

GENERAL  ELECTRIC

Better Air Conditioning

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Feed Your Theatre Publicity

PUBLICITY IS what a theatre lives on. Advertising is publicity, of course, but what is usually meant by the term is a news item or article of selling purpose that is prepared for editorial columns. It is what journalists call "reader matter" even though its sponsor is interested in getting it printed because of its advertising value for him and he hopes to get it printed without paying for the space. In fact, a reputable publication will not accept payment for printing such publicity.

Publicity of this kind is something that no theatre manager should overlook in his exploitation. It is good not only for pictures, but for institutional selling as well.

To turn out really effective publicity often takes a bit of shrewd planning of the article, but there are many occasions when a local newspaper needs only to be told of something that has happened at or to the theatre. In such instances, if what has happened is really newsworthy, the paper will "cover" the happening, writing its own story. This should be borne in mind by managers at all times, so that no possible "news angle" of the theatre is missed. Every chance to get into the editorial columns of local publications should be taken advantage of promptly.

But if a manager waits for something to happen, he may have to go through a long period of time before he can get his theatre "in the papers." He therefore should keep his eyes and ears open constantly for things about his theatre that might make a "story."

This isn't easy when you are aiming at the principal publications of a sizeable city, while it takes an experienced specialist in publicity to "plant" material in a metropolitan paper. But many thousands of theatres are in small towns and outlying neigh-

borhoods, and here the job is one that an alert, intelligent manager can usually handle. In large cities, there are daily or weekly newspapers or shopping guides with neighborhood circulations of significance to theatres in the same neighborhood, and their editors are frequently "hungry" for news and other material of local interest to print. Small town weeklies are often just as eager to co-operate.

Your programs are always news to the papers in your locality, and while they are not always happy about making an engraving of a still, they are pretty likely to be glad to have a mat of a scene from a picture, and mats also of the principal players.

But the theatre itself should be regarded as a potential source of news and editorial subjects. Remodeling can be dealt with several times—when you announce it, when it begins, as it proceeds, and when the job is finished. If the theatre has been closed for remodeling, you have a Grand Reopening to exploit editorially as well as in advertisements.

Merely the installation of a new piece of equipment may well make an acceptable "story" for small town and neighborhood papers. Or have you ever told the people of your community, in your local paper, what you do to keep your theatre clean and sanitary and otherwise healthful? How about a photo of the staff? Its members are "local people," and local papers go for that kind of material with the slightest excuse. A new set of uniforms is a swell occasion for such a picture.

The manager with a bit of knack for writing stories of this kind will find editors of the smaller publications pretty receptive to his offerings. Some subjects that might not get farther than the wastebasket will go straight to the typesetters if it is written about interestingly—with humor, with fetching "personality." How do you know you haven't that knack? Did you every try to find out? And if you thought you might have a little, did you really try to develop it?

Make publicity one of the important items of your stock in trade. To a theatre it is food and fresh air.

An Assistant Is a Manager, Too

THE BEST WAY for an assistant manager to show his sense of responsibility is by assuming responsibility. Just because the manager has to okay everything he may be inclined to think that he is not really responsible for anything. But he is, in any properly run theatre. Actually, the manager's okay often means no more than acceptance of the assistant manager's word that the matter *is* okay. For the manager to apply his okay, he has to have confidence in his assistant, and if he hasn't that confidence, he really has no assistant.

Give your opinion on bookings. If you have any suggestions for the betterment of the service, offer them. Campaign suggestions will be welcomed by your manager.

Eliminate the thought that you might do something wrong. Don't be afraid to ask the boss questions. Mistakes are bound to happen—none of us is perfect. If you make a mistake, profit by it!

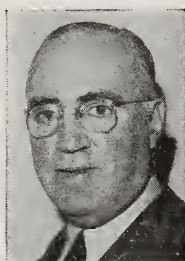
On the manager's day off, the assistant should take charge as though he were capable of it, not allow the impression that "for today the boss is away." He should have so established himself in the minds of the staff that he can effect discipline just the same as if the manager were there.

Then when the opportunity comes to be the manager of a theatre, the new job will not be a leap into the unfamiliar, but instead be just a continuance, essentially, of what he lately has been doing, or at any rate could have been doing.

The Atmosphere Of Family Theatres

A NEIGHBORHOOD and small town theatre should breathe an atmosphere of inconspicuous refinement. It should offer a service that is distinctive, yet *not obtrusive*.

Its manager should seek to have it con-



CHARLES H. RYAN

Here's SHOWMANSHIP

THAT PUTS MONEY

IN YOUR POCKET!

THE ORIGINAL
KROEHLER



Push-Back^{*} Seats

Prompt Delivery • Choice of World's Finest Fabrics • Complete Engineering Service • All-Steel Construction • Deep Full-Spring Comfort • Requires Only Ordinary Spacing • Remarkably Low Maintenance Cost • Complete Export Facility.

From hundreds of leading theatres comes the overwhelming evidence: the original Kroehler PUSH-BACKS offer you real showmanship because they are

- ... attracting patrons through extra comfort and convenience features.
- ... creating word-of-mouth advertising.
- ... building good will.
- ... providing economical and dependable service, month in and month out.



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

WRITE OR WIRE ONE OF THE KROEHLER PUBLIC SEATING OFFICES LISTED BELOW. DO IT TODAY!

KROEHLER MFG. CO. THEATRE SEATING DIVISION

666 Lake Shore Drive.....Chicago 11, Illinois
2028 South Vermont Avenue.....Los Angeles 7, California
206 Lexington Avenue.....New York 16, New York
2023 Jackson Street.....Dallas, Texas

Canadian Theatre Chair Co., Ltd., 40 St. Patrick Street
Toronto 2B, Canada

NOW AVAILABLE: KROEHLER CUSHIONIZED** FURNITURE TO MODERNIZE YOUR LOBBY

**Reg. U. S. Pat. Off.

*Fully protected by patents

KROEHLER

Push-Back

THEATRE SEATS

The World's Finest Theatre Seat



BUILT TO LAST

a Lifetime



Because Poblocki aluminum poster cases are formed of the heaviest possible aluminum extrusions of any case made. And that means a lifetime of beauty for your theatre front, because these cases can be alumilited in sparkling color . . . color that remains lustrous and brilliant throughout the life of the case.

CHECK THESE EXCLUSIVE ADVANTAGES

INVISIBLE HINGES CYLINDER LOCK
WATER PROOF WEATHERSTRIP

manufactured by

Poblocki AND SONS

2159 S. KINNICKINNIC AVE.

MILWAUKEE 7, WISCONSIN



Do You Spend Too Much Money For Cleaning?



Ask your supply dealer about the Super and its amazing tools. You can try a Super for five days free and see for yourself how easily you can save money, labor and time, and costly replacements.

Keeping your theatre clean can be an expensive, unpleasant, inefficient job unless your staff is equipped with the proper mechanical aids. The Super Specialized Theatre Cleaner is especially designed and tooled to meet all the requirements of theatre cleaning.

- A Spotlight on the handle illuminates dark places and saves house lights.
- The Blower Attachment boosts debris and popcorn boxes out from under seats and down the aisles for easy disposal.
- Sound holes are kept free of dirt, screen bright, with the special Super Screen Brush.
- The Hi-Up Tube makes it possible to reach as high as fifteen feet plus the reach of the operator, easily cleaning screen, box fronts, draperies and ornamentations.
- The Super Floor Tool goes tight up to the wall, thus leaving no strip of carpet liable to moth infestation.

NATIONAL SUPER SERVICE COMPANY, INC.

1941 N. 13th STREET

TOLEDO 2, OHIO

NATIONAL SUPER SERVICE COMPANY OF CANADA

TORONTO, ONT.

VANCOUVER, B. C.

A Big HIT!

Sold thru THEATRE SUPPLY DEALERS Exclusively

Ask your Dealer

GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

PEDESTALS, BASES, MAGAZINES & BRACES

PARTS FOR SIMPLEX, POWERS
MOTIOGRAPH, PEERLESS LOW,
HI-LOW and MAGNARC LAMPS

Immediate Delivery

EDWARD H. WOLK

1241 S. Wabash Avenue

Chicago 5, Illinois

sidered the dominant theatre in his community because of the spirit of service visible among the employees, because the advertising invites confidence, because it is physically a pleasant place to be in.

A theatre that carries with it an atmosphere of gloom cannot be successful. Theatregoers are looking for diversion, sometimes intellectual stimulation. Therefore, it is not surprising that they will give the "Gloom Theatre" absent treatment. What is needed most in any theatre is atmosphere that will gladden a patron for an entire performance.

There should be hospitality *apparent* the moment a patron enters the doors of your theatre—not insincere, counterfeit courtesy, but a manifestation of good-will. A good manager cultivates among his staff a genuine spirit of hospitality and encourages a sunny disposition by setting a good example himself. That kind of operation will sell your theatre—sell this industry—to the public quite as much as what we put on our screens.

Some theatres can do well on transient trade, but the typical motion picture house has to depend on the repeat customer. It is the regulars that form the nucleus of the pay-off patronage.

Just because they seem to have the habit of attending your theatre is no definite indication that they are going to keep it. The habit must be constantly cultivated, not only by the pictures on your screen (which cannot be very positively controlled), but by the way you and your staff and the appearance and services of your theatre tell them that you are catering to them—yes, to them personally, as *individuals*. Keep them informed constantly about your programs—get through to them in their homes. There should be a steady contact between theatre and home.

Cushioning the Flops!

MAYBE I AM just looking for such things more than I used to, but at any rate I seem to see more and more theatre advertising with an institutional touch to it. There has been a lot of remodeling, and a great deal of new equipment installed, and these improvements are getting into local newspaper advertising copy of theatres. In big space, too!

I wonder if these columns during the past year have had anything to do with it. Well, that's neither here nor there. The important thing is that the part that institutional advertising plays in the year-in-year-out success of a theatre, is being recognized more widely.

The program is the theatre's big news of today—it is the eye-catcher. But here and



Architect's sketch of today's most forward looking hotel—the 15-acre, 18-story Shamrock Hotel, just completed in Houston, Texas. The Shamrock is luxuriously designed for both residential and transient patronage. Its décor features the fresh use of color and modern design.

In Houston's fabulous 15-acre Shamrock Hotel at McCarthy Center...

Acres of Luxurious Bigelow Carpets



WHEN guests enter the lobby of the great new Shamrock Hotel, they'll be taking the first of many steps on superb Bigelow Carpets.

All in all, over 36,000 sq. yds. of deep, soft Bigelow Carpet spread luxury under foot. Nine special designs, made in suit-the-purpose grades, were created for this order. One entirely new grade—a figured Lokweave carpet using Saxony yarn—was created for corridor carpeting.

The entire installation was planned by interior designer Robert D. Harrell, working with the Bigelow Carpet Counsel.

And so the already-famous Shamrock joins the distinguished list of hotels, clubs, stores and corporations choosing Bigelow Carpets—where prestige and practicality must go hand in hand.

Bigelow's Carpet Counsel is available for consultation on carpeting problems which confront you in your business.

Our experts will help you select suitable carpets from the Bigelow line, or design and execute special orders. One of the 25 Bigelow Carpet Counsel offices is near you.

For the Shamrock Hotel's main lobby—Bigelow's Austrian Loom Tufted Carpet No. 90302-9, cool and shadowy, with an attractive carved effect.

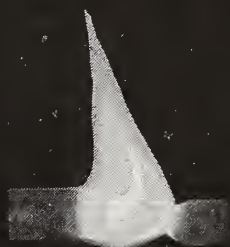
In the Shamrock Room—Bigelow's luxurious and long-wearing Hartford-Saxony No. 44372-29, in a bright, festive design.

In the Bridal Suite—Sonata No. 2103-9201, a carpet so deep you could almost mow it.

Bigelow Rugs and Carpets

Beauty You Can See... Quality You Can Trust... Since 1825

INTRODUCING A
WORLD-ESTABLISHED
CARBON
TO
AMERICA



Lorraine
carbons

KEEPING PACE WITH
MOTION PICTURE
PROJECTION
SINCE 1877

- ★ **STAR CORE**—Exclusive feature with Lorraine Carbons achieving a steadier, consistent, more brilliant white light.
- ★ **DIFFERENT LIGHT**—Lorraine Carbons produce a blue white brilliancy that sparkles resulting in more depth, better contrast and a 3rd dimensional effect in black and white or color pictures.
- ★ **COST**—Lorraine Carbon advantages are attainable at standard carbon costs.
- ★ **ECONOMY**—Amperage tests in theatres conclusively proved that Lorraine Carbons produce more, better, whiter light —More Economically.
- ★ The largest theatres in the U.S. and throughout the world are now using Lorraine Carbons.

Write for distribution data



CARBONS, INC.
BOONTON, NEW JERSEY
NEW YORK: 234 WEST 44th STREET

there, now and then, the copy should say something about the *theatre* itself. So that this is not neglected, it should be handled according to a basic plan, a general scheme of operation.

I have pointed out aspects of the theatre that lend themselves to institutional advertising on various occasions in these columns—such things as reasonable prices, modern equipment, safety, atmosphere, health, comfort, staff training, the luxuries that help to make time spent in the theatre more stimulating—these and others can provide topics for different institutional copy treatments constantly. They bear repetition, with a new twist.

The fundamental merchandise is on the screen, and when it has natural draw or real selling possibilities, the cashier has a busy time. But when it flops it doesn't make such a great thud if institutional advertising and *institutional operation* have provided a cushion for it to fall on.

It's Urgent Now to Put Our Know-How to Work

(Continued from page 24)

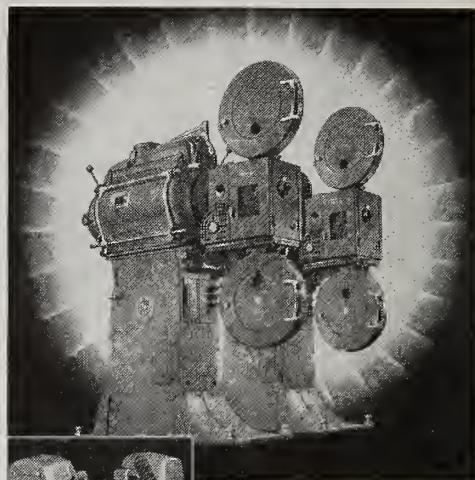
ern one, would prove to be more than a museum piece. It would, by comparison, make for greater appreciation of today's well-designed playhouse (which should indicate that it would pay to use every means to make your patrons fully aware of any of the improvements mentioned above of which you can boast, so that they will realize that extra attention is being paid to their comfort).

A large proportion of existing motion picture theatres do not enjoy many of the facilities, or advantages, of improved basic design. A broad and intensive program of remodeling is in order now.

Expanding service to the patron is the key to successful theatre operation. This holds true for the basic comforts, but the small details, the little gesture here and there to the patron, is also important.

If half of the theatres in existence were functionally suitable, and enjoyed the amenities available in accordance with up-to-date developments and proven use, the competition of home television would become a less significant factor. Every seat in the theatre can be a choice seat from which can be enjoyed a *professional* type of picture presentation that cannot be equalled in the home television screen. Technical perfection photographically, coupled with dramatic impact of the large theatre screen and perfect acoustics, are major attractions. We are prepared for television competition in so far as the "know how" and availability of equipment and structure are concerned, but the exhibitor must avail himself of as much of it as possible, as soon as possible.

For BIGGER "B.O." Box Office, that is!



**DeVRY
PROJECTORS
AMPLIFIERS
IN-CAR SPEAKERS**

Indoors or out, DeVry is the buy when it comes to equipment that brings them back again and again to metropolitan neighborhood or drive-in theatres to see Hollywood's finest, presented at its projected best. Preferred equipment also for the road show. Colorful literature and estimates *free*.

DeVry Corporation
1111 Armitage Ave., U.S.A.

We are interested in equipment for
Please send literature and suggestions.

Name

Address

City

*Your Best
Buy is a* **DeVRY**

STROBLITE
LUMINESCENT COLORS
GLOW IN DARK

SPECTACULAR! BEAUTIFUL! MYSTIFYING! DRAMATIC! The choice of leading theatres throughout the world. Countless intriguing and fascinating effects can be attained. For Stage Shows, Theatre Decorations, Night Club, Advertising Displays, etc.

U.V. BLACK LIGHT LAMPS
FOR EVERY PURPOSE

STROBLITE CO. Dept. M, 35 W. 52nd St.
New York 19

READ THE ADS — they're news!

A Showman Goes to a Drive-In

(Continued from page 28)

are "ushered" up front, and the back rows are closed off until needed. That's to prevent a "petting gallery." Give the younger set a chance and they will seek the back corner of the lot and stay there indefinitely. But the proximity of near-by cars slows down *l'amour*. And there goes a jeep between the "aisles" and the wrong way of traffic. That's the manager on the prowl; when your theatre is *acreage*, you have to ride around your beat—it's too far to walk.

Bill Smith tells of the time he went for a building permit, and they asked him, "Where's your blue-prints?" He didn't have any blue-prints, just a pencil sketch to show the grading operations. The authorities learned about drive-ins from Bill. To start building operations, you pace off dimensions, calculate the grades and start moving dirt, creating a proper slope and taking care of the glare of lights, either towards the screen or in the eyes of those who occupy cars facing the screen.

Mr. Smith told me of a little trick he has of selling the comfort and cleanliness of his rest rooms. He stalks a dowager on the way to the lady's room, introduces himself and asks her to give him a report if anything is lacking in the facilities provided. It is ten to one she doesn't report to him, but she does tell the Parsippany Ladies Club the next day about that nice young man and how interested and careful they are about their rest rooms!

Ideas for promoting drive-in business can carry the manager's imagination pretty far afield. For example, the "hay ride" that Bill Smith has used. The wagon of hay with the boys and gals aboard is drawn into the theatre by a tractor or jeep, and is parked where all have a view of the screen. Then, several speakers are set up to give the hay-riders sound. After the show, the jeep pulls them out and off to their homes.

Mr. Smith hasn't yet installed beach chairs for those who want to sit near the refreshment counter and view the picture, but next year he will have a bank of canvas chairs of the reclining style, that will permit people to come to the drive-in as "walk-ins" and make themselves comfortable for a show out-of-doors.

Bill Smith prefers about 500 or 600 car capacity. The 1000-car lot, he says, is too big to handle well, and the smaller scale gives more people a better view of the screen. The tendency to build larger drive-in theatres, in his belief, is growing, but those with experience will be more apt, he feels, to hold down the capacity rather than let it run to four figures.



Auditorium installation in Norfolk Naval Hospital, Portsmouth, Va. Proscenium curtain in plum satin stripe, cyclorama curtain in gold chevron Fiberglas. Installed by L. B. Sheffield, Richmond, Va.

These NON-COMBUSTIBLE curtains never require flameproofing!

At best, the flameproofing of combustible fabrics woven partly or wholly of organic fibers affords only temporary protection. Its efficiency depends upon the type of chemical used to flameproof the organic fibers, and the length of time since the last treatment.

Fiberglas* decorative fabrics are woven entirely of finely spun, inorganic glass filaments. They CANNOT BURN, smolder or propagate flame. If exposed to fire they will not deplete the oxygen in the air or emit suffocating smoke and fumes. They are immune to rot or decay. Always operate at 100% efficiency.

Installed in all ships of the U. S. Navy (Bureau of Ships Spec. 27c7).

CORONIZED* FIBERGLAS FABRICS

Coronizing is an entirely new process that gives Fiberglas fabrics greatly improved handling, draping and cleaning qualities. Also available in a marquisette curtain material that is permanently wrinkle-proof and water-repellent. May be hand or machine washed; requires no ironing, stretching or framing.

WRITE FOR SAMPLES AND INFORMATION

THORTEL
FIREPROOF FABRICS

FIBERGLAS* Listed by Underwriters' Laboratories, Inc., as "Non-Combustible Fabric"; approved by the Bureau of Standards and Appeals, City of New York.

ARCHITECTS BUILDING, 101 PARK AVENUE, NEW YORK 17, N. Y. • LExington 2-0711
Sales representatives or recommended workrooms in: BOSTON, BUFFALO, CHICAGO, CLEVELAND, DENVER, DETROIT, KANSAS CITY, LOS ANGELES, NEW ORLEANS, OAKLAND, PHILADELPHIA, PITTSBURGH, PORTLAND, ORE., RICHMOND, SAN FRANCISCO, ST. LOUIS, ST. PAUL, SEATTLE, TOLEDO, WASHINGTON.
*T.M. Reg. U. S. Pat. Off. Owens-Corning Fiberglas Corp.

✂ One way to keep posted—be a coupon clipper

Precision ALL METAL

REFLECTORS

GUARANTEED 5 YEARS
against pitting, tarnishing and breakage

MANUFACTURED BY
HEYER-SHULTZ, Inc.

Distributed Exclusively by

NATIONAL
THEATRE SUPPLY
Division of National • Shuman • Woodward, Inc.

Robin-Imperial Exclusives'

ROCK-A-FORM THEATRE CHAIR AND REPLACEABLE SEAT CUSHION

Manufactured by
JOHN L. CABLE CO., INC.

SYNCHRO-DYNAMIC SOUND PROJECTOR

Manufactured by
WEBER MACHINE CORP.

ROBIN-IMPERIAL IN-CAR SPEAKER

Manufactured by
TARRYTOWN METAL-
CRAFT CORP.

2 DEPENDABLE MEANS
OF POWER CONVERSION
Robin has Both!

**ROBIN
SELENIUM RECTIFIERS**

27 to 37 volts — Full wave.
6 or 3 phase—50 or 80 amps.
Long life — High efficiency.

— Also —

ROBIN-IMPERIAL

Stedypower

**MOTOR-
GENERATORS**

WRITE FOR
LITERATURE

**J. E.
ROBIN
INC.**

330 W. 42nd St.,
New York 18, N. Y.

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Liability When Safety Regulation Is Violated

EVEN THOUGH a theatre owner violates a city ordinance, and a patron is thereby injured, the theatre owner is *not* liable *unless* the testimony proves *conclusively* that failure of the owner to comply with the ordinance *directly* resulted in injury to the patron.

For illustration in *Phoenix Amusement Company v. White* (208 S.W. [2d] 64), a theatre patron sued for damages for an injury received as she was pushed through emergency exit doors when the theatre was overcrowded. She was pushed down a flight of stairs.

She contended that the theatre management was negligent, because it permitted the exit doors to be unfastened and to open directly upon a flight of stairs, whereas a city safety regulation required that exit doors open upon a level landing.

The lower court held the theatre corporation liable, but the higher court reversed the verdict, saying that the theatre corporation's failure to have the exit doors open out upon a landing, as required by the safety regulations, did not make it liable unless the violation was the approximate cause of the injuries.

The court stated: "The law places no duty on proprietors of amusement places to prevent overcrowding of their premises, but it only requires them to guard against danger likely to arise therefrom. We think the testimony in this record clearly shows that no prudent person could have foreseen that Mrs. White (patron), as the result of the overcrowded condition of the theatre, would suffer the accident which happened to her."

Indeed, higher courts consistently hold that no patron who sustains an injury *through his own carelessness* can recover damages. Here is another instance:

In *Smith v. Simon, Inc.* (76 N.E. [2d] 10), it was shown that an employee directed



LEO T. PARKER

a patron how to go down to the basement. The light on the stairs was dim and was insufficient to permit the patron to see where he was stepping. He stepped off into space and was severely injured. However, the higher court refused to allow the patron any damages, saying:

"He found himself in the dark, in a place strange to him, and unable to see where he was stepping. Instead of returning to the street floor, he attempted to grope his way down a strange flight of stairs. We think that his conduct amounted to contributory negligence, and bars him from recovering."

Easement Retained in Construction Over Alley

ACCORDING TO a recent higher court a theatre corporation which owns a street or public passageway can construct a theatre over it, and still retain the right to an easement to use the street or passageway.

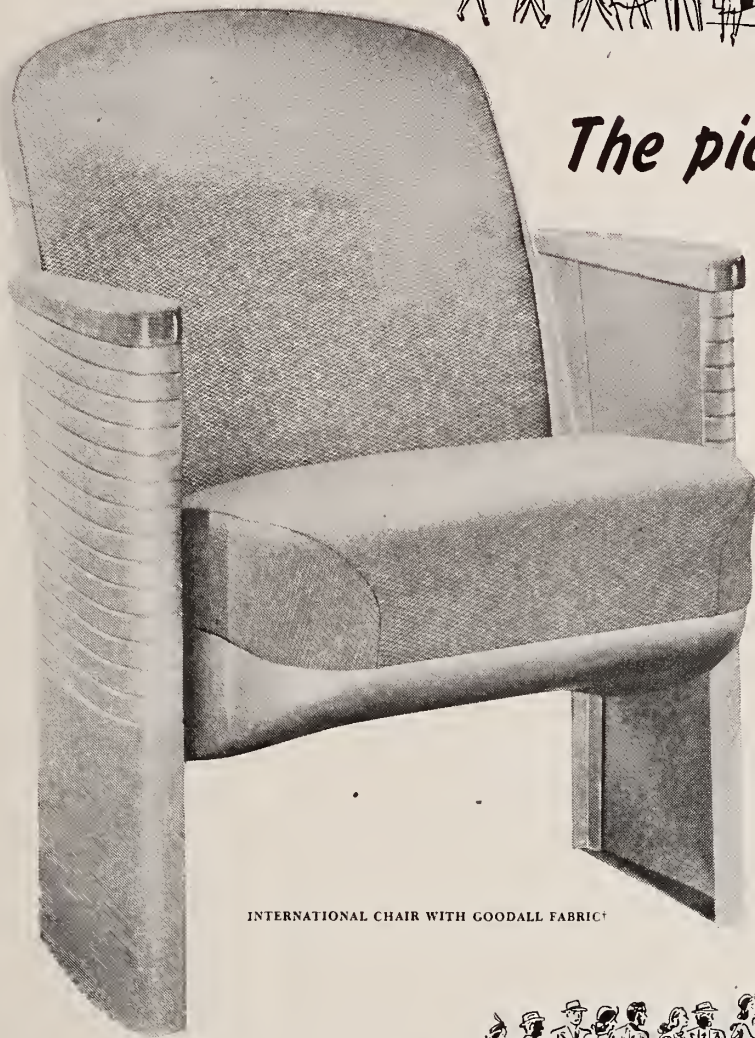
For example, in *Wausau Theatres Company v. Genrich* (29 N.W. [2d] 502), it was shown that a theatre corporation and the owner of adjoining land agreed that they should have a perpetual easement in an alley. Later the theatre corporation obtained a quit-claim deed from the owner of the adjoining lot and constructed a theatre across the alley.

The owners of the lot in the rear contended that the construction of a theatre building across the alley way destroyed the easement and constituted an abandonment of the alley, with consequent destruction of the theatre corporation's easement over land in the rear.

The higher court refused to agree with this contention and held that the theatre corporation still had a legal easement.

Assault of Patron Defensible If Justified

IN BEING sued for assault or slander, one must prove that he was justified in making the assault or statement, or the one injured can recover heavy dam-



INTERNATIONAL CHAIR WITH GOODALL FABRIC†



The picture brings them in

...but

GOODALL

comfort

brings them back!

Here's why theater managers prefer Goodall Fabrics for seat upholstery . . . These beautiful fabrics—both woven and plastic—give luxurious, non-clinging, long-lasting comfort to every chair in the house. And *they keep maintenance costs at an amazing low*. Even the young "rough riders" at the "Westerns" can't faze these handsome fabrics. They're *Blended-for-Performance* to resist soil, to clean with ease, and to save you money with added wear. You'll find it pays to specify GOODALL.

†The theater seat above illustrates a soft fabric, Claremont, an ideal Goodall Fabric.



©1948, Goodall-Sanford, Inc.

Sole Makers of World-Famous **PALM BEACH®** Cloth and Suits

*Registered Trade Mark

GOODALL FABRICS, INC. NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES



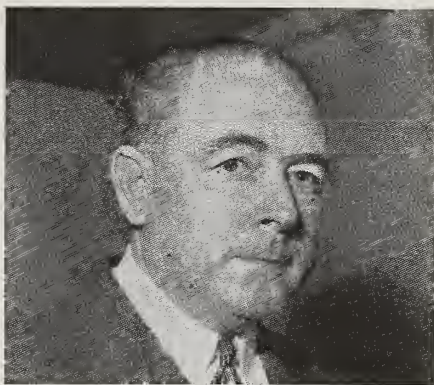
ASHCRAFT
Suprex **C70**

**A FINER
PROJECTION LAMP
FOR BETTER THEATRES**

No projection lamp made will produce more light than the New Ashcraft C70 at comparative currents. A precision built—wide range—40-65 ampere lamp—capable of projecting a brilliant picture in all theatres, large and small.

See your Independent Theatre Supply Dealer or write factory direct for full information.

C. S. ASHCRAFT MFG. CO.
36-32 38th St., L. I. City, N. Y.



GROVER L. SMITH—Owner, Grover L. Smith Family Theatres, Glendale, Calif.—says:

"I have always used RCA Service. It's prompt, efficient and keeps my theatres operating at maximum efficiency."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

"Built to Excel — **IDEAL CHAIRS** — Not Just To Compete"

IDEAL SEATING COMPANY of GRAND RAPIDS

ages. Here is a rather extreme instance:

In *Oliver v. Scott* (208 S.W. [2d] 468), one Oliver sued the proprietor of a theatre for \$2,000 damages. Oliver proved that during an argument, the proprietor pointed a cocked pistol at him and struck him with his fists and with the pistol, from which treatment he suffered two fractured ribs and was confined to a hospital for a time. The higher court promptly awarded Oliver \$2,000 damages.

But even in conduct so extreme, ability of the proprietor to prove that he was justified in making the assault, would have relieved him of liability.

When a Private Passage Becomes a Public One

IS A THEATRE operator liable for injuries to employees in a passageway which the corporation maintains and the public also uses? Here is a recent answer:

In *Lamb v. Pacolet Manufacturing Company* (43 S.E. [2d] 353), the testimony showed that a corporation had built and maintained on its real property, concrete steps and walkways used by employees and also by the public. One morning the steps were heavily coated with sleet and ice and an employee slipped and fell while descending the steps.

The higher court refused to award compensation to the employee under the State Workmen's Compensation Act, saying that when others besides employees use steps, or passageways, the same become a *public* thoroughfare.

Hence, the municipality, in which such passageways are situated, become responsible for maintenance and repairs.

For comparison see *Eargle v. South Carolina* (205 S.C. 423). In this case the higher court held that an employee is "within the scope of his employment" and entitled to compensation when injured on a passageway which is *private* and *owned* by his employer. This court said:

"If the employee be injured while passing to and from his work by a way over the employer's premises, the injury is one arising out of and in the course of the employment as much as though it had happened while the employee was engaged in his work at the place of its performance."

One Theatre Corporation Can't Run Another's Houses

ACCORDING TO a recent higher court, an agreement or contract is *void* under which a theatre corporation is authorized to manage another corporation's theatres. This was the decision in *Long Park, Inc., v. Trenton-New Brunswick*

Theatres Company (77 N.E. [2d] 633). The testimony showed the facts to be as follows:

The B. F. Keith Corporation is organized and existing under the laws of the State of New York. Under an agreement with the Trenton-New Brunswick Theatres Company, the Keith Corporation for some time was acting as manager of all theatres leased and operated by the Trenton. The higher court held this agreement *void*, and said:

"The directors may neither select nor discharge the manager, to whom the supervision and direction of the management and operation of the theatres is delegated with full authority and power. Thus the powers of the directors over the management of its theatres, the principal business of the corporation, were completely sterilized. Such restrictions and limitations upon the powers of the directors are clearly in violation of the General Corporation Law of this (New York) State and the New Jersey statute."

Custom of Courts in Construing Contracts

IN CONSTRUING a written contract, a court will seek to determine the true intent of the contracting parties and to carry it out, if it does not conflict with any rule of law or good morals or declared public policy. Hence a court will not modify a contract or create new or different terms for the contracting parties. This rule of law is applicable to all classification of contracts, including trust agreements.

In *Oslo v. Rossetter* (77 N.E. [2d] 652), it was shown that a motion picture theatre was completed in 1925 and was encumbered with first and second mortgage liens to secure an aggregate indebtedness of \$1,400,000. Some of the earlier maturing bonds were paid, but others were defaulted, and a proceeding to foreclose the first mortgage lien was instituted and carried through to an order of sale.

Before any sale was had, a proceeding was started in the Federal court for a reorganization. That court submitted a plan which was later adopted and placed in operation. Subsequently legal controversy arose over legal interpretation of the trust agreement.

The higher court held that the plan of reorganization must be considered to ascertain *the intent* of the parties, although the trustees were not parties to the plan of reorganization. This court said:

"Where a contract is ambiguous, previous and contemporary transactions and facts may be considered to ascertain true meaning of contract and sense in which parties used particular terms."

THE MART

Index to products Advertised
& described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS

Reference Number	Adv. Page	Reference Number	Adv. Page
1—Adler Silhouette Letter Co.....	59	60—S. O. S. Cinema Supply Corp.....	28
Changeable letter sign equipment. Unaffiliated dealers.		Distributors.	
2—Air Devices, Inc.....	51	61—Smith & Sons Carpet Co., Alexander....	20-21
Air diffusers. Franchise dealers.		Carpeting. NTS and direct.	
3—Altec-Lansing Corp.....	14	62—Smollin, Michael A.....	74
Loudspeaker systems. Direct and all dealers.		Projection carbon guide. Direct.	
4—American Mat Corp.....	63	63—Sportservice, Inc.....	57
Rubber mats and matting. Direct.		Complete concession service.	
5—American Seating Co.....	7	64—Stroblite Co.....	34
Auditorium chairs. NTS and direct.		Luminescent paint and lacquer. Direct and unaffiliated dealers.	
6—Ashcraft Manufacturing Co., C. S.....	38	65—Strong Electric Corp., The.....	16
Projection lamps. Unaffiliated dealers.		Spotlamps (65A), projection lamps (65B), rectifiers (65C), reflectors (65D). Unaffiliated dealers.	
7—Automatic Devices Co.....	44	66—Superior Electric Co.....	43
Curtain tracks and controls. Unaffiliated dealers.		Dimmers. Direct.	
8—Ballantyne Co., The.....	8	67—Switzer Bros., Inc.....	52
Projection lamps. Unaffiliated dealers.		Blacklight murals. Direct and unaffiliated dealers.	
9—Bigelow-Sanford Carpet Co.....	33	68—Telesonic Theatrephone Co.....	8
Carpeting. Direct.		Hearing aids. Direct.	
10—Cable Co., Inc., John L.....	10	69—Textileleather Corp.....	71
Seat cushion replacement for auditorium chairs. Direct and unaffiliated dealers.		Upholstering materials. Direct.	
11—Carbons, Inc.....	34	70—Theatrecraft Mfg. Corp.....	57
Projection carbons. Franchise distributors.		In-car speakers. Direct.	
12—Century Projector Corp.....	68	71—Theatre Managers Institute.....	72
Projectors (12A), sound systems (12B). Unaffiliated dealers.		Correspondence course in management.	
13—Chicago Hardware Foundry Co.....	73	72—Thortel Fireproof Fabrics.....	35
Electric hand driers. Direct.		Stage curtains. Unaffiliated dealers.	
14—Chicopee Mfg. Corp. of Ga. Lumite Div....	27	73—U. S. Air Conditioning Corp.....	48
Plastic upholstery materials. Direct.		Air-conditioning equipment. Unaffiliated dealers.	
15—DeVry Corp.....	34	74—Vallen, Inc.....	72
Projectors (15A), amplifiers (15B), in-car speakers (15C). Unaffiliated dealers.		Curtain controls and tracks. Franchise dealers.	
16—Drive-In Theatre Equipment Co., Inc.....	28	75—Vocalite Screen Corp.....	67
In-car speakers. Direct.		Screens. All dealers.	
17—Ebcro Manufacturing Co., The.....	58	76—Wagner Sign Service, Inc.....	15
Water coolers. Authorized dealers.		Changeable letter sign equipment. All dealers except NTS.	
18—Elizabeth Iron Works.....	5	77—Wenzel Projector Co., The.....	75
Prefabricated steel screen towers for drive-in theatres. Franchise distributors.		Projectors. Unaffiliated dealers.	
19—Essannay Electric Mfg. Co.....	75	78—Westinghouse Electric Corp.....	45
Reel-and signals (19A), rewinder mules (19B). All dealers and direct.		Filament and fluorescent lamps. All dealers.	
20—Everbrite Electric Signs, Inc.....	62	79—Westrex Corp.....	76
Marquees (20A), architectural materials (20B), display frames (20C), box-offices (20D).		Foreign distributors.	
21—F & Y Building, The.....	12	80—Whitney-Blake Co., The.....	23
Architectural design and building service.		Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Corp.	
22—Fairbanks, Morse & Co.....	44	81—Wolk, Edward H.....	32
Emergency power plants. Direct and franchise dealers.		Projector parts. Direct and unaffiliated dealers.	
23—Fence Company of America.....	57		
Prefabricated fencing for drive-in theatres. Direct.			
24—Forest Manufacturing Corp.....	10		
Projection lamps (24A), rectifiers (24B). Unaffiliated dealers.			
25—Garver Electric Co.....	67		
Rectifiers. Unaffiliated dealers.			
26—General Electric Co., Air Conditioning Dept.	29		
Air-conditioning equipment. Direct.			
27—General Electric Co., Lamp Dept.....	13		
Filament and fluorescent lamps. All dealers.			
28—General Register Corp.....	69		
Stud red ticket control box. Dealers NTS and 36, 43, 54, 70, 74, 76, 77, 78, 79, 83, 91, 100, 107, 111, 112, 113.			
29—Genuine Electric Co.....	61		
Floodlights. Direct and all dealers.			
30—Goldberg Bros.....	28, 32, 75		
Reels (30A), rewinders (30B), speaking tubes (30C). All dealers.			
31—GoldE Manufacturing Co.....	74		
Spotlamp. All dealers.			
32—Goodall Fabrics, Inc.....	37		
Upholstering materials. Direct.			
33—Goodyear Tire & Rubber Co., Airfoam Div.	3		
Foam rubber cushions. Direct.			
34—Great Lakes Steel Corp., Stran-Steel Div....	53		
Quonset structures. Direct.			
35—Griswold Machine Co.....	69		
Film splicers. All dealers.			
83—Habitant Shops, Inc.....	55		
Prefabricated fencing for drive-in theatres. Direct.			
36—Hertner Electric Co.....	64		
Motor-generators. NTS.			
37—Hoyer-Shultz, Inc.....	35		
Reflectors. NTS.			



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of October 23rd—

.....

.....

.....

.....

.....

.....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Los Angeles

3—Breck Photoplay Supply, Inc., 1968 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
5—National Theatre Supply, 1961 S. Vermont Ave.
6—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:

7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
8—Preddy Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brent & Sons, 12 "H" St., N. W.
16—Ban Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. Y.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—Academy Theatre Supply, 1255 S. Michigan Ave.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

Evansville Theatre Supply, 1739 E. Delaware St.

Indianapolis:

28—Ger-Bar, Inc., 442 N. Illinois St.
120—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY

Louisville:

31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 200 S. Third St.

LOUISIANA

New Orleans:

33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

47—Minneapolis Theatre Supply, 76 E. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

54—St. Louis Supply Co., 3310 Olive St.*
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA

Omaha:

57—Ballantyne Co., 222 N. 16th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

63—Auburn Theatre Equipment, 5 Court St.

Buffalo:

64—Baker Theatre Equipment, 482 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:

67—Amusement Supply, 341 W. 44th St.
68—Capitol Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.

70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:

73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

74—Bryant Theatre Supply, 227 S. Church St.
75—Divio Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

83—Mid-West Theatre Supply, 1638 Central Pkwy.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:

87—American Theatre Equipment, 165 N. High St.

Dayton:

88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

91—American Theatre Supply, 519 E. Broadway.
92—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Pena Theatre Equipment, 307 N. 13th St.

Pittsburgh:

100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

113—Southwestern Theatre Equipment, 1410 Main St.*

UTAH

Salt Lake City:

114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA

117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON

Seattle:

118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA

122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 641 N. Seventh St.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
PERMIT No. 8894
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Soft, Full-Folding Fabric Woven of Fibreglas Yarn

FABRICS WOVEN entirely of Fibreglas yarns that have the folding qualities and softness of cotton curtains and drapes, have now been achieved through the "Coronizing" process developed for all-glass fabrics by the Owens-Corning Fibreglas Corporation, Toledo. The new fabrics are now available to the theatre field from Thortel Fireproof Fabrics, Inc., New York, distributors of Fibreglas fabrics in this market.

In announcing the development, the first product of which is marquissette in a service weight adapted to requirements of theatres, the Owens-Corning organization states that tests have shown the material to be wrinkle-resistant, and that it does not at-



Illustrating the advance made in Fibreglas and the weaving of the glass filament into fabrics having the softness and folding qualities of cotton yet with the fireproof quality of glass.

tract dust in the air. The material can be laundered if such cleaning is ever required, and is rehung while still damp so that gentle stretching may remove any crimps produced in washing.

The announcement anticipates rapid development of a variety of patterns in a full selection of colors, and also the production of sheer lightweight fabrics comparable in appearance and feel to fine domestic curtains, but which would have the fireproof characteristics of glass yarns.



Television equipment capable of projecting a picture 6x8 feet, as illustrated above, has been placed on the market by RCA. Priced under \$3,000, including installation fee, this receiver-projector is suggested by the manufacturer for lobbies and lounges, for entertainment of patrons waiting for seats. The 6x8 picture is obtained with the projector 15 feet from the screen. Distribution is through RCA theatre supply dealers.

Neoprene Cable for Cheaper Drive-In Wiring

THE COST of a cable network for in-car speaker systems of drive-in theatres has been greatly reduced by the development of wiring covered with neoprene synthetic rubber. When ramp speaker systems came into use, originally with bipost installations, expensive lead-covered cable was employed, and it has continued to be used in some instances since. Standard practice now, however is to lay neoprene-covered cable, which is not only far cheaper, but is, in addition to being highly durable, readily flexible, which facilitates laying.

More recently developed for such purposes is "Teleseal" cable, manufactured by the Whitney Blake Company, Hamden, Conn., with distribution through the Graybar, Inc., electrical appliance organization. Based on a type of cable developed during the war and widely used for submarine telephone installations, "Teleseal" cable has two strands of copper conductor wire which has been brass-plated,

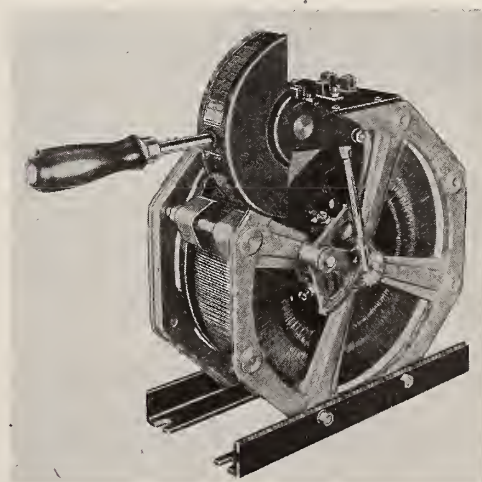
then sealed in a jacket of neoprene. The brass plating aids in creating resistance to corrosion, and also provides for firm adhesion of the neoprene. The neoprene covering seals the conductor from moisture and soil chemicals; further, according to the manufacturer, it is highly resistant to abrasion, and is flameproof.

The company's engineers recommend trenching to whatever depth soil conditions indicate would be sufficient to prevent heaving to or near the surface in consequence of frost in the ground, and laying the "Teleseal" directly in the soil.

New Interlocking Units For Dimmer Systems

NEW INTERLOCKING type dimmer units, exhibited for the first time at the Tesma Trade Show in St. Louis in September, have been placed in production by the Superior Electric Company, Bristol, Conn., manufacturers of transformer type dimmer equipment through all the ranges of theatre lighting requirements.

These new Interlocking "Powerstat" dimmers are of the continuously variable auto-transformer type. Two ratings are available, one with an output range of from 0 to 1700 watts; the other a range



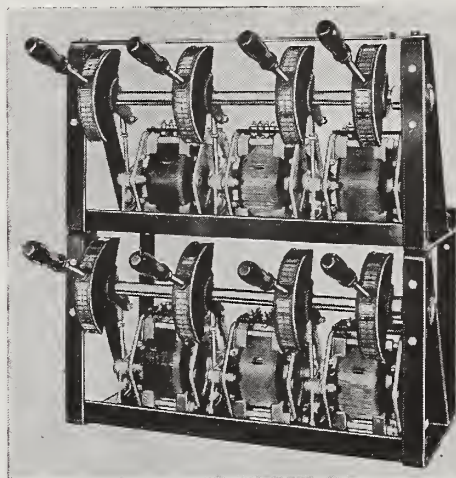
The Form H interlocking type dimmer unit.

from 0 to 4600 watts. Both ratings are offered in five assembly arrangements, designated Forms A, R, H, J1 and J2.

Form A consists of the dimmer ready

for switchboard mounting, with shafting and tension mounting blocks only. Form R is a more complete assembly, having a gear and a gear segment attached to the turning shaft. Form H, which is illustrated, is complete with gear, gear segment, linkage, drum and operating handle. Each dimmer of these forms controls one circuit. For control of more circuits, these dimmers are coupled by the shafting and can be individually controlled or mastered for group control.

When it is required, Form H is available in a single bank factory-framed assembly. Any number of units up to ten can be mounted in the bank. The mastering arrangement is decided by the customer. This single bank of factory framed dimmers is designated as Form J1. If two banks of dimmers are needed, Form J2 is supplied. Forms J1 and J2 are integrated



Form J2 of the integrated dimmer assemblies.

assemblies ready for installation into the lighting control panel of the switchboard. (Form J2 is pictured).

These interlocking dimmers provide, according to the manufacturer, the characteristics of non-interlocking units, such as brilliancy of individual lamps regardless of the number of lamps in the circuit; and dimming from full-on to blackout regardless of the number of lamps in operation. The racks of Forms J1 and J2 are fabricated from steel members to assure rigidity in mounting and operation.

In-Car Speaker with Concession Feature

OPERATION AS a microphone, for ordering refreshments brought to the car, has been provided for in the deluxe model of in-car speakers manufactured by the Drive-In Theatre Equipment Company, Cleveland. One of three types in a line of "Auto-Voice" speakers, this model includes means of switching the speaker to a cable connected to a speaker in the concession building.

With this model in-car speaker, the manufacturer can supply a console with talk-back speaker and three or four amplifiers, according to the number of channels desired. The patron merely presses a button on the in-car speaker and gives his order, then waits for the concession attendant to confirm the order. On release of the button the speaker automatically returns to reproduction of the picture sound.

With this equipment, also the junction box is equipped with a 6-watt light to facilitate parking and seizing speaker.

Hearing Aid Equipment Redesigned for Theatres

HEARING AID equipment of new design adapted directly to conditions of the motion picture theatre, has been announced by the RCA Theatre Equipment Section. In this new line, there is a single small jack box having no exposed screws or nuts and removable only with an Allen wrench, which may be unobtrusively mounted at the rear or under the chair arm.

To simplify installation, a 6-foot armored cable is connected and clamped into each jack box at the factory. The box is made up of two cast aluminum sections held together by an Allen set screw inside the housing, and an Allen wrench is furnished with each installation. Both wood screws and self-tapping screws are included in the kit of each jack box so that the base may be mounted on any type of theatre chair. A protective resistor in the circuit within the jack box prevents interference with other seat-phones in the event of a short circuit.

The equipment includes a bridging amplifier, which is mounted in the projection



Illustrating installation and use of the new RCA hearing aids for theatres. Note tiny jack-box installed under edge of arm rest. The girl is using lorgnette air conduction 'phone, the man a bone conduction headset.

room and connected into the theatre sound system. Direct operation from an a.c. power line, and a separate volume control, isolate the hearing aid equipment electrically.

In installation, conduit is run from the

projection room into the floor of the auditorium and under the seats to the chairs selected for deafened patrons. Condulets are used for connecting the armored cable from the jack box to the audio lines of the bridging amplifier in the booth. Phones are available for either air- or bone-conduction, with headband or lorgnette handle.

In-Car Speaker with Heating-Ventilating Unit

AN IN-CAR speaker with a heating unit enclosed in the same casing, has been brought out by the Theatrecraft Manufacturing Corporation, Cleveland. This member of the company's "Mobiltone" line of drive-in speakers incorporates an electrical heating coil and associated ventilating fan with the speaker in housing of anodized aluminum. Heat is radi-



"Mobiltone" in-car assembly with speakers of type having heating unit, behind the upper louvres. Note also parking light in junction box.

ated through louvres which, externally, appear continuous with the sound louvres for purposes of attractive design. The equipment was exhibited for the first time at the Tesma Trade Show in St. Louis in September.

The heating unit, however, is isolated above the speaker compartment, and is powered through a transformer in the junction box. The unit pulls approximately ¼-ampere at 24 volts, and according to the manufacturer, it develops sufficient capacity within five minutes to maintain temperature between 70° and 80° in an enclosed car. The fan revolves at 3200 revolutions per minute, and the manufacturer points out that it is effective for creating air motion within the car during hot weather, and may be operated for that purpose without turning on the heating coil.

The equipment with which the heating and ventilating unit is incorporated has General Electric all-weather speakers with aluminum voice coils attached to the sound system by self-coiling cable, while the junction box is equipped with a built-in parking light for spot- or flood-lighting the ground.



INCANDESCENT

**DIMMING
BRIGHTENING
BLENDING**

COLD CATHODE

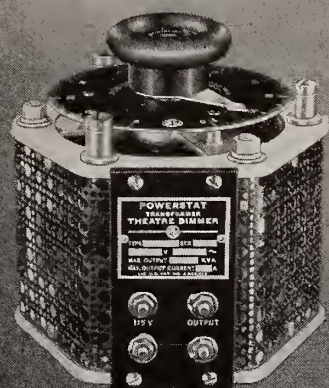
EASY with POWERSTAT **LIGHTING CONTROL EQUIPMENT**

There's nothing new about dimming incandescent light . . . but there's *plenty* new about the POWERSTAT method of dimming cold-cathode fluorescent! POWERSTAT Dimmers — plus the proper integration of the components of the dimming system — make cold-cathode fluorescent dimming easy, inexpensive and effective. Select the proper lamps, ballasts and transformers—add a POWERSTAT Dimmer—and your cold-cathode dimming problems are solved.

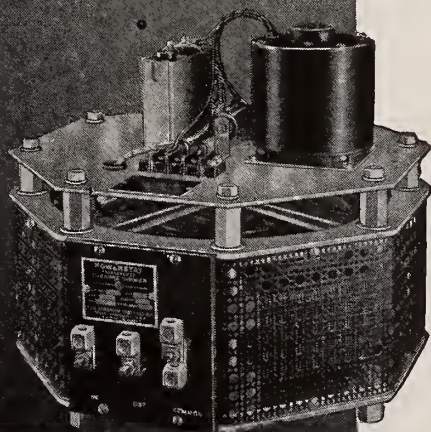
POWERSTAT Dimmers give top performance with cold-cathode or incandescent lighting treatments. They're easy to install, rugged and maintenance-free. They'll give smooth, stepless, continuously-variable control over long periods of dependable service. Because POWERSTAT Dimmers operate by transformer action, a negligible amount of heat is generated. No special ventilation problems arise with their installation. POWERSTAT Dimmers in your cold-cathode fluorescent or incandescent circuit can be placed wherever they will be most convenient for you.

POWERSTAT Dimmers — available in numerous models and a wide range of capacities—are designed for handwheel, lever action or motor driven operation. There's a POWERSTAT Dimmer for *your* application . . . write today for complete information on what POWERSTAT Dimmers can do for you.

2108 DEMERS AVENUE, BRISTOL, CONNECTICUT



TYPE D1700



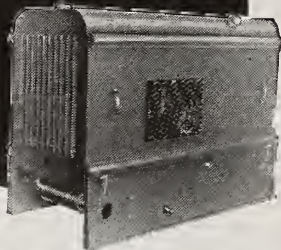
TYPE DM4600T

THE SUPERIOR ELECTRIC CO.
BRISTOL, CONNECTICUT



Powerstat Variable Transformers • Voltbox A C Power Supply • Stabiline Voltage Regulators.

HERE'S SAFETY INSURANCE



When power goes off, your Fairbanks-Morse generating plant goes on! Automatic... instant... dependable! That's the best description of a Fairbanks-Morse generating plant—the kind you'll find in hundreds of hospitals, institutions, theaters, and other places where service *must* go on in spite of power failure! You, too, should take this precaution, plan to install a Fairbanks-Morse generating plant at once. Available in A.C. or D.C. types; automatic or remote control; 350 to 35,000 watts—a model for every need. For full information write Fairbanks, Morse & Co., Chicago 5, Illinois for folder ADB-400.

FAIRBANKS-MORSE



A name worth remembering

DIESEL LOCOMOTIVES • DIESEL ENGINES • STOKERS • SCALES • MOTORS • GENERATORS
PUMPS • RAILROAD MOTOR CARS AND STANDPIPES • FARM EQUIPMENT • MAGNETOS



MAX M. KORR—President, Max M. Korr Enterprises, Allentown, Pa.—says:

"RCA Service has proved itself to be the most economical and satisfactory way of making sure my patrons enjoy good sound reproduction."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

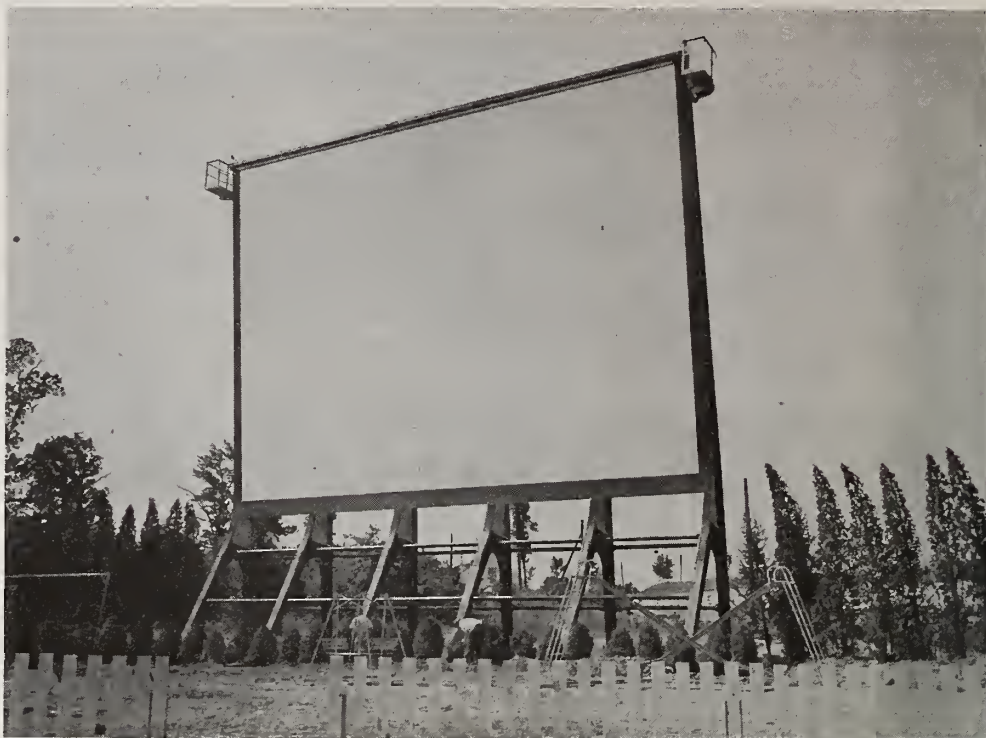
NO. 1 IN THE U. S. A. AUTODRAPE CURTAIN MACHINES

First in performance by all comparisons.
First in popularity with exhibitors.

AUTOMATIC DEVICES CO.

1035 LINDEN ST. - ALLENTOWN, PA.

Prefabricated Screen Towers For All Drive-In Conditions



Prefabricated steel screen structure, the 44-foot model of the line developed by the Elizabeth Iron Works, Elizabeth, N. J., as recently installed at the Walter Reade Drive-In near Woodbridge, N. J.

AS WITH NEARLY every other element of the post-war drive-in theatre, the screen tower is now a far cry from the structure typical of such amusement places of earlier days. In its later development, it became associated with a façade of some architectural quality, and yet a newer solution of this critical problem is the prefabricated screen structure.

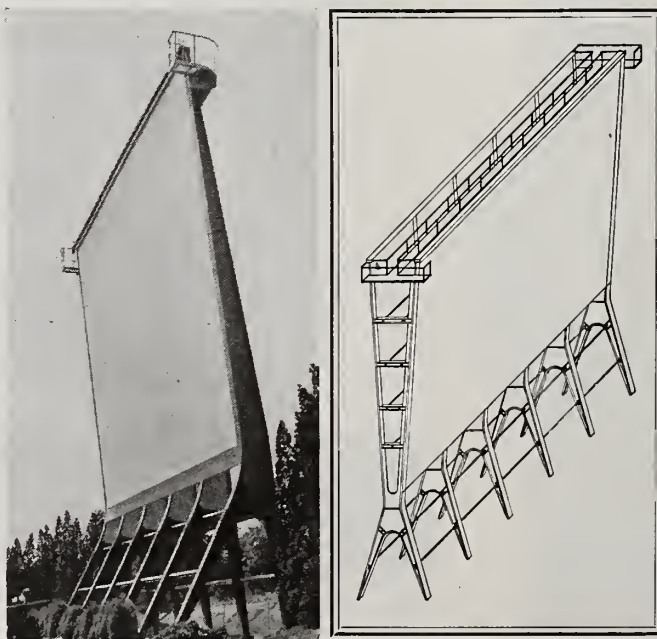
With this development, construction of whatever barrier may be regarded as necessary in the entrance area, is dissociated en-

tirely from former factors of weight and wind-resistance, greatly simplifying the structural requirements of this barrier. And where the screen is to be placed at the inner end of the drive-in, facing the entrance side, the prefabricated screen structure simplifies this kind of installation also.

Among the several models of prefabricated screen structures developed by the Elizabeth Iron Works, Elizabeth, N. J., which are entirely of steel, and designed with painting and other servicing provisions,

are two which show the extent to which prefabrication is readily adapted to drive-in requirements. One model has resulted from the threat of hurricanes; another provides two screens in a single structure for twin drive-in theatres, of which one or two have been built or projected.

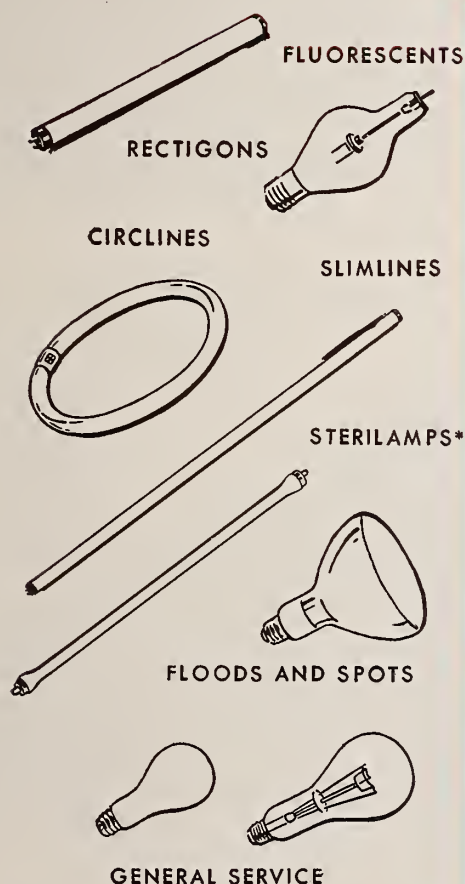
All models, regardless of purpose or size, are entirely of welded steel construction in the shop, and subsequently of bolted construction in erection, so that it is not necessary to weld or rivet any parts together on the job. Also regardless of size, the structure is designed and fabricated to withstand a



Single-screen tower compared with drawing of the twin-screen model.



LIGHT *YOUR HOUSE* WITH



Westinghouse

**THE NAME YOU KNOW
IN LAMPS**

Good lighting is an important item in show business, indoors and out, for lighting can affect box office as well as budget control. For lighting at its best—for the utmost in economical, long-life lighting—use Westinghouse lamps throughout your theatre. You'll find Westinghouse lamps provide correct lighting for every theatre need. They're engineered and perfected to do the job right. From marquee to projection booth, from lobby to stage, specify Westinghouse—the name you know in lamps!

Send for free booklet
A-4575 "Westinghouse
Lamps for Theatres"

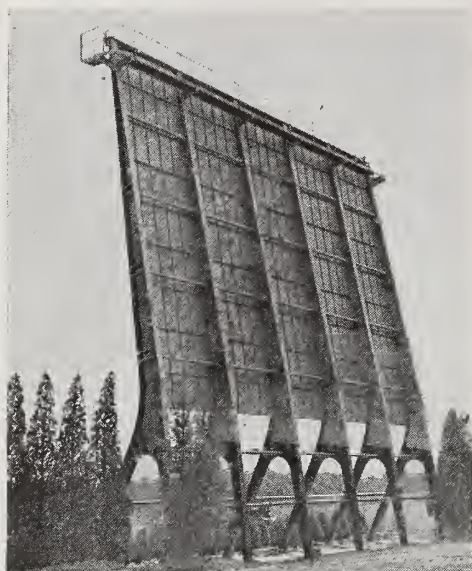
Westinghouse

FOR SEE-ABILITY

*Reg. U. S. Pat. Off.

wind velocity of 100 miles per hour. The wind-bracing struts between the bents which support the screen surface, are of 5-inch steel pipe to avoid accumulation of water or snow. The screen itself consists of $\frac{1}{8}$ -inch steel plates fitted and welded together with obscure joint opening, with the plates further welded to stiffening flat bars and angles. The manufacturers recommend that before the first coat of screen paint is applied on the job, the screen plates be caulked.

The regular models of these screen



Rear view of the screen tower erected at the Walter Reade drive-in, showing construction and maintenance walkway.

structures are available in three sizes, Model S-38 for a screen 38x49 feet; Model S-44 for a screen 44x60 feet; and Model S-52 for a screen 52x72 feet. The height of the leg sections (see accompanying illustrations) vary from 17 to 21 feet.

For erection, anchor bolts and sub-plates are supplied with each screen for anchoring to steel-reinforced concrete footings. The manufacturer estimates the time required for actual erection to be between four and five days if the work is done by competent steel erectors or riggers having a crane.

Every model, including the special ones, has an open type grating walkway along the upper edge of the tower, at the back, to facilitate maintenance operations. The walk is reached by a ladder built into the structure.

Of the models developed for special conditions, the twin type (Model TS-44) so far designed has a screen surface of 44x60 feet on each side. It is designed for wind velocities up to 100 miles per hour like the regular models, and has a single walkway at the top for servicing either side. Above each screen, however is a monorail beam for suspending a platform for painting or other maintenance.

The hurricane-resistant tower was de-

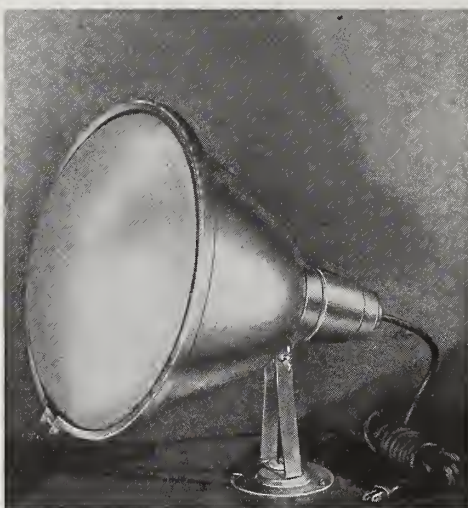
veloped in response to requirements submitted for a drive-in projected by Wometco Theatres on a site near Miami. The screen size wanted was 44x60, which amounts in square footage to as much as, or perhaps more than, the total area of sails that used to propel ships around the world, and Miami is seldom ignored by the hurricanes that roar up out of the Caribbean.

This screen tower (designated Model XS-44, and others of this heavy type will be added, the manufacturer states, if needed) has been engineered to withstand a wind-load of 56 pounds per square foot, or wind velocity of 135 miles per hour. This resistance has been achieved by welding additional stiffener plates and angles to the leg section, and increasing the sizes of the channels and web plates that comprise the supporting bents, and also by using heavier members to reinforce the screen surface.

Adjustable Floodlights for Fronts, Displays, Parking

FLOODLIGHT equipment for lighting theatre fronts, parking lots, and outdoor advertising displays under a variety of physical conditions, has been developed in relatively low-priced units by the Genuine Electric Company, New York. There are three basic groups, but all enclosed units are fully weatherproof and are equipped with a prismatic lens in addition to the reflector, the lens providing uniform and efficient diffusion of light.

Two general types are for flooding small area. Ranging in sizes from 11x10 inches



Enclosed, lens-covered floodlight in the 150-500 watt model designed for flooding small areas.

to 13x13, these accommodate lamps of from 150 to 500 watts. Yet another for small areas is a unit for the Par-38 projector lamp.

For large areas, such as over portions of the theatre front, and to illuminate parking drives and lots, there are two weatherproof, lens-equipped units, one for

lamps of 300-500 watts, another for lamps 750-1500 watts.

With construction of spun aluminum, with "Duralum" finish, these units are available in types and adjustments for ceiling, wall, or post mounting to cover objectives at various angles.

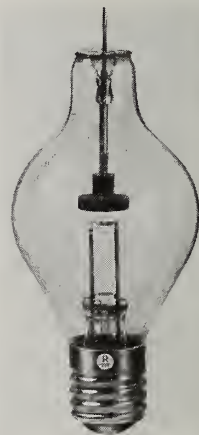
Easily Installed Covers For Projection Ports

FOR ENCLOSING the projection ports, in order to isolate the projection room acoustically from the auditorium, as is especially indicated in balcony houses, the Murch Electric Corporation, Franklin, Me., has placed on the market port cover of high-quality optical glass mounted in a die-cast metal frame obtainable in finish of either black or gray wrinkle.

For installation in existing projection walls, sheet metal mounting panels, 10x12 inches, are supplied, machined ready for attachment by only three screws or bolts. The overall diameter of the cover is 8 inches, with a lens diameter of $5\frac{1}{2}$ inches.

New Rectifier Bulb

A NEWLY designed bulb for the rectification of alternating current for motion picture arcs, has been announced by the Radiant Lamp Corporation, Newark, N. J. Argon gas filled, it has a recommended maximum output of 15 amperes at 60 volts d. c. The approximate filament current is rated at 25 amperes, with pick-up voltage from 8 to 16, and arc voltage 5 to 9.



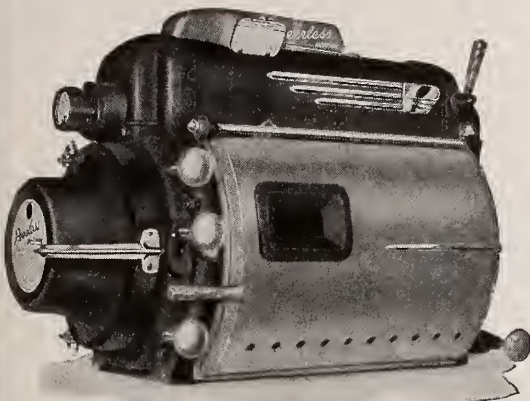
FOLDER ON LOBBY MATS

A NEW catalog type of folder has been issued by the American Mat Corporation, Toledo, completely describing its line of mats for theatres and other buildings. Containing twelve pages, the publication is trimmed, printed and folded to facilitate reference. It describes mats of rubber, wood composition, and steel.

Peerless
MAGNARC

1-KW TO 70 AMPS

NEW!



VERSATILE

THE NEW 1-KW "SPECIAL," a real man's size 1-KW lamp having advantages and features that *no* small, 1-KW lamp could ever have. Can be converted to use up to 70 amperes, if need be. Employs the largest reflector used for 1-KW service. Ampere for ampere produces 10% more light and assures 80% side to center distribution. No "Hot Center." Priced to meet *small lamp* competition. The greatest dollar value by far.

• • •

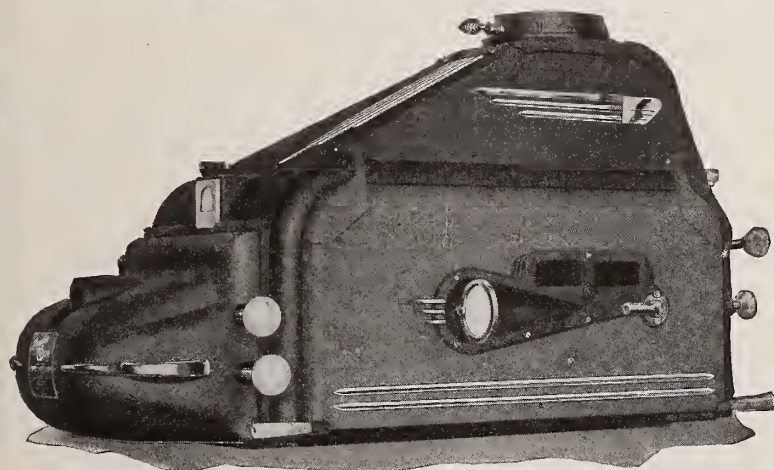
MODERN

THE NEW 50-70 AMPERE POST-WAR MODEL. 20 New Features, More Light. Greater Value. Unexcelled and Modern beyond comparison. The ultimate in 1-KW to 70 ampere lamps. Produces 10% more light, at any amperage. Not Critical in operation. Does not require constant attention. This lamp assures the smaller Drive-In Theatre 10% more screen brilliance at 70 amperes than is possible with any other lamp and 80% side to center coverage. The first choice of the Industry.

• • •

Peerless
HY-CANDESCENT
TRADE MARK REG

120-170-AMPS



MAXIMUM LIGHT

THIS MODERN LAMP WITH COATED "HY-SPEED" F 2.0 CONDENSERS AND COATED LIGHT HEAT FILTER GLASSES produces *all* the light there is. It is standard equipment of the majority of the largest theatres in the country and used by 80% of the largest Drive-In Theatres.

It is "omega" when the question of maximum screen illumination is considered. Nothing can approach it in light volume. Assures satisfying projection regardless of the size of the projected picture, length of throw and under adverse weather conditions.

WHY EXPERIMENT?

"THE FINEST ARC LAMPS EVER MADE"



J.E. McAULEY MFG. CO.

552-554 WEST ADAMS STREET
CHICAGO 6, ILLINOIS

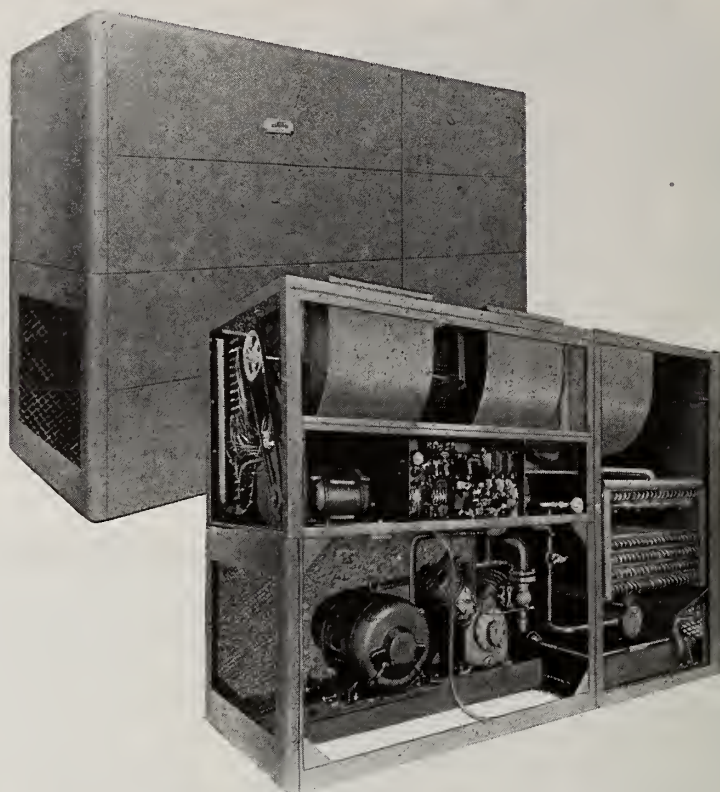
ON DISPLAY AT ALL OFFICES OF



Cooling that doubles for heating

REFRIGERATED KOOLER-AIRE

★
THE 2 IN 1
System
★



It's Smart Economics

FROM one single air conditioning system you can now obtain the finest type of customer cooling...and with the turn of a switch, the best of good heating.

Refrigerated Kooler-aire is smart economics all the way through...it represents talented engineering and low cost operation.

Refrigerated Kooler-aire is a pre-engineered packaged unit. It contains all the elements that make a balanced cooling system...compressor, de-humidifier conditioner, and evaporative condenser.

For cool weather heating a special coil is

positioned before the blowers...and the same duct system channels healthful, comfortable heat wherever needed.

Available in 9 sizes ranging from 3 to 40 tons...in single or multiple installations it meets the requirements of any cooling or heating job.

Cooperative engineering counsel is always available from usAIRco.

Plan to install now. This is 'year-round equipment. Delivery is prompt...and there is time for unhurried, careful installation. Write for descriptive folder.

One of the recognized leaders

UNITED STATES AIR

3375 COMO AVENUE SOUTHEAST



in heating, ventilating and air conditioning.

CONDITIONING CORPORATION

MINNEAPOLIS 14, MINNESOTA

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

THE METHOD of confining the reverberation of sound to proper limits, and of preventing echo, in a particular motion picture auditorium depends fundamentally upon the size (cubage) and form of the room.

Materials of acoustical classification include plasters of various substances adapted to the formation of a mass containing "cells" of air; rock and glass wool, which is usually covered with decorative fabric; also tiles of mineral or (if fireproof materials are not required) of vegetable fiber, perforated for use where high acoustical efficiency is required.

Some materials, such as wood veneering, which have no acoustical action, need not be ruled out as a finishing material in auditoriums if competent architectural and engineering counsel is available to specify the method of installation.

Altec Service Corp., 161 Sixth Avenue, New York 13, N. Y. (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
Baldwin-Hill Company, 604 Breunung Avenue, Trenton, N. J.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

ADVERTISING — See *Exploitation Mechanisms and Letters and Frames for Attraction Advertising.*

AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING properly signifies positive control of the heat and moisture in the air of an enclosure, and also its movement, no matter what the condition of the atmosphere outside may be. In common usage, however, the term air-conditioning refers to comfort-cooling, and as such it is

essential to theatres in areas having seasons of high temperatures with high relative humidity.

In localities of high temperatures but relative humidity of not more than 72%, air-washer equipment (evaporative cooling) may prove adequate.

Some theatres where air-conditioning is required may be able to achieve adequately comfortable conditions during the hot, humid months with self-contained unit air-conditioners (so-called "package" equipment). These include compressors, condensers and heat-transfer equipment, and they may also be adapted to heating for winter operation. Such unit air-conditioners are obtainable in cooling capacities of 3, 5, 7½, 10, 15, 25, 30 and 40 tons.

It is generally estimated that one ton of cooling capacity will serve from sixteen to twenty seats of auditorium capacity.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers or fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Modern outlets of duct systems mix the incoming air with the room air before it reaches the breathing zone. This is particularly important in theatres having cooling, where "aspirating type" diffusers are necessary to assure thorough distribution without a draft effect. They are available in flush-set or projecting ceiling types, and also wall models, and with readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible.

Throw-away type filters (discarded when dirty) use various materials, including paper, glass fibers, hair, wood shavings, etc.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. See *Air Purification: Electrical & Chemical.*

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers, equipment cut-ins and cut-outs, safety valves, etc. all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.
Comfort Air Washer Products Corporation, 2220 Lamesa, Dallas 2, Tex.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Bishop & Babcock Manufacturing Company, 4901 Hamilton Avenue N.E., Cleveland 14, Ohio.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, First and Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

AIR DEVICES, INC., 17 E. 42nd Street, New York City. See page 51.
American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City. See page 13.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1113 Leo Street, Dayton 1, Ohio.
American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.
Baker Ice Machine Company, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Refrigeration Company, 1915 Kienten Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
GENERAL ELECTRIC COMPANY, 5 Lawrence Street, Bloomfield, N. J. See page 29.
General Engineering & Manufacturing Company, 1523 South Tenth Street, St. Louis, Mo.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
UNITED STATES AIR CONDITIONING CORPORATION, 33rd & Como Avenue, Southeast, Minneapolis, Minn. See page 48.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

AIR PURIFICATION: ELECTRICAL AND CHEMICAL

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equipment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment to generate ozone and introduce it into either the incoming air, or that within a room, provides an effective method of preventing disagreeable odors and stagnant-seeming air. Its action in accomplishing this (by oxidation) also destroys air-borne bacteria that causes diseases, and it further gives the air a noticeable quality of freshness. Equipment is also available for absorbing odors from air by activated carbon.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrostatic).
The Electroaire Corporation, 41-38 37th Street, Long Island City, N. Y. (Ozone Generators).
General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germicidal lamps).
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass. (Electrostatic).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups—pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases

to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

With the new recording techniques which involve, among other things, expanded volume range, the amplifier power requirements today are much greater than in the early days of sound. Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

AMPLIFIERS

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr. See page 10.
DEVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 34.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
The Lincophone Company, 226 Lansing Avenue, Utica 3, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 602 West 52nd Street, Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. See page 67.
Western Electric Company, 195 Broadway, New York City.

AMPLIFYING TUBES

General Electric Company, 1, River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall

finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost. Aluminum tiles and sheets in solid colors and wood-grain finishes are made in a form particularly indicated for remodeling since the wall does not need to be especially prepared for them.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Much of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral tiles, solid or perforated for acoustical purposes (see *Acoustical Products and Engineering*) may be laid in patterns of decorative effect.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind.
Armstrong Cork Company, Lancaster, Pa.
The Belden-Stark Brick Corporation, 15 East 26th Street, New York City.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Claycraft Company, Columbus, Ohio.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
EVERERITE ELECTRIC SIGNS, INC., 1440 North Fourth Street, Milwaukee 12, Wisc. See page 62.
F & Y BUILDING SERVICE, 328 E. Town Street, Columbus, Ohio. See page 12.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
Hanley Company, 101 Park Avenue, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio. See page 6.
Novelty Scenic Studios, 32-34 W. 60th Street, New York City.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Seaportel Porcelain Metals, Inc., 2820 Borden Avenue, Long Island City, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.

BASES—See Projectors and Accessories.

BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

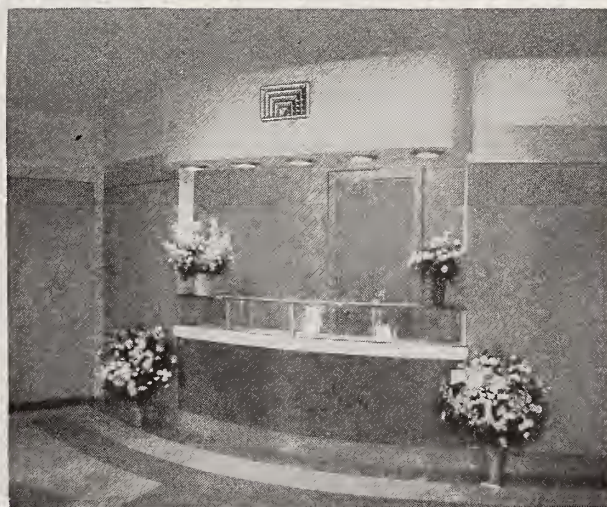
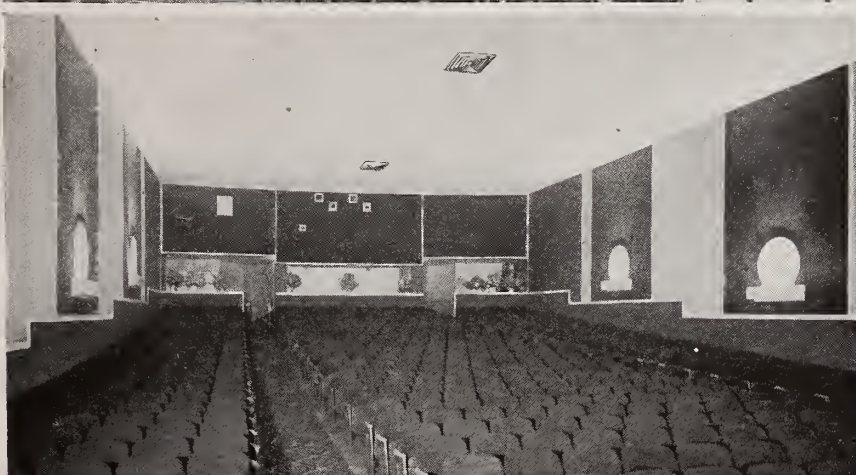
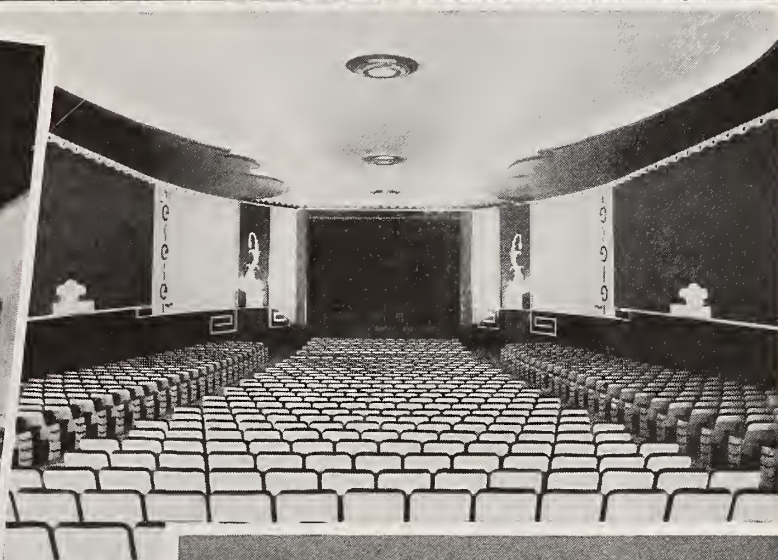
MORE & MORE THEATRES

Rely Exclusively on

AGITAIR AIR DIFFUSERS

for Complete Customer Comfort

Agitair Air Diffusers with Diffusion Pattern Control permit 100% control of air distribution with no drafts, no blank corners, no hot spots, no cold spots. Available in attractive, highly efficient styles, both rectangular and circular, to fit any installation.



AIR DEVICES, Inc. • 17 EAST 42nd ST. • NEW YORK 17, N. Y.

A DEPENDABLE SOURCE OF SUPPLY FOR AIR FILTERS AND AIR EXHAUSTERS

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, which is invisible to surfaces treated with certain treated paints which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot light of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Murals painted with luminescent pigments ready for mounting are obtainable in a number of subjects well suited to theatres. They come with complete framing materials and a ceiling type black-light lamp and fixture.

Black Light Products, 67 East Lake Street, Chicago, Ill.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Kliegl Bros., 321 W. 50th Street, New York City.

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.

THE STROBLITE COMPANY, 35 West 52nd Street, New York City (colors, lamps). See page 34.

SWITZER BROTHERS, 1220 Huron Road, Cleveland 15, Ohio. See page 52.

Vlo-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y. (Lamps and display signs.)

BOX-OFFICES

ISLAND BOX OFFICES, as well as those built into one side of the vestibule or lobby are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs, which latter usually bear two clock faces with simulated hands.

Associated Ticket & Register Corporation, 346 West 34th Street, New York 18, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

EVERBRITE ELECTRIC SIGNS, INC., 1440 North Fourth Street, Milwaukee 12, Wisc. See page 62.

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 350 Walnut Street, Denver, Colo. (Speaking tube). See page 28.

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

Poblocki & Sons Company, South Kinnickinnic Avenue, Milwaukee 7, Wis. (Complete box offices).

Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.

BUILDING MATERIALS FOR PREFABRICATED THEATRES

PREFABRICATED structures for the erection of industrial and agricultural buildings are also adaptable to theatres. For fireproof construction, steel supporting arches for the framework, and steel enclosing sheets designed for them, are available in 40- and 20-foot widths (which determine also the height). For non-fireproof construction there are trusses of wood, with which stock sheathing lumber may be used for the enclosure.

For adapting these structural members to the purposes of a theatre and development of plan and materials specifications for the remainder of the building and its interior treatment, design service specializing in this type of construction is available.

GREAT LAKES STEEL CORPORATION, Structural Division, 3750 Penobscot Building, Detroit 26, Mich. (Quonset steel structures). See page 53.

Poblocki & Sons, 2159 Kinnickinnic Avenue, Milwaukee 7, Wis. (Quonset type theatre design service). Theatre Structures, Inc., 455 Park Avenue, New York City (wood truss type theatres).

CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size

of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Neumade Projects Corporation, 427 West 42nd Street, New York City.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Le Carbone Company, Inc., 400 Myrtle Avenue, Boonton, N. J.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

CARBONS, INC., Boonton, N. J. See page 34.

CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp mechanism, one end of the rod being provided means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

L. A. Burbank, 1130 Garland Street, Flint, Mich.

Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.

The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1251 S. Wabash Avenue, Chicago, Ill.

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a



For Everything in ...
Black Light

DISCRIMINATING EXHIBITORS
COME TO HEADQUARTERS!

As the oldest, most experienced technicians, engineers and producers of Black Light materials and equipment, Switzer has the know-how that assures satisfaction.

Fascinating murals and dramatic atmospheric effects are easily and inexpensively created with

"GLO-CRAFT"
PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT

FREE! Write today for details on how to give your theatre distinction in decoration.

SWITZER BROTHERS, INC.
1220 HURON ROAD CLEVELAND 15, OHIO

MORE THAN 100 QUONSET THEATRES NOW IN OPERATION

METRO THEATRE, ABILENE, TEXAS



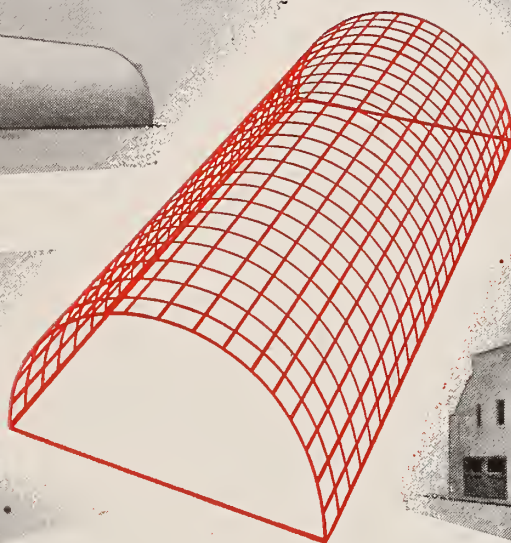
M & R THEATRE, CAVE JUNCTION, ORE.



MELODY THEATRE, PORT HUENEME, CALIF.



KEN THEATRE, FRANKENMUTH, MICH.



THE TREND

is to the Quonset* 40 for small-community theatres
... AT LOWEST COST

Theatre owners throughout the country are eagerly turning to the Quonset 40 for adaptations to movie houses that are completely different from anything seen before.

An important motive actuating this trend—besides the incentive of lower cost—is the adaptability of the Quonset 40. It represents a new standard of entertainment luxury that box office receipts indicate is appreciated by the public. Customers are held by the Quonset theatre's optimum acoustics, attractive appearance inside and out, as well as comfortable air conditions the year-round.

The Quonset 40—which is 40 feet wide in any length desired—offers theatre architects unlimited possibilities in design. Exterior facades can be as

modern as tomorrow, interiors as artistic as the imagination of the architect can create and the owner can afford.

A *basic building*—framed with steel and sheathed with steel—the Quonset 40 offers inherent advantages of fire resistance, long life and inexpensive maintenance. It is engineered to be *permanently* safe. Fast erection is assured because of the all-steel Stran-Steel frame—whose arch-rib members have the *patented nailing groove* which permits other building materials to be nailed directly to the frame.

Investigate the Quonset 40 for any theatre you plan to build. Your investment will be better protected and you will have use of your building earlier.

*REG. U.S. PAT. OFF.



GREAT LAKES STEEL CORPORATION

Stran-Steel Division • Penobscot Building, Detroit 26, Michigan

UNIT OF NATIONAL STEEL CORPORATION

plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

BIGELOW-SANFORD CARPET COMPANY, INC., 140 Madison Avenue, New York City. See page 33.

Firth Carpet Company, 295 Fifth Avenue, New York City.

Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

ALEXANDER SMITH & SONS CARPET COMPANY, 295 Fifth Avenue, New York City. See pages 20-21.

Waite Carpet Company, Oshkosh, Wis.

M. J. Whittall Associates, Worcester, Mass.

CARPET LINING

CARPET LINING of underlay generally suited to theatres is made of hair and jute, or entirely of hair, or of foamed sponge rubber. Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Sponge rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, which can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.

E. I. du Pont de Nemours Company, Fairfield, Conn.

Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

United States Rubber Company, Mishawaka, Ind.

Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (See *Anchors for Chairs*.)

Fensin Seating Company, 62 East 13th Street, Chicago.

General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAMED RUBBER

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed rubber cushions are vermin-repellent.

For foyer and lounge furniture, foamed rubber cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.

Firestone Industrial Products Company, Foamex Div., Akron, Ohio.

B. F. Goodrich Company, Akron, Ohio.

GOODYEAR TIRE & RUBBER COMPANY, Airfoam Div., 1144 East Mark Street, Akron, Ohio. See page 3.

Hewitt Rubber Company, Buffalo, N. Y.

U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.

General Chair Company, 1308 Elston Street, Chicago, Ill.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs. Chairs available include models with self-raising seats, and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see *Upholstering Materials and Chair Cushions of Foamed Latex*.) Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 7.

JOHN L. CABLE COMPANY, INC., 45 Union Avenue, Jamaica Plains, Mass. (seat cushion replacement). See page 10.

Griggs Equipment Company, Box 630, Belton, Tex.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 11.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 38.

International Seat Corporation, Union City, Ind.

Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill. See page 31.

Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines speed up ticket selling and prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.

Brandt Automatic Cashier Company, Watertown, Wis.

Coin-O-Meter Corporation, 30 East Adams Street, Chicago, Ill.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Johnson Fare Box Company, 46-19-25 North Ravenswood Avenue, Chicago 40, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For marking changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Company, 1458 Shakespeare Avenue, New York City (cueing device).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, 303 West 42nd Street, New York City (changeover).

ESSANAY ELECTRIC MANUFACTURING COMPANY, 1438 North Clark Street, Chicago, Ill. (changeover). See page 75.

Fontaine Manufacturing Corporation, 141-37 Union Turnpike, Flushing, N. Y. (cueing device).

Forest Manufacturing Corporation, 9-11 West Park Street, Newark, N. J.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. (reel end alarm).

CHECKING SERVICE CABINETS, COIN-OPERATED

COIN-LOCK CABINETS especially designed to accommodate an overcoat, umbrella and several parcels are available for the installation of a checking service for patrons who find these personal articles an encumbrance while witnessing the performance.

The theatre operator does not purchase the cabinets, but procures them as a service operated on a percentage basis, hence the cabinets are a source of extra income as well as the means of providing a service highly appreciated by patrons during cold seasons, on rainy days, or during shopping trips.

The cabinets measure 18x18 inches by about 6 feet in height, and experience indicates that in an average location, one may be sufficient for approximately 30 seats of the auditorium capacity, or around 25 cabinets in a theatre of 800 seats. The equipment is of steel attractively finished in neutral tone.

American Locker Company, 211 Congress Street, Boston, Mass.

CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing out scale, etc., from boilers, and dust from out-of-the-way places and for drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable in both floor portable and hand models.

Ace Company, 12-40 North Orange Street, Ocala, Fla.
General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.

Breuer Electric Manufacturing Company, 5100 Ravenswood Avenue, Chicago 40, Ill.

Clements Manufacturing Company, 6632 South Naragansett, Chicago, Ill.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 32.
Spencer Turbine Company, Hartford, Conn.

ets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City.

LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York City. See page 56.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS—See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates the curtain around a corner having $4\frac{1}{2}$ " radius. This permits traveler curtains where there is not enough space at the sides of the screen in which to fold the curtain on a straight track.

AUTOMATIC DEVICES COMPANY, 1035 Linden Street, Allentown, Pa. See page 44.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio. See page 72.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor. Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

Knoxville Scenic Studios, 609-611 Phillips Avenue, Knoxville, Tenn.

NOVELTY SCENIC STUDIOS, INC., 32-34 West 60th Street, New York City. See page 56.

Rambusch Decorating Company, 40 West 13th Street, New York City.

DIMMERS

THESE ELECTRO-ME-chanical devices for controlling stage and auditorium illumination permit fading out or any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before and after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

CONDENSERS (LENSES)

CONDENSER LENSES are the means of focusing the arc light on the aperture in straight, high-intensity light sources for motion picture projection (see *Lamps, D. C. Projection Arc*). They are also similarly used in theatre spotlight equipment.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Ilex Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.

Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sock-

*Factory Fabricated
Stockade Fence*

Habitant stockade fence of long-life Michigan White Cedar insures privacy, protection, and lends added beauty to any drive-in theater. Factory assembled in panels to fit your exact ground plan. Reduces erection time and eliminates costly skilled labor. Decorative picket styles also available, write for catalog.

Habitant

FOR DRIVE-IN THEATRES



HABITANT SHOPS INC. • BAY CITY 21, MICHIGAN

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Klegl Bros., 351 West 50th Street, New York 19, N. Y.
SUPERIOR ELECTRIC COMPANY, Bristol, Conn. See pages 41 and 43.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under *Air Purification; Electrical and Chemical*. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatre toilet rooms.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.
Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.
Tanglefoot Company, 314 Straight St., S.W., Grand Rapids, Mich.
West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in

stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the tubular (see *Lamps, Incandescent for Theatre Lighting*). It is preferable to place the lamps entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.

EVERBRITE ELECTRIC SIGNS, INC., 1440 North Fourth Street, Milwaukee 12, Wis. See page 62.

Lobby Display Frame Corporation, 551 West 52nd Street, New York City.

Photo-Vision, Inc., 35 West 43rd Street, New York, N. Y.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 32.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles 7, Calif.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN THEATRE EQUIPMENT AND SUPPLIES

MOST OF THE equipment of drive-in theatres is the same as that associated with regular theatres; a notable exception, however, is the loudspeaker. Use of the in-car speaker has supplemented earlier practice.

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction, box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 5 inches, with heating coil and fan incorporated in the design for heating car interiors, and with means of functioning as a microphone for communication with the concession building.

For wiring such an in-car speaker system, a type of cable is available which may be laid underground without conduit.

Also especially for drive-in theatres there

LAWRENCE
CROWD CONTROL EQUIPMENT
ALSO PUSH AND PULL GRIPS
DOOR GUARDS - KICK PLATES,
ETC.
SEND FOR CATALOG
LAWRENCE METAL PRODUCTS, Inc.
434 Broadway, New York 13, N. Y.

Smart Draperies · Wall Covering
Murals · Stage Settings · Decoration
NOVELTY SCENIC STUDIOS, INC.
32 West 60th St.
New York 23, N. Y.

has been developed an admissions control system designed to prevent unauthorized free admissions or other box-office irregularities. Protection is afforded by the visibility to the management of an indicator on which the ticket seller registers the number of admissions. This indicator continues this registration until the car passes over a trip cable upon entering.

Prefabricated structures for screen towers are available in either steel or wood. The members come complete for erection by local labor, including materials (usually Transite) for the screen itself. The structures are designed in several sizes, for screens of widths from 40 to 60 feet.

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

It is to be noted that there are patents on styles of ramp-elevation systems for drive-in theatres. Those providing for driving forward to leave parking space are those generally recommended. Engineering counsel for the complete layout and construction of a drive-in is usually available with rights to employ the ramp system.

Autocrat, Inc., P. O. Box 37, Dayton, Ohio (in-car speakers).

Calumet Coach Company, 11575 South Wabash Avenue, Chicago, Ill. (concession stands on wheels).

Dawo Company, 1015 Utica Street, Toledo 2, Ohio (in-car speakers).

DEVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. (in-car speakers). See page 34.

DRIVE-IN THEATRE EQUIPMENT CO., INC., 2110 Superior Avenue, Cleveland 14, Ohio. (in-car speakers). See pages 28 and 42.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y. (Admissions indicators).

Drive-In Theatre Manufacturing Company, 2017 Grand Avenue, Kansas City, Mo. (in-car speakers).

ELIZABETH IRON WORKS, Green Lane, Elizabeth, N. J. (steel prefabricated screen towers). See pages 5 and 44.

FENCE COMPANY OF AMERICA, 608 South Dearborn Street, Chicago, Ill. (prefabricated fencing). See page 57.

Ferguson Open-Air Theatres, Inc., 1910 East 26th Street, Cleveland, Ohio (ramp system).

HABITANT SHOPS, INC., Bay City, Mich. (prefabricated fencing). See page 55.

George L. Mesker Steel Corporation, Evansville 8, Ind. (steel prefabricated screen towers).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

Jensen Manufacturing Company, 6601 South Laramie Avenue, Chicago 38, Ill. (in-car speakers).

Lima Speaker, Inc., 100-117 West North Street, Lima, Ohio (in-car speakers).

Miller Manufacturing Company, 16 Wallingford Road, Brighton 35, Mass. (admissions indicators).

Moonlight Moviet System, 655 East Foothill Boulevard, Rialto, Calif. (ramp system).

Motograph, Inc., 4431 W. Lake Street, Chicago, Ill. (in-car speakers).

PARK-IN THEATRES, INC., 840 Cooper Street, Camden, N. J. (ramp system). See page 25.

Perey Turnstile Company, 101 Park Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (in-car speakers). See page 9.

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y. (admissions indicators).

TARRYTOWN METALCRAFT CORPORATION, Tarrytown, N. Y. (in-car speakers). See page 36.

THEATRE CRAFT MANUFACTURING CORPORATION, 1878 East 18th Street, Cleveland 14, Ohio (in-car speakers). See pages 42 and 57.

Timber Structures, Inc., P. O. Box 3782, Portland, Ore. (screen towers).

THE WHITNEY-BLAKE COMPANY, Hamden, Conn. (non-conduit speaker system cable). See pages 23 and 41.

EFFECT MACHINES

PATTERN AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, em-

playing various types of effect slides and gela-
tines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergency operation switching is automatic.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.

Carpenter Manufacturing Company, 2 Bradley Street, Cambridge, Mass.

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y.

Electric Equipment Company, 63 Curlew Street, Rochester 1, N. Y.

Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.

FAIRBANKS, MORSE & COMPANY, 600 South Michigan Avenue, Chicago, Ill. See 75.

General Electric Company, Schenectady, N. Y.

D. W. Onan & Sons, Inc., 43 Royalston Avenue, North, Minneapolis 5, Minn.

Portable Light Company, 216 Williams Street, New York City.

Universal Motor Company, 438 Universal Drive, Oshkosh, Wis.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

EXPLOITATION MECHANISMS

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made often by persons of little or no training in poster art, with the aid of a poster projector.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill.

F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either

MOBILTONE

The Sensation of Tesma Show!

A New Drive-In-Theatre Combination

HEATER, SPEAKER, ADJUSTABLE PARKING LIGHT

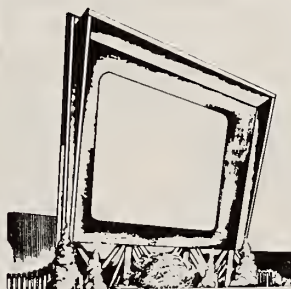
ALL IN ONE UNIT



SOUND SATISFACTION FOR DRIVE-INS
WRITE FOR FREE DESCRIPTIVE LITERATURE TODAY!

1878 EAST 18th STREET

Phone SUPERior 3912



Your inquiry
will be
welcomed.

DRIVE-IN FENCING with BEAUTY and PERMANENCE

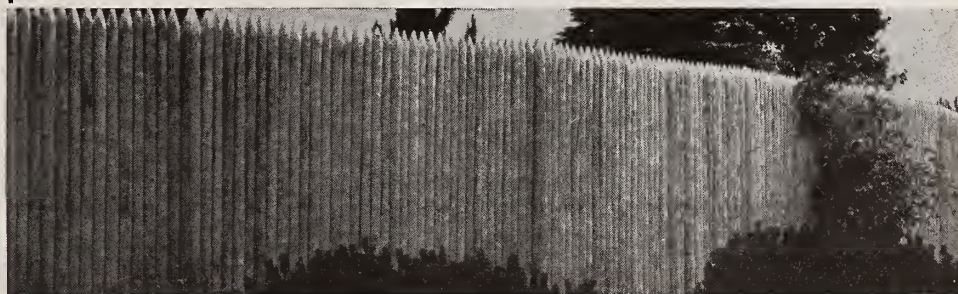
Here is the ideal fencing for your drive-in theatre. It combines the beauty of a white sapling stockade fence with lasting durability. The fully cured saplings will not shrink after installation, thus securing a permanent fence that will not increase openings between pickets. Note these points:

- Air dried for two years.
- A million saplings now in stock assure shipment of fully cured pickets.
- Pre-fabricated in the heart of the Escanabe, Mich., white cedar territory.
- Treated with wood preservative to assure long life.
- Furnished with white cedar posts for erecting in concrete.
- Immediate delivery.

FENCE COMPANY of AMERICA

603 S. DEARBORN ST.

CHICAGO, ILLINOIS



Management Record and

Annual Tax Register
A complete Theatre
Accounting System

\$2.00

postpaid

QUIGLEY BOOKSHOP
Rockefeller Center, New York

OUTDOOR
REFRESHMENT
CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing
in Refreshment
Concessions for
DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas and plastic woven fabric are non-combustible. The cotton of fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 47 Worth Street, New York City. (plastic). Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

Charles H. Kenney Studios, Inc., 340 Hempstead Avenue, Malverne, N. Y.

Maharam Fabric Corporation, 130 West 46th Street, New York City.

Novelty Scenic Studios, Inc., 32-34 West 60th Street, New York 23, N. Y. (interior decoration service).

Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).

THORTEL FIREPROOF FABRICS, INC., 101 Park Avenue, New York City (Fiberglas). See pages 35 and 41.

FANS (theatre ventilation)—See Air-Conditioning & Ventilation

FENCING FOR DRIVE-INS—See Drive-In Theatre Equipment and Supplies.

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various design for applying them.

A guide in selection of the required or preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.

General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowsers by means of a speed-sensitive mechanism within the sprocket.

Control Engineering Corporation, 1069 Market Street, San Francisco 3, Calif.

Film Treatizer Corporation, 117 West 63rd Street, New York 23, N. Y.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

Pyrene Manufacturing Company, Newark, N. J.

Red Comet, Inc., Red Comet Building, Littleton, Colo.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire,) operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction*

disc type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road, Cleveland, Ohio.

Reynolds Electric Company, 2650 West Congress Avenue, Chicago, Ill.

Time-O-Matic, Decatur, Ill.

FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive, and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in battleship grade, without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.

Congoleum-Nairn, Inc., Kearny, N. J.

Fremont Rubber Company, Fremont, Ohio.

Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

Tile-Tex Company, 1232 McKinley Avenue, Chicago, Ill.

U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (see *Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.

Bradley Washfountain Company, 2203 North Michigan Ave., Milwaukee, Wis.

THE EBCO MANUFACTURING COMPANY, 401 West Town Street, Columbus, Ohio. See adjoining column.

Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

Quick low-cost refreshment for your patrons

You provide the best in thirst relief at lowest cost with Kelvinator-refrigerated Electric Water Coolers. Look for your Kelvinator dealer in your classified telephone directory, or mail the coupon today!

REFRIGERATION BY

Kelvinator

MADE BY EBCO MANUFACTURING CO. COLUMBUS, OHIO U.S.A.

Electric WATER COOLERS

The EBCO Manufacturing Co.
Town & Lucas St., Columbus 8, Ohio

Please rush Kelvinator water cooler details to:

NAME _____

FIRM _____

STREET _____

CITY _____ ZONE _____ STATE _____

ADLER "Remova-Panel"

So Simple!



YOU REMOVE ONLY THE SMALL "REMOVA-PANELS" FOR IMMEDIATE ACCESS TO ANY PART OF THE INTERIOR OF THE SIGN. IT IS NOT NECESSARY TO LIFT OUT ANY LARGE, HEAVY FRAME UNIT WITH GLASS.

The greatest advance in changeable letter practice since ADLER ORIGINATED the rigid supporting frame for letters. "REMOVA-PANEL" is today's complete answer to the problem of maintaining changeable letter signs of any height, easily, quickly and at low cost. Cleaning, repairs, replacing lamps and fluorescent or neon tubing—all can be done the easy way through "REMOVA-PANEL"!

Original "THIRD DIMENSION" PLASTIC and CAST ALUMINUM LETTERS



Adler PLASTIC Letters are strongest and toughest—with solid triangular bevels and integrally molded supporting means—practically unbreakable. Come in many fast, brilliant colors—for interchangeable use with Adler CAST ALUMINUM letters on the same frames. These Cast Aluminum letters are available in all popular sizes from 4" to 24" and are sold under positive guarantee against breakage.

for ALL DRIVE-IN ATTRACTION BOARDS and Standard THEATRE MARQUEES

Adler Changeable Letter Equipment provides the most modern and effective program display obtainable today—for signs of any size, shape, height, or location—straight or curved, tilted at any angle. Write for complete information and quotations.

NOTE: 17" PLASTIC "THIRD DIMENSION" LETTERS IN VARIOUS COLORS NOW AVAILABLE!

ADLER "Third Dimension" PLASTIC LETTERS..

So Superior!



Plaza Theatre, Miami Beach, Fla., with 10" Adler "Third Dimension" PLASTIC Letters and 16" CAST ALUMINUM Letters used interchangeably on Adler "Remova-Panel" Frames.

ADLER SILHOUETTE LETTER CO.

3021b West 36th St., Chicago 32

1451b Broadway, New York 18

CHICAGO . . . NEW YORK . . . TORONTO, CANADA . . . LONDON, ENGLAND

Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

Charles E. Hires, Inc., 206 South 24th Street, Philadelphia, Pa.
 Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
 Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
 Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
 Sunroc Refrigeration Company, Warren, Ohio.
 The Halsey W. Taylor Company, Warren, Ohio.
 The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE
 enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant but unbreakable tops (Formica in color is widely used for this purpose—see listing under *Architectural materials*) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., in woods like walnut or mahogany).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see *Upholstering Materials*.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
 Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
 Kroehler Manufacturing Company, Naperville, Ill.
 Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

GERMICIDAL LAMPS—See *Air Purification*.

GLASS FABRICS—See *Fabrics for Walls, Curtains and Stage Drapery*.

HAND-DRIERS—See *Toilet Accessories and Supplies*.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition. Such systems are of value as creators of good-will, and are also of box-office significance, not only because of the patronage of deafened persons themselves, but of members of their families who may be expected to accompany them.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the

theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier. The patron procures an earphone from the management and this is plugged into the jack box at the wired auditorium chair to which the patron is taken.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
 Radio Corporation of America, Engineering Products Department, Camden, N. J.

TELESONIC THEATREPHONE COMPANY, Times Building, Times Square, New York 18, N. Y. (audio induction method). See page 8.

Trimmo Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.

Western Electric Company, 195 Broadway, New York City.

Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.

S. H. Couch, Inc., Boston, Mass.

Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.

Philco Radio & Television Corporation, Philadelphia, Pa.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Dayton-Harker Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for sup-

plying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. Ashcraft Manufacturing Company, 36-32 Thirty-eight Street, Long Island City, N. Y.

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—condenser and reflector types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

The reflector type arc, or Simplified High-Intensity Arcs, are adapted to medium-sized theatres and are operated at currents ranging from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm. positive and 6 mm. and 7 mm. negative for from 42 to 45 amperes; 8 mm. positive, 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "One-Kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kilowatt at the arc.

For 16 mm. projection lamps, the high-intensity arcs operate at 30 amperes, 28 volts on 6 mm. positive and 5.5 mm. negative carbons.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island, N. Y. See page 38.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 8.

Brenkert Light Projection Company (Subsidiary of RCA), 6545 St. Antoine Avenue, Detroit, Mich.

FOREST ELECTRONIC COMPANY, INC., 944 Broad Street, Newark, N. J. See page 10.
 Hopkins & Woods, Martinsville, Ind.

J. E. MCAULEY MANUFACTURING COMPANY, 554 West Adams Street, Chicago, Ill. See page 47.

Morelite Co., Inc., 600 West 57th Street, New York City.

Murch Electric Corporation, Franklin, Mass.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 16.

LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 40 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Wattage
9 inches	5/8 inch	6
12 inches	5/8 inch	8
21 inches	5/8 inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2½ inches	100

This new light source operates on different principles than does the familiar incandescent lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments. After starting, this filament heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the Slimline ballasts are offered in two currents, 0.12, 0.2 and 0.3 amperes; thus giving a choice of three brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	Diameter	Wattage	Ballast Amperage
42 inches	¾ inch	16	0.12
		25	0.2
		33	0.3



**GREATER SPEED
SHARPER PICTURES
MORE UNIFORM ILLUMINATION**
with **SUPER-SNAPLITE**

"You Get the Most Uniform Light with Super-Snaplite"

If you're up against a really tough projection problem—put in Super-Snaplites. When the picture has to be really big... really sharp... really brilliant—Super-Snaplites have proven the answer the world over.

Complete information is available through your theatre equipment dealer. Ask for Bulletin 206.

f/1.9 The fastest lens commercially available for 35-mm projectors.

Scoops in the most light—projects it where you want it: on the screen.

Gives more uniform illumination, even when the lamp is slower than f/1.9.

HARD COATINGS . . . Transmit about 30% more light than a similar uncoated lens.

Improve contrast, add zip and sparkle, especially on long throws.

HERMETICALLY SEALED Never needs to be taken apart for cleaning.

Lasting top performance is yours—no oil or dust can enter the lens.



KOLLMORGEN

2 Franklin Avenue
Brooklyn 11, New York

Optical



CORPORATION

Any problems... suggestions... in management? Write Charles Ryan, care of BETTER THEATRES.

TESTS HAVE SHOWN THAT

BETTER LIGHTING MEANS MORE PROFITS

- * Brighten your theater fronts
- * Illuminate your parking lots
- * Light up your promotional displays

A full line of approved WEATHERPROOF FLOODLIGHTS at a HUGE SAVING IN MONEY.

Used by theaters, carnivals, and "drive-in" nationally. Floodlights ranging from 150 watt to 1500 watt bulb size. Write for FREE LITERATURE.



GENUINE ELECTRIC CO., 351 West 52nd St., N.Y.C. 19

CI 6-5334

64 inches	$\frac{3}{4}$ inch	24	0.1
		39	0.2
		51	0.3
72 inches	1 inch	22	0.1
		38	0.2
		51	0.3
96 inches	1 inch	29	0.1
		51	0.2
		69	0.3

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in $1\frac{1}{2}$ inches size tubing are available. $8\frac{1}{2}$ inches and 16 inches are now in development. Another form of fluorescent lamp of similar application is the *Circlarc*, of semi-circular shape.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150 and 300-watt sizes. (See also *Black Light Materials and Lighting Equipment*.)

Champion Lamp Company, Lynn, Mass.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.

Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, $7\frac{1}{2}$ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, "coated" lenses are available. They differ in that the optical components have

inner and outer surfaces chemically treated so as to affect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating. Coated lenses are standard for motion picture projection.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 61.

Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

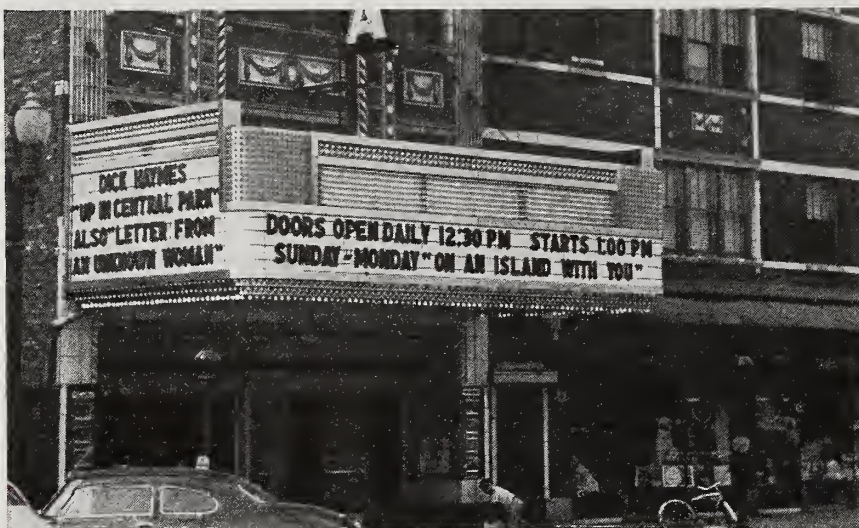
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.

Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.

Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee),



ANOTHER "EVERBRITE" MARQUEE

Write in light with
Everbrite
ELECTRIC SIGNS INC.

1440 N. FOURTH ST.

MILWAUKEE 12, WISCONSIN

COMPLETE THEATRE

MARQUEES
FRONTS
POSTER CASES
BOX OFFICE



and of coming attractions in the lobby, as above entrance doors, facing the interior.

Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 59.

Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 15.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources*, and (2) *fixtures*.

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While individual lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(For data on color lighting and further information on light sources available today, see *Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment*.)

A. Adams, 152 West 42nd Street, New York 18, N. Y.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.

The Egli Company, Inc., 29 West 17th Street, New York City.

General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

Kliegl Brothers, 321 West 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Street, St. Louis, Mo.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

General Electric Company, Schenectady, N. Y.

GENUINE ELECTRIC COMPANY, 224 West 49th Street, New York 19, N. Y. See page 61.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. See page 74.

Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.

Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.

Stroblite Company, 35 West 52nd Street, New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 16.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

FOR A
TRULY
BEAUTIFUL
LOBBY
—install—



EZY-RUG Rubber Link MATTING

- Traps all dirt, keeps it out of sight, and prevents tracking into the theatre.
- Reduces frequency of redecorating necessitated by dirt whirled into the air by the heating and cooling systems.
- Eliminates dangers of wet, slippery flooring.
- Available with lettering and designs.
- Easily handled.

-- ALSO --

PERFORATED CORRUGATED MATTING
for lobbies

AMERICAN COUNTER-TRED MATTING
for use at candy counters and popcorn machines.

For prices and folder, "A Mat for Every Purpose" for promoting safety and sanitation, write

AMERICAN MAT CORPORATION

"America's Largest Matting Specialists"

1722 Adams Street

Toledo 2, Ohio

MAGAZINES — See *Projectors and Accessories*.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attrac-

tion advertising panels with changeable letters (see *Letters, Attraction Board*) as integral parts of the structure.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.

Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.

EVERBRITE ELECTRIC SIGNS, INC., 1440 North Fourth Street, Milwaukee 12, Wis. See page 62.

Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Continental Signs, Inc., 550 E. 170th Street, New York City.

Textile, Inc., 2900 Factory Street, Dallas, Texas.

White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated

and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatres on the shoes of patrons and of preventing slipping, which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recesses, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

H. Altschul Company, 11 White Street, New York, N. Y.

AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio. See page 63.

American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.

Bird & Son, Inc., East Walpole, Mass.

Firestone Industrial Products, Inc., Akron, Ohio.

Heywood-Wakefield Company, Gardner, Mass.

Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.

O. W. Jackson & Company, 290 Fifth Avenue, New York City.

Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.

Musson Rubber Company, 888 East Market St., Akron 5, Ohio.

National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

Perfo Mat & Rubber Company, Inc., 320 West 56th Street, New York City.

United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

TransVerteR

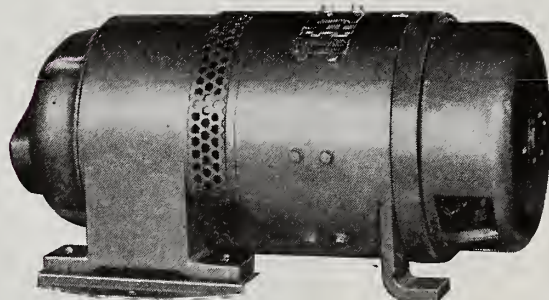
Reg. U. S. Pat. Off.

FIRST CHOICE OF MODERN THEATRES EVERYWHERE

For steady screen illumination leading theatre owners depend on a

TransVerteR

Reg. U. S. Pat. Off.



THE HERTNER ELECTRIC COMPANY

12690 ELMWOOD AVE. • CLEVELAND 11, OHIO

A General Precision Equipment Corporation Subsidiary

MOTORS • MOTOR-GENERATORS • GENERATOR SETS

Operadio Manufacturing Company, St. Charles, Ill.
 Racon Electric Company, Inc., 52 East 19th Street,
 New York City.
 Radio Corporation of America, Engineering Products
 Department, Camden, N. J.
 Western Electric Company, 195 Broadway, New York
 City.

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION
 equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d.c. current is required for effect projectors also. (See *Lamps D.C. Projection Arc.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.

General Electric Company, 1 River Road, Schenectady, N. Y.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 64.

Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.

J. E. ROBIN, INC., 330 West 42nd Street, New York City. See page 36.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

OZONE GENERATORS—See *Air Purification.*

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loud-speakers.

Continental Electric Company, Geneva, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

General Electric Company, Schenectady, N. Y.

Gordos Corporation, 86 Shipman St., Newark, N. J.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, Newark, N. J.

Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.

Western Electric Company, 195 Broadway, New York City.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

PREFABRICATED THEATRES: See *Building Materials for Prefabricated Theatres.*

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is

precision-tooled for the projector to which it is to be applied.

Ballantyne Company, 1707-11 Davenport Street, Omaha 2, Nebr.

Blue Seal Cine Devices, 5-45 49th Street, Long Island City, N. Y.

Century Projector Corporation, 729 Seventh Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See below.

Motiograph, 4431 West Lake Street, Chicago, Ill.

Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

EDW. H. WOLK, 1241 Wabash Avenue, Chicago, Ill. See page 81.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with

SUPER-
LaVeZZi
SERVICE

PRECISION MADE

PROJECTOR PARTS

Completely Interchangeable

EXACT DUPLICATES ALL WAYS!

Controlled precision manufacture by skilled operators using newest, most modern equipment makes certain that each La VeZZi part is identical not only in looks but also in fit and performance. Maximum life is assured by making from finest materials. In gears, highest grade gear bronze—molded and laminated Phenolic for quiet and strength combined—high strength semi-steel castings and high tensile steel. Surfaces are hardened and ground for longer wear. Specify La VeZZi SUPER-SERVICE parts for all your replacements—they are your best buy. At Theatre Supply Dealers everywhere.

LA VEZZI MACHINE WORKS

4635 WEST LAKE STREET
CHICAGO 44, ILLINOIS

40 Years
 1908 1948
 of service




complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under *lamps, D.C. Projection Arc.*)

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.

Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Eastman Kodak Company, Rochester, N. Y.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

Natco, Inc., 505 N. Sacramento Boulevard, Chicago, Ill.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

Victor Animatograph Corporation, Davenport, Iowa.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (see *Takeups, Film.*)

Ballantyne Company, 1707-11 Davenport Street, Omaha 2, Nebr.

Blue Seal Cine Devices, Inc., 5-45 49th Street, Long Island City, N. Y.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA).

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 68.

Clayton Products Company, 31-45 Tibbett Avenue, New York City (film takeups).

DEVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 34.

G-B Kalee, Ltd., 6066 Wardour Street, London, W.1, England.

Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

Motiograph, 4431 West Lake Street, Chicago, Ill.

M. SMOLLIN, East Hampton, N. Y. (conversion guide).

Weber Machine Corporation, 59 Rutter Street, Rochester 6, N. Y.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 75.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (See *Speaker and Horns.*) Such a system can be incorporated in the sound installation with record-player and radio pickup included in the complete amplifier panel.

ALTEC-LANSING MANUFACTURING COMPANY, 1611 North Vine Street, Hollywood, Calif. See page 14.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Motigraph, Inc., 4431 West Lake Street, Chicago, Ill.
Radio Corporation of America, Engineering Products
Division, Camden, N. J.

Western Electric Company, 195 Broadway, New York
City.

RAMP SYSTEMS—See *Drive-In Theatre
Equipment and Supplies.*

RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

Continental Electric Company, Geneva, Ill.

General Electric Company, Merchandise Department,
1285 Boston Avenue, Bridgeport, Conn.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

RADIANT LAMP CORPORATION, 300 Jelliff
Avenue, Newark, N. J. See below and page 46.

Western Electric Company, 195 Broadway, New York
City.

Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arcs and sound systems, are of two general types, one type employing bulbs, the other dry disc units as the rectifying medium. Disc types for projection arcs usually employ a cooling fan

incorporated in the rectifier, while bulb types do not require a fan.

Sound system rectifiers also are made in bulb type and disc type, but because of the low output current requirement, a fan is not necessary. Rectifiers are made for operation from single-phase and three-phase supply lines.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

Ballantyne Company, 1707-11 Davenport Street,
Omaha 2, Nebr.

Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.

DeVry Corporation, 1111 Armitage Avenue, Chicago,
Ill.

FOREST MANUFACTURING COMPANY, 9-11
West Park Street, Newark, N. J. See page 10.

GARVER ELECTRIC COMPANY, Union City,
Ind. See page 67.

General Electric Company, Merchandise Department,
1285 Boston Avenue, Bridgeport, Conn.

Kneisley Electric Corporation, 500-2 South St. Clair
Street, Toledo, Ohio.

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa,
Los Angeles 37, Calif.

Richardson Allen Corporation, 15 West 20th Street,
New York City.

J. E. ROBIN, INC., 330 West 42nd St., New York
City. See page 36.

The Strong Electric Corporation, 87 City Park Avenue,
Toledo, Ohio.

Westinghouse Electric Corporation, East Pittsburgh,
Pa.

REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines,

they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458
Shakespeare Avenue, New York City.

**ESSANAY ELECTRIC MANUFACTURING
COMPANY**, 1438 N. Clark Street, Chicago, Ill.
See page 75.

REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago,
Ill.

GOLDBERG BROTHERS, 3500 Walnut Street,
Denver, Colo. See page 75.

Neumade Projects Corporation, 427 West 42nd Street,
New York City.

RADIANT Rectifier Bulbs

For dependable, noise-free D.C. power supply

in MOTION PICTURE ARC RECTIFIERS

These bulbs assure dependable, constant power supply. Precision-built of finest available materials for long life and efficient performance. Argon gas filled. Rugged construction. Guaranteed to give complete satisfaction in service for which it is designed.

Send for Bulletin and Price List

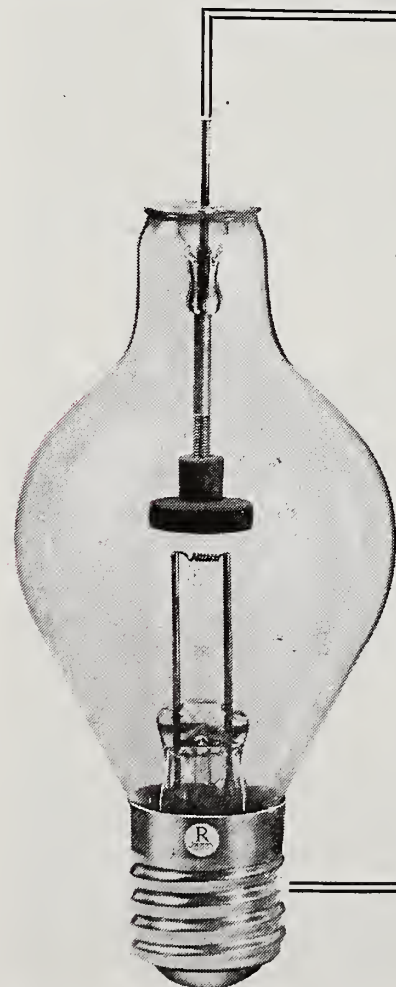
RADIANT LAMP CORPORATION

300 Jelliff Avenue

Newark 8, N. J.

Manufacturers of lamps from 50 to 10,000 watts for

PROJECTION ★ SPOTLIGHT ★ FLOODLIGHT ★ MOTION PICTURE PRODUCTION ★ SOUND
REPRODUCTION ★ AERONAUTICAL ★ SPORTS LIGHTING ★ GENERAL SERVICE



Pro-Tex Reel Band Company, 9005 Marshall Avenue, Cleveland 4, Ohio (reel bands only).
 Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
 Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (metal reflectors). See page 35.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 16.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 32.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

The Neumade Products Corporation, 427 West 42nd Street, New York City.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

RHEOSTATS for introducing resistance into an electrical in variable amounts, employ one of several methods—moving a contact lever over a series of switch points, moving a slider over the coil of the resistance wire itself, or compressing carbon or graphite discs or powder.

Charles Bessler Company, 131 East 23rd Street, New York City.

General Electric Company, 1 River Road, Schenectady, N. Y.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are

available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Atlas Products Company, 9237 South Houston Street, South Chicago, Ill.

Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.

Fabric Cover Company, 926 South Fairfield Avenue, Chicago, Ill.

GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.

The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.

Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.

The F. H. Lawson Company, Cincinnati, Ohio.

SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound system, is properly selected according to the dimensions of the auditorium.

Technically, screens are of three general types: *Diffusive*, for auditoriums having a ratio between width and depth of approximately $3\frac{1}{2}$ or more, to 5; *Semi-Diffusive*, for auditoriums tending toward the narrow; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection. Another distinct type is a screen of fiberglass fabric mounted in a frame that gives it a curvature based on the visual angles of the theatre in which it is installed, the curvature being for the purpose of overcoming image distortion at wide angles.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.

Nu-Screen Corporation, 1501 Broadway, New York 18, N. Y.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.

Raven Screen Corporation, 314 East 35th Street, New York City.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See adjoining column.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN RESURFACING

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, the first resurfacing should take place in from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied.

For resurfacing of installed screens with precise control of distribution and minimum sound attenuation, a method is available which employs a sprayer moving on an automatic track. This method is applied by a service organization which supplies all labor and materials.

THE MECHANICAL RE-NU SCREEN COMPANY, 1922 Raymond-Commerce Bldg., Newark, N. J. (mechanical resurfacing service). See page 12.

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. (resurfacing paint). See adjoining column.

SCREEN TOWERS—See Drive-In Theatre Equipment and Supplies.

Movies that are as Smooth as Velvet with GARVER Rectifiers

Manufactured in the following models:

SP 30

SP 40

3P 40

SP 60

SP 80

3P 80



While Garver rectifiers are neat in appearance the bulk of labor and material is utilized in the producing unit, to produce the results you anticipate and expect.

Write today for full information and prices on these "Smooth-as-Velvet" producing GARVER Rectifiers.

Garver Electric Co., Union City, Indiana
 Dependable Rectifiers since 1915

AMERICA'S foremost SCREENS



- INCREASED BRILLIANCY
- CLEARER SOUND

Regardless of how fine your projection equipment, or how much light your lamps deliver, you cannot have a good picture without a good screen, for the quality of your picture is dependent upon the light which is REFLECTED by the screen to the eyes of your patrons.

For the guaranty of a beautiful picture, perfect sound transmission and faithful color reproduction use the world's finest screens.

For information—see your dealer or write

VOCALITE SCREEN CORP.
 ROOSEVELT, N. Y.

YOUR SCREEN

CAN BE RESTORED TO ITS ORIGINAL BRILLIANCE WITH 1 GAL.

"ARCTIC BLANCH"

Plus 3 Hrs. Time of Your Local Painter

REGULAR OR PLASTIC

ALSO "DRIVE-IN" TYPE

ASK ABOUT THE "HANKY" TEST

NATIONAL THEATRE SCREEN REFINISHING COMPANY

129 ZENNER ST.

BUFFALO 11, N. Y.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front.

EVERBRITE ELECTRIC SIGNS, INC., 1440 North Fourth Street, Milwaukee, Wis. See page 62.

The Fluron Company of America, 1600 Broadway, New York City.

Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures. Such signs may also be had with free-standing luminescent plastic letters activated by a concealed black-light lamp.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated Ticket & Register Co., 346 N. 44th Street, New York City.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Textlite, Inc., 2900 Factory Street, Dallas 9, Texas.

Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.

Vio-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y. (black-light signs).

The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo.

National Studios, 145 West 45th Street, New York 19, N. Y.

Quality Slide Company, 6 E. Lake Street, Chicago, Ill.

Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 8.

Blue Seal Cine Devices, Inc., 5-45 49th Avenue, Long Island City, N. Y.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 34.

DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 34.

G. B. Kalee, Ltd., 60-60 Wardour Street, London; Canada: 591 Yonge Street, Toronto.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

Motigraph, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 9.

WESTERN ELECTRIC COMPANY, INC., distribution subsidiary, 111 Eighth Avenue, New York City (Westrex Corporation), 195 Broadway, New York City. See page 76.

York City (Westrex Corporation), 195 Broadway, New York City. See page 76.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. A critical advance in soundhead design is the means of film propulsion so as to minimize flutter. Some type of rotary scanner is the usual means.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 8.

Blue Seal Cine Devices, Inc., 5-45 49th Seventh Avenue, New York 19, N. Y.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York 19, N. Y. See page 12.

DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 34.

G-B Kalee, Ltd., 60-66 Wardour Street, London; Canada: 501 Yonge Street, Toronto.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

Motigraph, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 9.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weber Machine Corporation, 50 Rutter Street, Rochester 5, N. Y.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see *Drive-In Theatre Equipment and Supplies*.)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Speaker equipment should be responsive to the full range of frequencies represented by the sound track. Minimum response requirements for speaker systems have been established by the Academy of Motion Picture Arts and Sciences (Hollywood).

The use of the multicellular horn provides uniform distribution over a given area, both horizontally and vertically, preventing "dead spots" in the auditorium. Common practice today, even for large theatres, calls for one multicellular horn for high-frequency distribution.

Introduction of permanent magnets for field excitation makes possible elimination of power units and much of the backstage wiring formerly required.

Loudspeaker equipment is commonly included in complete 16mm. sound projector equipment. When the equipment is portable, the speaker is usually housed in a carrying case (permanent 16mm. installations for theatrical performances may, of course, use theatre type horn systems).

ALTEC-LANSING CORPORATION, 1161 North Vine Street, Hollywood, Calif. See page 14.

The Ballantyne Company, 1701-11 Davenport Street, Omaha, Nebr. See page 9.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 9.

Western Electric Company, 195 Broadway, New York City.

SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical de-

AWARD WINNER...

CENTURY'S Flutter Suppressor Wins ACADEMY AWARD!

The Academy of Motion Picture Arts & Sciences recognized the value of this development in making its 1947 award to C. C. Davis of the Western Electric Co.

Only CENTURY can give you this outstanding improvement in sound reproduction.

Century

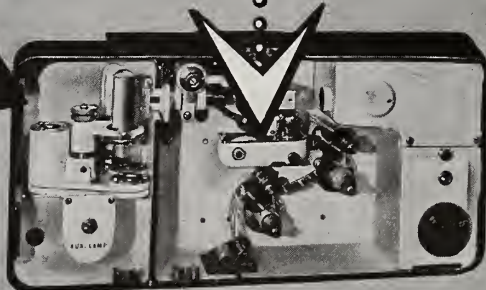
Improve the performance quality in your theatre—see your dealer or write for information.

CENTURY PROJECTOR CORP.

New York, N. Y.



The Award-winning Hydro Flutter Suppressor as used in the new Century sound reproducer.



Century Sound Reproducer

vices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Are Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

GRISWOLD MACHINE WORKS, Port Jefferson, N. Y. See adjoining column.

Jeff. Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.

Neumade Products Corporation, 427 West 42nd Street, New York City.

STAGE DRAPES AND CURTAINS

—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.

Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 419 West 55th Street, New York City.

C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.

GENUINE ELECTRIC COMPANY, 224 West 49th Street, New York 19, N. Y. See page 61.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 16.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, key-stones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (Also see *Curtains and Stage Drapes*, and *Curtain Controls*.)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

Vallen, Inc., 225 Bluff Street, Akron, Ohio.

I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.

Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Charles Beseler Company, 131 East 23rd Street, New York City.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

TAKEUPS—See Projectors and Accessories.

TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations,



with STUB ROD CONTROL BOX

Records what happens between box office and door— every minute, every hour, every day!

Pays for itself in very short order!

AUTOMATIC *Control* SYSTEMS

Covered by U. S. Pats. and Pats. Pend.

For complete information write to:

GENERAL REGISTER CORPORATION
36-20 Thirty-third Street, Long Island City 1, N.Y.
OR THE AUTHORIZED SUPPLY DEALER IN YOUR AREA.

GRISWOLD THE FILM SPLICER YOU KNOW IS GOOD

Get a Griswold Splicer now
R-2 or Model T for 35mm
In use all over the world
Sure splice every time
Wise operators know the best
Only splicer made for every need
Low in cost, high in quality
Don't delay, buy a Griswold now!

MADE BY THE
GRISWOLD MACHINE WORKS
PORT JEFFERSON, N. Y.

particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a.c. or d.c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.

Hulett-Packard Company, Palo Alto, Calif.

Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.

Supreme Instruments Corporation, Greenwood, Miss.

Triplett Electrical Instrument Company, Bluffton, Ohio.

Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar metal, and in color below.

Styles of ticket boxes on the market include one which automatically clips the ticket in two and "files" the half retained by the theatre on a string, so that the accumulation can be easily removed in the order of the ticket numbers, thus facilitating the tallying of admissions. (General Register Corporation stub control system).

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See adjoining column.

Golde Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.

Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.

Stud-Rod Control Corp. of America, 1501 Broadway, New York City.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself, with anti-collusion provisions.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See adjoining column.

Golde Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.

TOILET ROOM ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

A modern substitute for paper towels is the electric hand drier. Some patrons habitually throw the towel wads on the floor, while mischievous boys toss them into water closet bowls. Hand driers eliminate these nuisances. They may be obtained in wall and pedestal models, each with foot control, and in black as well as white finish.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill. (electric hand driers). See page 73.

Electric-Aire Engineering Company, 135 South La Salle Street, Chicago, Ill. (electric hand driers).

National Paper Products Company, 343 Samson Street, San Francisco, Calif.

Hospital Specialties Company, 1991 East 66th Street, Cleveland, Ohio.

Sonophone, Inc., St. Paul, Minn.

Sanymetal Products Company, 1705 Urbana Road, Cleveland, Ohio.

United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

TRANSFORMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (See *Lighting, Architectural and for Public Areas*).

General Electric Company, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Superior Electric Company, Bristol, Conn.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.

MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago, Ill. See page 6.

REVERSIBLE COLLAR COMPANY, 111 Putnam Avenue, Cambridge, Mass. See below.
Russell Uniform Company, 1600 Broadway, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of simulated leather, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available.

Athol Manufacturing Company, Athol, Mass.

Bolta Product Sales, Inc., Lawrence, Mass.

CHICOPEE MANUFACTURING CORPORATION, 47 Worth Street, New York City (plastic fabric). See page 27.

Columbus Coated Fabrics Corporation, Columbus, Ohio.

Cotan Corporation, 331-359 Oliver St., Newark, N. J.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.

Firestone Industrial Products Co., Velon Div., Akron, Ohio.

GOODALL FABRICS, INC., 525 Madison Avenue, New York City. See page 37.

A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.

Manko Fabrics Company, 29 West 26th Street, New York 10, N. Y.
Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
THE TEXTILEATHER CORPORATION, 607 Madison Avenue, Toledo, Ohio. See page 71.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

WALL PAPER AND OTHER WALL COVERINGS

WALL PAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for the theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

Besides papers of printed patterns, there are those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

For such wall coverings as damask, fiber-glass and woven plastic, see *Fabrics*.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base composition sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails were utilitarian rather than decorative values are emphasized.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederic Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).

Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).

Marsh Wall Products, Inc., Dover, Ohio.

Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa.

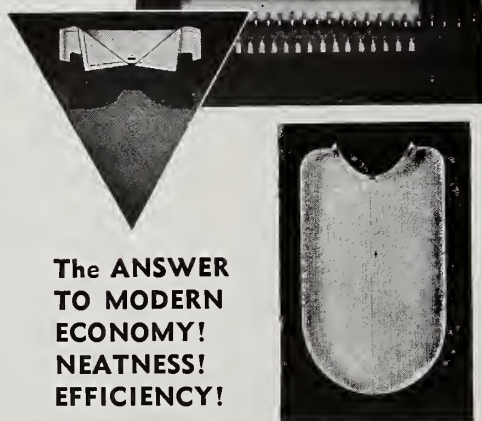
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).

United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

LINTEX COLLARS AND FRONTS



The ANSWER
TO MODERN
ECONOMY!
NEATNESS!
EFFICIENCY!

... used by the most progressive Chains and Independents throughout the country ... solve your laundry problems because they are thrown away when used. ... Collars made in wing or turn-down styles ... fronts in plain or P. K.

Write now for samples, style sheet and prices.

REVERSIBLE COLLAR CO.
111 PUTNAM AVE., CAMBRIDGE, MASS.



“Star” of the theater interior

TOLEX UPHOLSTERY

In the theater of today, old fashioned playhouse sales appeal in the form of gilt angels and ornate candelabra has given way to utility, real lasting beauty, and clean, cool comfort. TOLEX Plastic Leathercloth, available for upholstering theater seats, walls, doors, trim and other appointments, gives the theater-goer the urge to come back again—to live in an atmosphere of luxury few people enjoy at home.

For TOLEX and TOLEX F. R. (fire-resistant) come in a wide range of luxurious, eye appealing colors and effects that remain new looking indefinitely! Both materials are scuff and stain resistant, vermin-proof, easy to clean with a damp cloth. Yes, TOLEX is truly the “star” of the theater interior. For more details write Textileather Corporation, Toledo, Ohio.



TOLEX* CAN TAKE IT!

MORE THAN 35 YEARS OF PUBLIC ACCEPTANCE

TEXTILEATHER*

NOT LEATHER

*Reg. U.S. Pat. Off.

EMBELLISH YOUR PRESENTATION

— WITH —
**Smooth, Silent, Automatic
Curtain Operation**

Vallen
CURTAIN
CONTROLS
AND
TRACKS

Simple one-button operation.
Long, trouble-free service.

**Models for all size prosceniums.
Fully guaranteed.**

WRITE TODAY FOR
FREE CATALOG

Vallen, Inc.

222 Bluff Street • Akron, Ohio

The World's Largest and Oldest
Manufacturers of Proscenium Equipment



A. J. SEXTON, JR.—General Manager, Sexton Theatre Company, Ashland, Kentucky—says:

"An RCA Service contract has proved to me the best investment any theatre owner could make for the finest engineering and mechanical upkeep of booth equipment. It is essential in any theatre."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

LEARN MODERN THEATRE MANAGEMENT

Advances by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.

THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Planning for, and Laying Stair and Balcony Carpeting

THE TIME to think about the laying of carpeting on stairs is when the theatre is being planned. This is not a brand new idea—but how often is it applied even today, in our post-war theatres, which are supposed to be the ones in which we at last adopt practices based on accumulated experience in theatre operation?

In the last two issues of *BETTER THEATRES*, this department has talked about the laying of carpeting in the main floor traffic areas. Stairways present quite a different problem. That it has been a problem has been evidenced by the great amount of discussion of it, among carpeting and theatre men, before the Society of Motion Picture Engineers, and elsewhere. The problem is of course only aggravated when in a theatre that is built without any consideration of it.

All stairs, passageways and aisles should of course be laid out according to the seating capacity of the theatre, for the safe ingress and egress of patrons. However, when the requirements are known, and best installation practices for the carpeting are observed in the original planning, these travelled areas can be laid out, not only for the safety of patrons, but for the longest possible useful life of the carpet as well.

FOUR-FOOT STAIRS

Let's take, for an example, a proper stair width figured to be 48 inches according to the seating capacity of the balcony. Now this 4-foot stairway meets the requirements of the building and fire code regulations. But will it be well suited to the installation of the carpeting? In this case, if 2 breadths of 27-inch $\frac{3}{4}$ carpet is laid, 6 inches of carpet will be wasted the full length of the stairway, since two 27-inch breadths measure 54 inches wide whereas the stair is only 48 inches wide.

This is not so bad, for only one seam will be over the treads and risers, and this seam will be some distance away from

the railing and the wall. If 36-inch carpet is laid, then 2 feet of carpet will have to be wasted the full length of the stairway (unless it can be matched and laid somewhere else in the theatre). This is one of the reasons that 4/4 carpet (36-inch breadths) is not used very much in theatres, as in most cases there is too much waste in laying and matching the pattern.

But now let's assume that the stairway was constructed 6 inches wider, or 54 inches. This 54-inch stairway will be far in excess of the building and fire code requirements, which is all to the good. And with the stairs 54 inches wide, two full breadths of 27-inch carpet can be laid without any waste, while the carpet will wear better because the foot traffic will be spread out more.

Carpet of course is wasted when the stair is made 5 feet or 60 inches wide; then only 6 inches of a breadth can be used, and the other 21 inches are utterly wasted. Even though another stairway is 60 inches wide, only 6 inches more could be salvaged of the 21 inches, with proper matching, and there would still be 9 inches of carpet waste.

It is surprisingly true how many times stairways will be made 56, 57 or 58 inches wide. Then with two breadths of 27-inch carpet installed, only 54 inches of the stair width will be covered, and the question arises how best to cover the 2, 3 or 4 inches of open stair.

In such cases, the carpet layers may try to "kick" (stretch) the two breadths an inch or two, or may lay narrow strips of scrap carpet over the open areas, with cross seams coming where they may. None of these methods will result in a lasting good job, because when the carpet is stretched vigorously, the backing is weakened, or it will tear away from the fastening nails. Installing narrow strips of carpet with many cross seams on stair treads, will also cause rapid wear. It opens up the seams, and this creates a hazard to patrons.

It seems that most people have a tendency

to go up or down stairs along the outside railing instead of near the wall; as a result their heels dig into the carpet along the outer edge and into any seam there. Therefore when a very narrow strip must be installed, it should be laid along the *wall* side of the stairs and always be cut from a full breadth of carpet the full length of the stair, if possible, or at the most in three pieces, with the cross-seams located at the risers instead of on the treads.

It never pays in the long run to skim on yardage. If the stair width is planned improperly, at least everything possible should be done to have the *carpet* laid properly so as not to compound the error. But let's not get the cart before the horse; let's start the job with the planning of the stairs themselves.

PLANNING STAIR WIDTHS

In planning stair widths, for practically all theatres, calculations are based on 27-inch carpet width. Two breadths of carpet would cover 54 inches; 2½ breadths 67 inches, etc. The reason we can use halves of 27 is that half a breadth can be properly matched in other parts of the theatre if need be, especially when there are two stair ways and each needs half a breadth. Also, in some cases there is less waste, better matching of patterns and longer

useful life of the carpet when the floor areas are figured to take half a breadth instead of a narrower strip, which is difficult, often impossible to match, while a really narrow strip is relatively hard to sew and lay.

CARPET ATTACHMENT

Another thing that is often neglected in theatre stair planning is provision for carpet attachment. In most cases, stair treads are covered with a layer of concrete, sometimes rather thin, and the rest of the job is left to the carpet layers. When it comes time to lay the carpet, the layers just simply take wood strips of most any size or shape, fasten them to the treads, then tack the carpet down into the strips. With such a setup, the carpet will not remain solidly in place for any great length of time. The time to prepare for fastening theatre stair carpeting is when the stairs are being constructed.

INSERTING WOOD STRIPS

Wood strips of the best quality should be buried in the concrete of the stair treads. Each strip should be about 1 inch thick by 3 inches wide, with the sides bevelled at a 45° angle, making the top portion 1 inch wide, into which the carpet will be tacked. A wood strip of this sort should be laid in each tread right at the point

where the tread meets the riser, and run the full width of the stairs.

In addition, for a better job, wood strips of this type should be laid at the *sides*, the full depth of the tread, to make doubly sure the carpet will hold permanently on the stairs. On some stair jobs, a wood strip is set in also near the nosing of the tread. With this nosing strip, the carpet is held tightly in place at the point where most of the patrons slide their feet.

All of this may seem like a lot of unnecessary expense just for laying carpet. But carpeting is an expensive item, and in any case the installation alone costs a pretty penny. There are new theatres that are having, or will soon have constant carpet trouble on stairs just because proper fasteners were not provided.

RISER-TREAD UNION

Another important factor in efficient stair construction is the edge of the riser where it meets the tread. This edge or nosing of the tread should never be square or sharp, or of metal, if it is, both lining and carpet will be worn through in a short time due to the tendency of patrons to slide their feet over it. Every tread nosing on the stairs should be rounded off in a ⅛-inch radius so that there will be no sharp edge to chew through the carpeting. A larger radius than ¼ inch should not be

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"

The Electric Hand Drier

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

"Sani-Dri" washrooms eliminate the following problems:

**SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD**

and insures you of the following advantages:

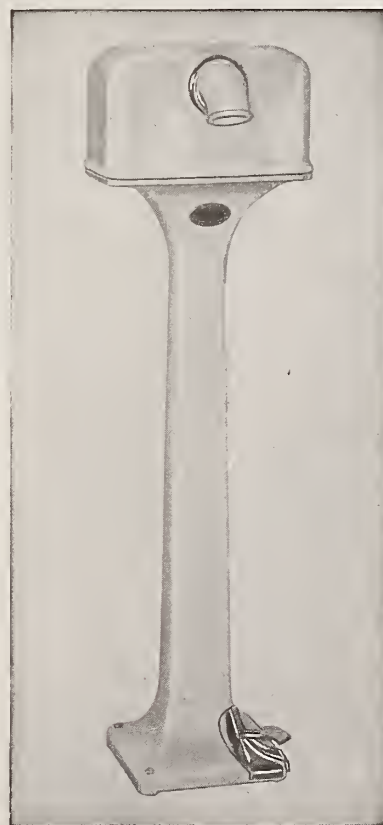
**ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT**

**THE CHICAGO HARDWARE FOUNDRY CO.
1148 Theatre Street - - North Chicago, Illinois
IRON, BRASS AND ALUMINUM CASTINGS FOR THE
MOTION PICTURE INDUSTRY**



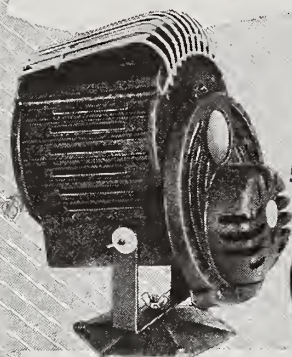
MODERN NO. 7 "SR-W"
MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.



NO. 5-SF PEDESTAL MODEL
HAND DRIER

CREATES *Spectacular* DISPLAYS



COLOR
· IN ·
MOTION

500 WATT



ROTOCHROME SPOTLIGHT

Smallest spotlight of its kind! Provides 500 watt illumination! Totally enclosed—Fully protected wheel—Absolutely safe—Completely automatic—Self-starting—6 continuous color changes—Optically correct—Modern—Trouble-free—Moderately Priced.

Send for Bulletin No. 471

GoldE Manufacturing Co.
1220-D W. MADISON ST., CHICAGO 7, ILL.



LLOYD H. BRIDGHAM—Owner, Uptown Theatre, Dover, N. H. . . . State Theatre, Presque Isle, Maine . . . Harbor Theatre, York Harbor, Maine—says:

"Fifteen years of RCA Service in my theatres has proved to be one of my best investments."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

CUT CARBON WASTE

to absolute minimum with Smollin's Conversion Guide. Simple, fast, indispensable. . . . \$3.00, postpaid.
M. SMOLLIN - EAST HAMPTON, N. Y.

used, however, because it would tend to cause slipping.

On one theatre job that we recall, the stairs had marble slab treads. Later on, due to the hardness of the marble slab and its tendency to cause slipping especially in wet weather, carpet was laid over the marble. Some time after, the laying of the carpet it was found out that there was more trouble with the carpet than with bare marble. The carpet would continually come loose from the treads. Providing fasteners on marble slab is a tough job even for men experienced in marble work. What happened on this job was that the holes were not drilled deep enough, there were too few in number, and the slab cracked or became loose under the drilling, and as a result the wood plugs and wood strips could not be fastened rigidly enough to hold the carpet in place. The only remedy on this job was to pick up the carpeting, remove the marble slabs, pour new concrete treads, bury wood stripping, then refasten the carpeting.

The treads of stairs must be always tied in solidly with the framework of the stairway, be they of pre-cast concrete slabs, marble slabs, or poured concrete, otherwise the material will chip, crack and even tear away when it is drilled for the fastening holes.

CARPETING BALCONY AISLES

Another place where serious trouble will arise when the layout work is not planned properly is the aisles in the balcony. This is especially true of balcony *side* aisles when the chairs are laid out on a sharp radius or curve, and the treads and risers must of necessity be at extreme angles to the carpet breadths.

Where there are three or four aisles in the balcony, the sides of the treads of the middle aisles will not be so critical as they will run almost in a straight line to the radius point from which the curvature of the risers behind the chair rows are laid out. In other words, the sides of these center aisle treads will run nearly in line with the balcony side walls, or parallel to them. Accordingly, there will be very little open space between these treads and the chair aisle standards.

However, in the side aisles the problem becomes critical if the treads are not constructed properly for the carpet installation. In one recently constructed theatre the carpet in the balcony side aisles would not lay flat; it became loose at the sides, and patrons were stepping into depressions between the sides of the treads and the chair aisle standards.

PREVENTING SIDE GAPS

The main cause of this trouble was that the sides of treads were laid out in line

A Superior Method of Attaching Stair Carpet



The carpeting of stairways, particularly in buildings comparable to theatres in use by the public, has long been as Mr. Sefing points out in his adjoining article, a problem engaging the carpet industry, and theatre owners and engineers. In recent years, the addition of foamed rubber to felt for the lining underneath, has been recommended in applying the method discussed by Mr. Sefing. Still further refinement is recommended by the Research & Development Division of the Alexander Smith & Sons Carpet Company, manufacturers of "Crestwood" and other Velvet weaves widely used in theatres and hotels. This method is illustrated in the accompanying photographs taken by a staff photographer of a model at the Alexander Smith plant in Yonkers, N. Y. Half-inch foamed rubber, cut into strips about 5 inches wide, is attached to the tread with rubber cement, extending over the nose. The rest of the tread is laid with 64-ounce felt lining, extending from the rubber nosing to the wood slat at the riser, the felt being attached with linoleum cement. With this method the slat is 1/2-inch oak, and instead of being buried in the cement, it is fastened to the riser with toggle bolts and extends up the riser about three-quarters of its height. The carpeting is then laid with attachment to the slats by No. 8, one-inch chromium-plated screws with grommets to match, the screws being spaced 6 inches. This method, though obviously more costly than others, provides an underlay, the company states, "which is relatively permanently resilient." And the carpet does not "stretch."



with the balcony side walls, while the chair standards followed the curved line of the balcony main risers. The result was that there were V-shaped spaces between the aisle standards and the sides of the aisle treads. When the carpet layers tacked down the

carpet breadths, they either covered up these spaces with carpet, or at some places they left open depressions as they shifted the carpet to fit the aisle area; hence the sides of the carpet breadth were fastened puckered up, and where the carpet covered up intervening spaces, there were no fastenings at all. Well, the carpeting was bound to wear fast, become loose, and be a source of constant danger to patrons, hence a threat of damage suits.

The only economical way to construct the treads in the balcony side aisles is to have the *sides run at right angles to the curvature of the platforms* on which the chairs are installed. In other words, the sides of these treads should run in a direct line to the radius point used for laying out the main balcony risers. In this way the chair aisle standards will butt up reasonably close to the sides of the treads so that no open spaces will be left for some unsuspecting patron to step into. Laying out the side aisle treads in this way will require more work in figuring out the correct radius point, and in calculating chair standard locations, but it will cut down hazards to a minimum, and avoid filling in any open spaces with concrete later on.

A PRACTICAL METHOD

To fasten carpeting in balcony aisles holes may be drilled in the concrete, and wood plugs be driven into them for tacking on the carpet. This method is not too bad provided that enough holes are drilled in the proper places, and that the plugs are solidly in place, and the concrete is of such strength that it will not chip or crack when drilled. However, the best method, more expensive but far more lasting, is to bury substantial wood *slats* in the concrete *across the treads* where they meet the riser, and also at the sides of the aisles.

These slats should follow exactly the line of the chair end standards, otherwise the sides of the carpet breadths when laid might overhang the buried wood strips, leaving the carpet loose at the points where it should be fastened down tightly. These wood slats should be of the same size and type as suggested for use on the main stairways.

The balcony aisle widths should be figured, if at all possible or practicable, to accommodate properly the 27 inch carpet breadths without unnecessary waste in laying, as recommended for the stairways. Of course, all of these precautions should be taken in planning and construction. The architect, at least through consultation with the theatre owner or management, should be thoroughly familiar with all the details that help make the job as practical and trouble-free as possible.

A NEW POSITIVE WAY TO PATCH FILM



(Successor to Film Cement)

PREFERRED by PROJECTIONISTS for PERMANENT PATCHES



Now ALL film can be actually *welded* together. Applied freely to film ends, FILM-WELD dissolves film—fuses it into one *lasting* piece. Easy

to use for hand or machine splicing. Retains its strength!

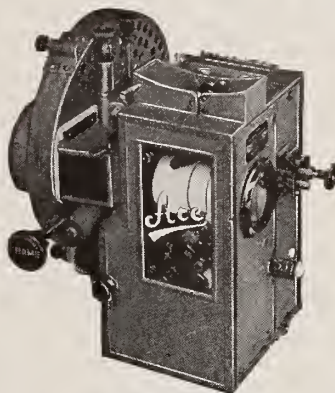
Use FILM-WELD to patch ALL types and makes of film — 8mm., 16mm., 35mm., Tru-Kolor, Technicolor, Kodachrome, Nitrate and Safety

Film. Available in 1 and 8 oz. bottles and 16 oz. cans. Follow the lead of projectionists in countless theaters who are already PERMANENTLY patching film with FILM-WELD.

Projectionist favorites also are Zipper Changeovers to guarantee continuous performance; Strong Universal Rewind Mules, the fool-proof "mule" that fits any enclosed rewind; and Strong Reel-End Signals.

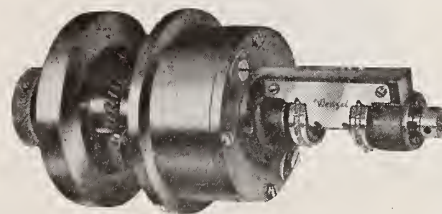
ESSANNAY ELECTRIC MANUFACTURING CO. . . 1438 NORTH CLARK STREET, CHICAGO 10

YOUR ASSURANCE OF THE BEST!



WENZEL
"Smooth-Running"
PROJECTOR

You are assured of "Smooth-running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother-running job.



WENZEL "BB" INTERMITTENT

Double bearing intermittent movements are available for "Ace" Simplex and Kaplan projectors.

Write for our NEW complete catalog WC-25. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.



Inquiries Concerning Products Advertised in This Issue

To procure information on kinds of products for the theatre advertised or described editorially in this issue, readers may use the convenient postcard of the Theatre Supply Mart. This service appears on page 39.

GOLDBERG

Sold thru
**THEATRE
SUPPLY
DEALERS**
Exclusively
ASK YOUR DEALER

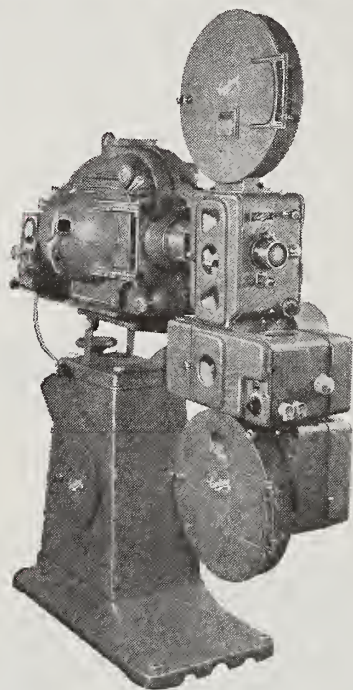
ALUMINUM

REELS

GOLDBERG BROS. Denver, Colo.

**FOR FOREIGN
EXHIBITORS**

3 *NEW* Westrex sound systems



to fit any theatre's needs

In the new Westrex lineup—featuring new amplifiers, new Western Electric loudspeakers, improved sound heads—there's a finer sound system for any theatre, regardless of its size or shape.

The deluxe Westrex *Master* is the finest sound system money can buy; the Westrex *Advanced* provides for highest quality in the medium price range; and the Westrex *Standard* offers smaller theatres fine sound at the lowest possible cost.

Operators appreciate the ease of operation offered by all three systems, and audiences appreciate the realistic new "presence" of the reproduced sound. All are available, outside the United States, Canada and Newfoundland, through Westrex branch offices and service points in more than 100 key cities all over the world.

For full information on these new sound systems, and on Westrex inspection and maintenance service, contact the nearest Westrex office, which bears the famous name "Western Electric," or write:

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

Formerly

WESTERN ELECTRIC EXPORT CORPORATION

Are You Getting Enough Light on Your Screen?

(Continued from page 18)

at the screen can be measured very readily in foot-candles by using a Weston "Photronic cell" meter and taking readings of the light falling on the screen. Of course, it is possible to measure the total number of lumens or total light on the screen by taking a great number of readings of foot-candles in different locations on the screen, averaging these readings, and multiplying by the area of the screen in square feet; but this is a laborious procedure, and it need not be done if the curves in the attached figures are used.

In all of the six figures, the following conditions are assumed to be the same; Lamphouse reflector 14 inches in diameter with a speed of $f/2.3$; projectors are running and shutter transmission is 50% (that is—single two-bladed shutter of 90° each; it may be possible to increase the amount of light 7% to 12% by decreasing the angular cut off of the shutters). No film or filters are used.

If you are using the carbon trims in the graphs, your projection system may fall in one of the sets of curves, and you may then compare the light you measured on the screen with the theoretical maximum that can be obtained with the conditions listed.

In general, suprex arcs with 14-inch reflectors have a speed of $f/2.3$, or slightly better. Manufacturers' directions as to carbon crater location, with respect to the mirrors and the distance from mirror to aperture plate, should be observed carefully in order to get a proper and efficient spot at the film. Most new projection lenses are now marked, not only with their focal length, but also with their speed. Some of the older lenses do not have the speed marking, however, and in that case this value may be determined approximately by dividing the focal length of the lens in inches by the "diameter" of the apparent lens stop (entrance pupil). The stop diameter may be roughly determined by looking through the lens from the front end at an illuminated surface, and measuring the diameter of the clear opening as projected on the front element. I have been advised that today this diameter usually coincides with the clear diameter of the largest end.

For example, if a lens has a focal length of 4.5 inches, and the maximum diameter of the clear section as viewed through the front lens is 2 inches, then the combination lens is $f/2.25$. Although this method gives only an approximate value, it will be accurate enough to classify a lens so as to choose the proper curve.

By taking a reading of the foot-candles

in the center of the screen, and one for each side, you will be able to determine the side-to-center ratio of the screen light intensity. With this information on hand, you can then pick out the curve nearest to the conditions for your own projection system. Let us take the following conditions as a specific case and follow them through:

Carbon trim is 7mm positive and 6mm negative; current averages, 45 amperes; lamp has 14-inch reflector; lens is 5-inch focal length, and figures to a speed of about $f/2.6$; shutter is two blade, 90° each, and 50% transmission; screen is 20 feet wide.

These conditions would satisfy Curve No. 1, or Curve No. 2, in Figure 3. Following the vertical line of 20-foot screen width to its intersection with Curve No. 1, we see that for an 80% center-to-side screen illumination, we should have at the center of screen a theoretical light intensity of 10 foot-candles.

If, however, we refocus the carbons and reflector for maximum brightness *regardless of even field*, we see from Curve No. 2 that the illumination at the center of the screen should be 12 foot-candles. If then you measure the actual light on the screen, you can determine how close your equipment has come to the theoretical maximum.

It is interesting to note that if you kept all other conditions constant, but changed to an $f/2$ coated lens, you could realize a possible maximum of approximately 17 foot-candles at the center of the screen. This can be found by following the 20-foot line to its intersection with Curve No. 4.

By using the rest of the figures, a similar check-up can be made for different current densities for both suprex carbon trims.

A recent set of field readings may serve as an actual example of the checking for maximum light from the curves:

Carbon trim is 8mm positive and 7mm negative; current averages, 70 amperes; reflector, $14\frac{1}{4}$ inches; lens is 5.25-inch focal length, coated, and $f/2.5$; shutter transmission is 50%; screen is 27 feet wide with maximum center illumination. The actual readings at center of screen from three systems averaged 12.5 foot-candles.

This case should be approximately satisfied by Curve No. 2 in Figure 7. By following the 27-foot line to its intersection with Curve No. 2, we see that the theoretical maximum is 12 foot-candles. But the lenses used in these three systems were coated and this would normally improve light transmission by about 15%. Therefore, the theoretical light should be 115% of 12, or 14 foot-candles.

BETTER THEATRES is published every four weeks as a Section of MOTION PICTURE HERALD. GEORGE SCHUTZ, Editor. RAY GALLO, Advertising Manager. J. URBEN FARLEY, Midwest Representative, 120 S. LaSalle Street, Chicago.

PRODUCT DIGEST

SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Red Shoes

Eagle-Lion - Rank - Archers —
For Balletomanes

Discriminating audiences and enthusiasts of the ballet, more particularly, have a delightful film heading their way. These two classifications sharply narrow the base of appeal which "The Red Shoes" will have in the American market. Charming and continental as it is, this Michael Powell-Emeric Pressburger film, moreover, proceeds under the additional handicap of far too much footage for the story it tells.

As developed by Pressburger, who also wrote the original screenplay, story is subordinated to ballet. On the side of story is Anton Walbrook, impresario of the ballet, who engages Moira Shearer and thereafter seeks to develop her as his prima ballerina. But she and Marius Goring, young composer attached to the company, fall in love, thereby thwarting Walbrook's cardinal rule that dancing comprises a world in which there is room for nothing else. The young couple leave the company. Goring writes an opera, but abandons his own premiere at Covent Garden, London, for Monte Carlo, where Miss Shearer has returned to Walbrook and the ballet. Torn between her lifelong ambition to dance, and her love for Goring, Miss Shearer fails to make her decision and ends her life by jumping in front of a train.

It takes two hours and 13 minutes to unfold what could have been told—and with considerable advantage—in far less time. However, into and around this framework is an interesting portrayal of the lives and ways of the ballet, including its emotionalism and eccentricities, and sequences from the classics of ballet repertoire. The principal dance sequence, however, is devoted to a ballet from which the film draws its title. Based on the fairy tale by Hans Christian Andersen, it tells of a girl who is bewitched by her red dancing shoes and finds release from the enchantment only in death. The parallel between the ballet and the tragic romance between Miss Shearer and Goring is drawn with adroitness and sensitiveness.

"The Red Shoes" shows every mark of careful and expensive production on a broad scale. Its actual scenes of London, Paris, Monte Carlo and the French Riviera are alternately interesting and enchanting and are enhanced by exceptional values in Technicolor photography. Noted personalities of the ballet, like Leonide Massine, figure behind and in front of the camera. Costuming is stunning and the camera work employed in the various ballet sequences noteworthy. Clear down the line to the music of Brian Easdale and its performance by the Royal Philharmonic under Sir Thomas Beecham, this production reflects good taste and exemplary attention to values.

Miss Shearer, in the feminine lead, is an attractive, sprite-like red-head, whose forte is the ballet, at which she is extremely good. Dramatically, she is competent in meeting de-

mands which are never excessive. Walbrook is excellent as the impresario, and Goring good as the young composer, barring a couple of unwarranted reaches into the tragic. Albert Basserman and Esmond Knight, competent actors both, are assets.

Powell and Pressburger are credited with the writing, production and direction, and Keith Winter with additional dialogue.

Reviewed in New York. Reviewer's Rating: Excellent for the discriminating, and followers of the ballet.—RED KANN.

Release date, not set. Running time, 133 minutes. PCA No. 12673. General audience classification.
Boris Lermontov.....Anton Walbrook
Julian Craster.....Marius Goring
Victoria Page.....Moira Shearer
Robert Helpmann, Leonide Massine, Albert Basserman, Ludmilla Tcherina, Esmond Knight, Austin Trevor, Irene Browne

Disaster

Pine-Thomas - Paramount —
A Case of Frame-Up

The Pine-Thomas production team here again has turned out one of those fast-moving program fillers that will keep an audience interested and amused without reaching out for critical acclaim. "Disaster" has action and a good climax and even though its story is simple the picture measures up to good entertainment.

Acting is standard throughout with Will Wright as "Pop" outstanding, Richard Denning and Trudy Marshall. William Pine directed with an eye toward mixing action and dialogue to satisfactory measure. Thomas Ahearn wrote the screenplay.

This is the story of a frame-up. Denning, a former steel worker, is framed to make it appear that he killed his foreman on the job. He is on the run from the police and hides on scaffolding mounted high up on the outside of a church. There he meets Wright, owner of a small reconstruction firm. The old man, impressed by Denning, gives him a job.

Denning learns how to be a steeplejack, but has a tough time because his teacher, another employee, James Millican, is in love with Trudy, Wright's daughter. The girl, of course, has fallen in love with Denning. Dick tells Wright why he is running from the police and that he is trying to find the man who framed him. Several times detective O'Flynn almost catches up with him. When a plane crashes into a building and Wright is pinned under a steel beam. Denning risks his life and arrest to save him. In the end, of course, the real murderer is exposed.

Seen at the Paramount studio screening room in Hollywood. Reviewer's Rating: Good.—FRED HIFT.

Release date, December 3, 1948. Running time, 60 minutes. PCA No. 13061. General audience classification.
Bill Wyatt.....Richard Denning
Jerry Hansford.....Trudy Marshall
Detective Dearborn.....Damian O'Flynn
Will Wright, James Millican, Jack Lambert

June Bride

Warner Brothers —
Fun with Bette

Here's Bette Davis in a lulu—a honey of a rollicking comedy that contains enough witty dialogue per foot to serve several lesser comedies. Aided and abetted by Robert Montgomery, who long ago proved his adeptness at comedy, Miss Davis fights and wisecracks her way through an unusual love story that's practically guaranteed to please.

It's a sophisticated telling of a homespun plot, smartly acted by an excellent cast and directed at top speed by Brethaigne Windust.

Miss Davis, in this story, is a hard-boiled editor of "Home Life," whose pleasant task it is each month to gather her staff about her and descend upon some midwest family to redecorate their house, marry off their daughters, and in general do all she can to get a roses-and-picket-fence story for her magazine. Montgomery is an ex-war correspondent and an ex-boy friend of Miss Davis who's forced to work for Miss Davis because of the lack of available battle fronts to cover.

Together they visit the Brinkers in a small Indiana town, where Jeanne Brinker is going to marry Bud Mitchell. But Jeanne is really in love with Bud's brother, Jim, and Jeanne's sister, Boo, is in love with Bud. Are you following this?

Due to some hokus-pokus on the part of Montgomery—thoroughly resented by Miss Davis—Jeanne marries Jim and Boo marries Bud. Later, of course, Miss Davis married Montgomery.

This picture is a right-about-face for Miss Davis. It's comedy, which she doesn't do usually, and it's a good story. She makes the most of both advantages.

Henry Blanke produced from the screenplay by Ronald MacDougall, which was based on a play by Eileen Tighe and Graeme Lorimer.

Seen at the home office. Reviewer's Rating: Very Good.—RAY LANNING.

Release date, November 13, 1948. Running time, 97 minutes. PCA No. 13104. General audience classification.
Linda Gilman.....Bette Davis
Carey Jackson.....Robert Montgomery
Paul Winthrop.....Fay Bainter
Boo Brinker.....Betty Lynn
Tom Tully, Barbara Bates, Jerome Cowan, Mary Wickes, James Burke, Raymond Roe, Marjorie Bennett

The Return of October

Columbia — Amusing Comedy

Melvin Frank and Norman Panama, responsible for many of funniest of the Bob Hope scripts, have done a superior job of cooking up a screenplay loaded with humor and mirth-provoking incidents ideally adapted to the entertainment needs of every member of the family.

(Continued on next page)

In a story by Connie Lee and Karen DeWolf they have found the inspiration for a film that should make the exhibitor happy.

"The Return of October" is a mixture of whimsy, tender emotions and poignancy that cannot miss reaching the heart as well as the funnybone. In the telling and in the acting the film achieves a great degree of warmth and human interest that should place it among the more satisfying comedies of the year. Those looking for action and excitement will not be disappointed.

The picture has the advantage of an intriguing and provoking story with a racetrack background that lends color and flavor to the entertainment. Terry Moore, brought up in the racing world by her uncle, James Gleason, is heartbroken when he dies and she goes to live with her socially-right aunt, Dame May Whitty. She inherits the aunt's estate but runs the risk of losing it when she buys a horse which she believes embodies the spirit of her beloved uncle and takes to treating it as if it really were human.

When disgruntled relatives seize upon her strange behavior to prove her insane, it is Glenn Ford, a shy professor of psychology who comes to her rescue in a courtroom scene of high humor. The romance between Miss Moore and Ford is a great come-on for the ladies, besides being a source of much fun for the men.

Rudolph Mate is responsible for an eye-filling production in which fine Technicolor adds to the vividness of the subject. The direction of Joseph H. Lewis has extracted first-rate acting from every member of the cast.

Reviewed in home office projection room. Reviewer's Rating: Very Good.—LOUIS PELEGRINE.

Release date, November, 1948. Running time, 89 minutes. PCA No. 12615. General audience classification.

Professor Bassett Glenn Ford
Terry Ramsey Terry Moore
Uncle Willie James Gleason
Aunt Martha Dame May Whitty
Albert Sharpe, Henry O'Neill, Frederic Tozere, Samuel S. Hinds, Nana Bryant, Lloyd Corrigan, Roland Winters, Stephen Dunne, Gus Schilling, Murray Alper, Horace MacMahon, Victoria Horne, Byron Foulger, Bill Pearson, Russell Hicks, Robert Malcolm, Ray Walker

Marshal of Amarillo

Republic — Western

In this action film marked by fisticuffs and stagecoach chases, Allan "Rocky" Lane with his cleverness and resourcefulness tracks down the murderers and thieves.

After their stage was held up and the horses ran away, Eddy Waller, an old prospector and the group of men arrive at a mysterious inn, Half Way House. There are strange disappearances and killings and Waller seeks out the marshal to locate the killer. Aided by Mildred Coles, as the daughter of one of the missing men, Lane discovers that the night clerk of the inn is holding the men prisoners to force them to disclose the whereabouts of \$50,000. Lane rescues the men and restores the money to its rightful owner and the culprit is captured.

Gordon Kay was the associate producer and Philip Ford directed. Bob Williams wrote the original screenplay.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, July 25, 1948. Running time, 60 minutes. PCA No. 13182. General audience classification.
Allan "Rocky" Lane Allan Lane
Nugget Clark Eddy Waller
Marjorie Underwood Mildred Coles
Clayton Moore, Roy Barcroft, Trevor Bardette, Minerva Hreel, Denver Pyle, Charles Williams

Inner Sanctum

Film Classics — Melodrama

Patrons whose demands are not too exacting may find enough in this M.R.S. Pictures item to hold their interest. The picture is modest at best and tries hard to drum up suspense, without

too great success. It concerns a murderer's effort to escape detection, and the story treatment has been kept simple and the plot clear, if not too credible.

The murderer is played by Charles Russell. The victim is a girl friend, killed in a tussle with him provoked by his decision to give her up. A boy is the only witness to the crime. What suspense there is stems from Russell's attempt to eliminate the lad. Matters are complicated for the killer when he finds shelter from a flood in the home of the youth. A further curse is the suspicion he arouses in Mary Beth Hughes, the boy's cousin, who tries to make a place for Russell. When the murderer realizes there is no hope of escape he resignedly awaits the arrival of the law.

The screenplay was built along familiar lines by Jerome Todd Gollard and was directed by Lew Landers for producers Samuel Rheiner and Walter Shenson. Richard B. Morros was executive producer.

Seen in a New York projection room at a screening for the trade press. Reviewer's Rating: Fair.—L. P.

Release date, October, 1948. Running time, 62 minutes. PCA No. 13326. General audience classification.

Harold Charles Russell
Jean Mary Beth Hughes
Lee Patrick, Nana Bryant, Billy House, Dale Belding, Roscoe Ates, Eve Miller, Fritz Lieber

Ladies of the Chorus

Columbia — Burlesque Queen In Love

"Ladies of the Chorus" follows the well-worn story line of the show girl who falls in love with a member of a wealthy society family. The girl, played by Marilyn Monroe, is in the same burlesque chorus as her mother, Adele Jergens, who was once the toast of the burlesque route, but now spends most of her time keeping the wolves away from her daughter.

When the star of the show quits, Marilyn gets her chance. She takes over the star's spot and soon becomes queen of burlesque herself. Rand Brooks plays the young man who falls in love with her and asks her to marry him. But Miss Jergens is skeptical because she too married a rich man and their marriage failed when his family and friends refused to accept her.

Things happen just as mother feared, but everything works out when the boy's mother pretends to have been a lady of the chorus herself, just to show everyone that a girl can make her living in burlesque and still be acceptable. One of the bright spots is Miss Monroe's singing. She is pretty, and with her pleasing voice and style, she shows promise.

The musical numbers are on an insignificant scale, and in those which are supposed to be burlesque, occasionally lacking in taste. Unrelieved by any appreciable amount of humor, the plot is unbelievable, particularly the idea of so oversolicitous a mother dancing in a chorus with her daughter.

Reviewed at the Brooklyn Fox theatre, where the audience was apathetic. Reviewer's Rating: Fair.—TIBOR KERESKES.

Release date, not set. Running time, 59 minutes. PCA No. 13194. General audience classification.
May Martin Adele Jergens
Peggy Martin Marilyn Monroe
Randy Carroll Rand Brooks
Mrs. Carroll Nana Bryant
Billy Mackay Eddie Garr
Steven Geray, Bill Edwards, Marjorie Hoshelle, Frank Scannell, Dave Barry, Alan Barry, Myron Healey, Robert Clarke, Gladys Blake, Emmett Vogan

The Gallant Blade

Columbia — Costume Melodrama

While "The Gallant Blade" is hardly rapier-sharp as make-believe, it does abound in the sort of entertainment that induces excitement. Hewing strictly to formula, the footage is crammed with the exaggerated heroics that pay off heavily as far as the kids are concerned. The film makes no pretense of being anything

more than a vehicle for a lot of swordplay and romantic folderol geared to the common taste, and it opens with a rush, striving hard to hold the action at a fast pace throughout.

The plot has Larry Parks almost single-handedly rescuing France from a plot to embroil the nation in a war with Spain. It's the end of the Thirty Years War. The people are crying for peace but the villain-in-chief, Victor Jory, is determined to give them war for his own advantage. Jory tries to liquidate George Macready, commander of the French armies, who is for peace, but the scoundrel is foiled by the trusty blade of Parks, the commander's aide. Parks' romantic fencing is done with Marguerite Chapman, whom he succeeds in winning away from Jory.

The production has much to recommend it physically, and the unusually good quality of its Cinecolor treatment makes it visually appealing.

Walter Ferris and Morton Grant collaborated on the screenplay, derived from a yarn by Ted Thomas and Edward Dein. Henry Levin is responsible for the vigorous direction. Irving Starr produced.

Reviewed at the Rivoli theatre, New York. Reviewer's Rating: Fair.—L. P.

Release date, November, 1948. Running time, 81 minutes. PCA No. 12877. General audience classification.

Lt. David Picard Larry Parks
Nanon de Lartigues Marguerite Chapman
Marshal Mordore Victor Jory
General Cadeau George Macready
Edith King, Michael Duane, Onslow Stevens, Peter Brocco, Tim Huntley, Ross Ford, Paul Campbell, Fred Sears, Nedrick Young, Wilton Graff

ADVANCE SYNOPSES

YOU GOTTA STAY HAPPY
(Universal-International-Rampart)

PRODUCER: Karl Tunberg; **DIRECTOR:** H. C. Potter. **PLAYERS:** Joan Fontaine, James Stewart, Eddie Albert, Roland Young, Willard Parker, Percy Kilbride.

COMEDY. Miss Fontaine, the world's richest orphan, marries Parker, because urged by her uncle and a psychiatrist to do so, but flees the honeymoon suite before consummation of the marriage and spends the night, lulled by sleeping pills, in the apartment of Stewart, owner of a two-plane air freight company in financial straits. Next day she takes off on Stewart's cargo plane, which also bears an assorted company, including an embezzler and a chimpanzee, and there are amusing complications in a Chicago stop-over, and another in a rural community, before she buys an airline company and persuades him to be president of it, declaring she's going to divorce Parker and marry him instead.

THE BOY WITH GREEN HAIR
(RKO Radio)

PRODUCER: Stephen Ames. **DIRECTOR:** Joseph Losey. **PLAYERS:** Pat O'Brien, Robert Ryan, Barbara Hale, Dean Stockwell, Regis Toomey.

PHANTASY: A young boy's hair suddenly turns green when he learns that he is a war orphan and that his parents were killed in England as they tried to save some English children. The townspeople stare at him and his friends won't play with him. He runs away to a wooded glade where the war orphans depicted on posters he had been hanging come to life and tell him that they had turned his hair green to impress upon him that war is bad for children and must cease. He returns to town to spread his message but public pressure requires the child's hair to be shaved off. When this is done, the boy runs away but his friends bring him a letter from his father in which he urged his son to remember what they died for—the struggle against war. The child then hopes that his hair will grow in green again, but it is pointed out that the thing that really matters is that people believe his message.

SHORT SUBJECTS

reviews and synopses

Reviews and synopses of short subjects printed in *Product Digest* are indexed in the *Short Subjects Chart, Product Digest Section, page 4327.*

Running times are those furnished by the distributor.

CALIFORNIA, HERE I COME (Columbia)

Community Sing No. 9 (9659)

A group of all-time favorite melodies are presented in this subject. Featuring the popular "Song Spinners," the song-fest offers "California, Here I Come," "Pennsylvania Polka," "Red River Valley," "Carry Me Back to the Lone Prairie," and "Sunday, Monday, and Always."

Release date, August 12, 1948 9 minutes

PARIS ON THE PLATA (Universal)

Variety Views (3346)

This subject shows Buenos Aires, capital city of the Argentine, often called the "Paris of South America," which is situated on the banks of the Rio de la Plata. The progressive spirit of the Argentine population is emphasized in its new buildings and modern architecture which is surrounded by beautiful parks and plazas.

Release date, July 12, 1948 10 minutes

HEAVENLY DAZE (Columbia)

Three Stooges (1401)

These three comedians always are good for a laugh. Here one of them, Shemp Howard, dies and his spirit is told by an angel that, in order to enter heaven, he must reform what's left of the Stooges. On earth, the boys are trying to sell a fountain pen that writes under whipped cream. When Shemp arrives to help out, however, the situation rapidly changes for the better and laughs are frequent.

Release date, September 2, 1948 16½ minutes

ROCKETS OF THE FUTURE (Universal)

Answer Man (3396)

In answer to the question, "How long would it take a V-2 rocket to reach the moon," the Answer Man shows by interesting charts that the moon might be reached in 44 hours if a V-2, traveling at 5,400 miles an hour could carry enough fuel. Then we see some fancy fencing. We learn that snakes give their poison through a hollow tooth like a hypodermic needle. The final sequence tells of training dogs for herding sheep.

Release date, July 5, 1948 10 minutes

RIVER MELODIES (Universal)

Sing and Be Happy (3383)

Opening with shots of river scenery the narrator sets the stage for the well remembered songs which indicate the fact that rivers are important commercially as well as romantically. The Rhythm Masters present melodies including "On Moonlight Bay," "On the Banks of the Wabash," "M-i-s-s-i-s-s-i-p-p-i" and "Swanee." Choruses are superimposed on the film for audience participation.

Release date, July 5, 1948 8 minutes

COPA CARNIVAL (Universal)

Variety Views (3345)

Pictured here is one of the world's beauty spots which is Rio de Janeiro and the colorful countryside. Guanabara Bay and Mount Corcovado which is crowned by a mosaic statue of Christ are shown. General Eisenhower is seen in his triumphal visit to Rio where he reviews units of the Brazilian Army. Interesting shots of Rio's new buildings show that the modern trend is emphasized on all sides, while retaining the charm of the old-world art.

Release date, June 28, 1948 10 minutes

ATHLETIC VARIETIES (RKO)

Sportscope (84,312)

Here is a roundup of three sports: polo, swimming and dog racing. Down at the Gulfstream Polo Field in Florida, Stewart Iglehart shows off his polo ponies and his skill at the game. At the Boca Raton Club in Florida, swimming instructor Bill O'Brien teaches six and ten-year-old kids. Then we're introduced to "Beachcomber," one of the country's outstanding racing greyhounds.

Release date, July 23, 1948 8 minutes

THE TRIAL OF DONALD DUCK (RKO)

Walt Disney (94,102)

Donald Duck in action is always good for a laugh. Here he is haled into court for not paying his bill at a restaurant. Donald's lawyer tells the court the story, painting a rosy picture. Donald antagonized the headwaiter who charged him fantastic prices for his lunch. Donald refuses to pay and is ordered to spend ten days washing dishes. This he does, but he breaks so many that the waiter wants to get rid of him. Donald, however, insists on carrying out the court's orders.

Release date, July 30, 1948 7 minutes

HOME CANNING (RKO)

Edgar Kennedy Comedies (83,406)

When Edgar sees all of those canning jars just lying around loose in the cellar he decides he and his family should stash some fruits and vegetables away in them. Right in the middle of the canning operations, the painter arrives to do over their kitchen. They move their cans next door and Edgar's wife proceeds to lose her diamond ring. Because they've dirtied their neighbor's kitchen, the cans they've canned are being held by the neighbor in payment for the damage done her kitchen. Edgar has to buy back 149 of his filled cans at \$5 a throw before he discovers his wife's ring.

Release date, August 6, 1948 16 minutes

TROPICAL MASQUERADE (Paramount)

Musical Parade Featurette (FF7-4)

Shot in good Technicolor, this is a musical two-reeler that ought to please. The famed Tito Guizar is starred and his voice is brought to good attention in a number of songs. It's Mexican fiesta time and Sally Rawlinson is supposed to marry Tito. He has to leave town and his double, also played by Tito, takes over, taking Sally to the nightclubs where he works. Fernando returns and, being jealous of his double, arranges to have him attacked. The plan misfires and in the end, Sally finds her lover and joins him.

Release date, August 6, 1948 16 minutes

UNUSUAL OCCUPATIONS (Paramount)

L7-6

"Aerial Hot Rods" are the featured attraction in this short that shows what aircraft engineers and pilots do on their days off. "Aerial Hot Rods" are midjet airplanes and its lots of fun seeing them soar gracefully towards the sky. Other items include Graham Dale, who uses real eggs to create "egg-a-toons" of famous people such as Bing Crosby and General MacArthur. O. W. Cuffman builds small-size trains for amusement parks and there's practically nothing that Dillard Long can't do with pipe cleaners.

Release date, August 13, 1948 10 minutes

FEUDIN' HILLBILLIES (20th Cent.-Fox)

Terrytoons (8517)

We are taken into the mountains and hill country to watch the wacky progress of a comically ferocious feud. Mighty Mouse steps in at the right moment and defeats the shiftless cats from the next ridge who start this saga of mouse vengeance in the hills of old Kentucky.

Release date, April, 1948 7 minutes

SEEING GHOSTS (20th Cent.-Fox)

Terrytoons (8519)

This reveals what the spirit world can do to an interior decorator. In this, a laughable pig of that profession blunders into a crowd of slap-happy spooks in a haunted house. The painter and his dog are no sooner in the house than the light hearted ghosts play joke after joke on the baffled pig.

Release date, June, 1948 7 minutes

SCENIC SWEDEN (20th Cent.-Fox)

Movietone Adventures (8255)

One of the scenic delights in Sweden is the inland water journey on the Gota Canal. Among the many scenes are the Vadstena Castle, one of a number of medieval fortresses; the University of Upsala, one of the world's greatest institutions; Dalecarlia, rich farm country; and Laksand, where the church boat festival is held annually. This subject closes with the Maypole where the country people are seen at their most joyous on mid-summer's eve.

Release date, June, 1948 8 minutes

JUST SUPPOSE (MGM)

Pete Smith Specialty (S-959)

This short presents a few fanciful situations with the accent on laughter. Just suppose men bought hats as women do; just suppose men had the babies instead of their wives.

Release date, July 17, 1948 9 minutes

MIGHTY TIMBER (Universal)

Answer Man (3395)

The Answer Man explains verbally and photographically how long it takes a tree to become a piece of lumber. Then some one wanted to know what sort of bomb sights were used in the first war. The answer is a simple one because none were used. Pictures show how bombs in the first war were merely dropped over the side of the plane. The last question is how high does a tarpon leap out of the water when you hook it. This gives the Answer Man a chance to show some very fine tarpon hooking.

Release date, June 21, 1948 10 minutes

HAREDEVIL HARE (Warner Bros.)

Bugs Bunny Special (3726)

Bugs Bunny takes a rocket to the moon where he encounters some unusual characters. The inhabitants of the moon prove no match for the antics of the indestructible carrot-eater.

Release date, July 24, 1948 7 minutes

A TALE OF TWO KITTIES (Warner Bros.)

Blue Ribbon Cartoon (4309)

Two cats are out to get a tiny bird in its nest on the roof of a house. They try every possible means of capturing the bird, but with no success. They finally end up in a blackout and then the two kittens really get the bird.

Release date, July 31, 1948 7 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4327, issue of September 25, 1948.

Feature product listed by Company on page 4351, issue of October 16, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	4343
Adventures in Silvarado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10, '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4343
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar., '48	76m	Feb. 7, '48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	90m	.....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11, '48	97m	Oct. 9, '48	4342	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)			John Calvert-Catherine Craig	Nov. 24, '48	67m	Oct. 16, '48	4350	4318	....
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrats, Tha	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	63m	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gena Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	4343
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	54m	.....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17, '48	62m	Sept. 11, '48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov., '48	....	.....	....	4342	....
Berlin Express	RKO	815	Robert Ryan-Marle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	Oct. 9, '48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Edon-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sapt. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Coe (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Durysa	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	.....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnetta	July 1, '48	55m	.....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	67m	.....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	....	.....	....	4358	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyfe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	65m	.....	....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Mono.	4713	Fred Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13, '48	60m	May 29, '48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6, '48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28, '48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28, '48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6, '48	72m	Aug. 14, '48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July, '48	67m	Aug. 14, '48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24, '48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30, '48	60m	Sept. 4, '48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	....	.....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July, '48	90m	June 12, '48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June, '48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24, '48	119m	Sept. 11, '48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25, '48	4325	....	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4, '48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11, '48	53m	May 1, '48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9, '48	125m	May 1, '48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18, '48	4317	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20, '47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10, '48	60m	July 31, '48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29, '48	113m	June 19, '48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30, '48	68m	Aug. 21, '48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10, '48	....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May, '48	90m	May 15, '48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July, '48	85m	July 3, '48	4225	4039	....
Denver Kid, The	Rep.	....	Allan "Rocky" Lane-Eddy Waller	Oct. 1, '48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug., '48	48m	Feb. 28, '48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15, '48	....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1, '48	61m	Mar. 20, '48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3, '48	60m	Oct. 23, '48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4, '48	64m	Mar. 20, '48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3, '48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23, '48	85m	May 15, '48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17, '48	4242	....	....
Drums Along the Amazon	Rep.	....	George Brent-Vera Ralston	Nov. 1, '48	....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30, '48	86m	May 1, '48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11, '47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1, '48	108m	June 19, '48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8, '48	103m	May 29, '48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14, '48	....	.....	....	4318	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21, '48	80m	July 31, '48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Sing Crosby-Joan Fontaine	July 2, '48	106m	May 8, '48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27, '48	77m	Apr. 3, '48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July, '48	80m	June 26, '48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29, '48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15, '48	70m	July 24, '48	4249	4219	....
FEUDIN', Fussin' and A-Fightin' Univ.									
Fighting Back	20th-Fox	828	Donald O'Connor-Marjorie Main	July, '48	78m	June 12, '48	4199	....	....
Fighting Father Dunne	RKO	816	Paul Langton-Jean Rogers	Aug., '48	61m	July 17, '48	4242	4189	....
Fighting Ranger, The	Mono.	4753	Pat O'Brien-Myrna Dell	June, '48	93m	May 15, '48	4161	4139	4190
Flirting with Fate (R.)	SG	S-5	Johnny Mack Brown-Christine Larson	Aug. 15, '48	57m	.....	....	4303	....
† Foreign Affair, A	Para.	....	Joe E. Brown-Beverly Roberts	Sept. 3, '48	70m	May 22, '48	4174	....	....
† Forever Amber (color)	20th-Fox	838	Jean Arthur-John Lund	Aug. 20, '48	116m	June 19, '48	4206	4139	4343
† Fort Apache	RKO	870	Linda Darnell-Cornel Wilde	Sept. 15, '48	140m	Oct. 18, '47	3885	3475	3933
For the Love of Mary	Univ.	672	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13, '48	4094	....	4343
Four Faces West	UA	....	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4, '48	4301	4275	....
Four Feathers (Brit.) (R.) (color)	FC	....	Joel McCrea-Frances Dee	July 9, '48	90m	May 15, '48	4162	....	....
French Leave	Mono.	4714	John Clements-June Duprez	Aug., '48	115m	July 17, '48	4242	....	....
Frontier Agent	Mono.	4756	Jackie Cooper-Jackie Coogan	Apr. 25, '48	63m	Apr. 24, '48	4138	4127	....
† Fuller Brush Man	Col.	928	Johnny Mack Brown-Raymond Hatton	May 16, '48	56m	.....	....	4175	....
Fury at Furnace Creek	20th-Fox	815	Red Skelton-Janet Blair	June, '48	93m	May 8, '48	4154	4139	4291
			Victor Mature-Colleen Gray	May, '48	88m	Apr. 10, '48	4117	4039	4190
GALLANT Blade, The (color) Col.									
Gallant Legion, The	Rep.	715	Larry Parks-Marguerite Chapman	Nov., '48	81m	Oct. 23, '48	4358	....	....
Gay Intruders, The	20th-Fox	840	Wm. Elliott-Jos. Schildkraut	July 25, '48	88m	May 29, '48	4182	....	....
Gentleman From Nowhere, The	Col.	....	John Emery-Tamara Geva	Sept., '48	68m	June 19, '48	4206	....	....
† Gentleman's Agreement	20th-Fox	806	Warner Baxter-Fay Baker	Sept. 9, '48	66m	.....	....	4283	....
Girl from Manhattan, The	UA	....	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15, '47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	D. Lamour-C. Laughton-G. Montgomery	Oct. 1, '48	81m	Sept. 18, '48	4318	4243	....
God's Country and the Woman (R.)	WB	729	Dan Dailey-Nancy Guild	June, '48	92m	May 29, '48	4181	4165	4291
Golden Eye, The	Mono.	4720	George Brent-Beverly Roberts	July 17, '48	71m	June 19, '48	4206	....	....
† Good Sam	RKO	962	Roland Winters-Mantan Moreland	Aug. 29, '48	69m	Sept. 25, '48	4325	4311	....
† Green Grass of Wyoming (color)	20th-Fox	818	Gary Cooper-Ann Sheridan	Sept. 1, '48	114m	July 31, '48	4257	4146	4343
Guns of Hate	RKO	....	Peggy Cummins-Chas. Coburn	June, '48	89m	Apr. 24, '48	4137	4038	4207
			Tim Holt-Nan Leslie	June 18, '48	62m	May 15, '48	4162	4155	....
HAIRY Ape, The (R) FC									
Half Past Midnight (Wurtzel)	20th-Fox	808	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4, '48	4303	....	....
Hamlet (Brit.)	U-I	Spcl.	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14, '48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hawk of Powder River, The	EL	856	R. Newton-Jas. Mason-D. Kerr	June 18, '48	99m	Apr. 10, '48	4118	4111	....
Hazard	Para.	4716	Eddie Dean-Jennifer Holt	Apr. 10, '48	54m	Mar. 6, '48	4086	....	....
Heart of Virginia	Rep.	707	Paulette Goddard-Macdonald Carey	May 28, '48	95m	Mar. 20, '48	4101	4069	4190
			Janet Martin-Robert Lowery	Apr. 25, '48	60m	May 8, '48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27, '48	61m	Sept. 11, '48	4310	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec., '48	97m	Oct. 9, '48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3, '48	83m	Aug. 14, '48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mon.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6, '48	78m	Feb. 14, '48	4057	4031	4131
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Oct. 31, '48	....	....	....	4335	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct., '48	62m	Oct. 23, '48	4358	....	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14, '48	87m	Apr. 3, '48	4110	4059	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	63m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JINX Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	....	....	....	4335	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	....	....	3865	....
(formerly Indian Summer)									
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13, '48	97m	Oct. 23, '48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov., '48	70m	Oct. 9, '48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	4343
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
Kiss the Blood Off My Hands	Univ.	....	Joan Fontaine-Burt Lancaster	Nov., '48	79m	Oct. 16, '48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23, '48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15, '48	74m	....	....	4335	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9, '48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	June 19, '48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Dec., '48	98m	Aug. 21, '48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct., '48	107m	Oct. 16, '48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15, '48	....	....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	60m	Oct. 23, '48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Million-Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16, '48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madress	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17, '48	170m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	4343
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26, '48	66m	Feb. 21, '48	4067	4059	....
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29, '48	67m	....	....	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	(REVIEWED)			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	.....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12, '48	96m	Oct. 16, '48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5, '48	79m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	.....	.....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	.....	.....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24, '48	56m	Sept. 4, '48	4301	....	....
Olympic Games of 1948 (color)	EL	....	Documentary	Sept., '48	136m	Sept. 25, '48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4343
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Outlaw Brand	Mono.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24, '48	57m	.....	.....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25, '48	61m	Sept. 4, '48	4302	4258	....
PALEFACE, The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24, '48	91m	.....	.....	....	....
Panhandle (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
† Parade Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan., '48	115m	Jan. 3, '48	4001	3666	4343
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	Aug. 14, '48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7, '48	77m	Feb. 14, '48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13, '48	86m	Aug. 7, '48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22, '48	....	.....	.....	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	.....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	.....	.....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	.....	.....	4183	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	Sept. 19, '48	79m	June 26, '48	4214	4207	4343
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
Racing Luck	Col.	....	Gloria Henry-Stanley Clements	Nov. 18, '48	....	.....	.....	4350	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	.....	.....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26, '48	56m	.....	.....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Cliff	Sept. 17, '48	125m	July 17, '48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23, '48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov., '48	89m	Oct. 23, '48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4343
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	Oct. 2, '48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	95m	Oct. 2, '48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
Rogues' Regiment	Univ.	....	Dick Powell-Marta Toren	Nov., '48	86m	Oct. 2, '48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	4343
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21, '48	59m	.....	.....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	....
Search, The	MGM	830	M. Cliff-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22, '48	71m	Aug. 28, '48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	65m	.....	.....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3, '48	55m	.....	.....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	.....	.....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	62m	.....	.....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10, '48	66m	.....	.....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan., '49	....	.....	.....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale-Pamela Blake	Sept. 15, '48	60m	.....	.....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	.....	.....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28, '48	60m	.....	.....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17, '48	69m	.....	.....	4283	....
So This Is New York	UA	.....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24, '48	90m	Aug. 7, '48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22, '48	63m	Sept. 11, '48	4310	.....	.....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	.....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	.....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	.....
Strawberry Roan, The (color)	Col.	.....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	.....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrd Gurie	June 2, '48	76m	May 15, '48	4163	.....	.....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9, '48	81m	Oct. 25, '47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	.....	.....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	4343
Tarzan and the Mermaids	RKO	.....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	.....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	.....	Guy Madison-Diana Lynn	Aug. 27, '48	89m	July 17, '48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	.....
They Drive by Night (R.)	WB	.....	George Raft-Ann Sheridan	Dec. 11, '48	95m	Oct. 9, '48	4342	.....	.....
They Live by Night	RKO	820	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	.....	.....
(formerly The Twisted Road)									
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	.....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131
3 Godfathers (color)	MGM	.....	John Wayne-Pedro Armendariz	Jan., '49	.....	.....	.....	4342	.....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26, '48	125m	Oct. 16, '48	4349	4189	.....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	.....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	.....
Time of Your Life, The	UA	.....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2m	May 29, '48	4182	4174	4343
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	.....	.....
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	.....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	.....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	.....	3931	.....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	.....	4243	.....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	.....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	.....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	.....
Triple Threat	Col.	.....	Richard Crane-Gloria Henry	Sept. 30, '48	70m	Oct. 2, '48	4333	4283	.....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	.....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	.....
Unfaithfully Yours	20th-Fox	.....	Rex Harrison-Linda Darnell	Dec., '48	105m	Oct. 9, '48	4341	.....	.....
Unknown Island (color)	FC	.....	Virginia Grey-Barton MacLane	Oct., '48	.....	.....	.....	4235	.....
Untamed Breed, The (color)	Col.	.....	Sonny Tufts-Barbara Britton	Sept., '48	.....	.....	.....	4275	.....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291
Urubu	UA	.....	Native cast	Sept. 24, '48	65m	Aug. 21, '48	4282	.....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21, '48	59m	Aug. 14, '48	4273	.....	.....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	4343
Vicious Circle, The	UA	.....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30, '48	77m	June 5, '48	4189	.....	.....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175
WALK a Crooked Mile	Col.	.....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310	4283	.....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	.....
† Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	.....	4069	.....
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	.....	.....
When My Baby Smiles at Me (color)	20th-Fox	845	Betty Grable-Dan Dailey	Nov., '48	.....	.....	.....	4303	.....
Whiplash	WB	.....	Dane Clark-Alexis Smith	Not Set	.....	.....	.....	3717	.....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163	4155	.....
Who Killed Doc' Robbin?	UA	.....	Virginia Grey-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	.....	.....
Will It Happen Again	FC	.....	Documentary	April, '48	61m	.....	.....	4226	.....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290	4174	.....
Winner's Circle, The	20th-Fox	.....	Jean Willes-J. Longden-M. Farley	Aug., '48	70m	.....	.....	4275	.....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190
Wolf Man (R)	FC	.....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	.....	.....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 21, '47	3993	3972	4071
Words and Music (color)	MGM	.....	Judy Garland-Mickey Rooney	Jan., '49	.....	.....	.....	4311	.....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	.....
YELLOW Sky	20th-Fox	.....	Gregory Peck-Ann Baxter	Not Set	.....	.....	.....	4342	.....
You Gotta Stay Happy	Univ.	.....	Joan Fontaine-James Stewart	Not Set	.....	.....	.....	4358	.....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	.....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4351



He keeps the action in character...

THE STAR makes his getaway. In his wake "confusion" reigns...

This background action, however, is far from helter-skelter; the assistant director has controlled it carefully to keep it characteristic of the scene.

But handling supporting actors is only one of many ways the assistant director daily demonstrates his sense of the dramatic and his organizing skill. He is liaison man between his director

and the cast and crews. He prepares shooting schedules... assigns calls... anticipates every need that might arise.

Thus the difference between efficient picture making and a film that goes beyond its schedule and budget often rests with him. Yet heavy as his responsibility is, it's lightened not a little by the faithful performance of a "partner" in efficiency—the famous Eastman family of motion picture films.



EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

THE LOVES OF CARMEN

IS ROLLING UP RECORD

HOLD OVER PLAYING TIME

ATLANTIC CITY...3 weeks

DETROIT.....3 weeks

PITTSBURGH.....2 weeks

BALTIMORE.....2 weeks

FALL RIVER.....2 weeks

ST. LOUIS.....2 weeks

BUFFALO.....2 weeks

HARTFORD.....3 weeks

SALT LAKE CITY...2 weeks

BOS.....2 weeks

LOS ANGELES...2 weeks

SEATTLE.....2 weeks

BRIDGEPORT.....2 weeks

NEW HAVEN....2 weeks

SPRINGFIELD.....3 weeks

CINCINNATI.....4 weeks

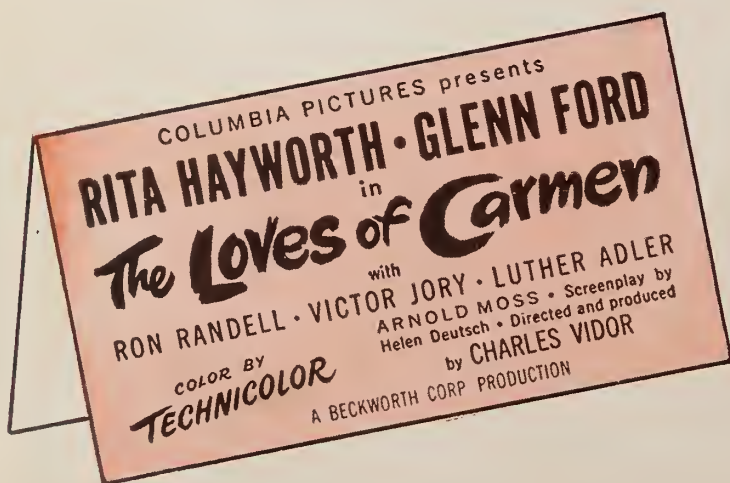
NEW YORK.....7 weeks

SYRACUSE.....2 weeks

CLEVELAND.....2 weeks

PROVIDENCE.....2 weeks

WORCESTER.....2 weeks



✓ Check with the top
showmen from Coast
to Coast!

MOTION PICTURE HERALD



MOTION PICTURE ASSOCIATION
OF AMERICA, INC. (CHAMBERS)
28 WEST 44TH ST.,
NEW YORK 18,
N. Y.

REVIEWS

(In Product Digest)

You Gotta Stay Happy

Let's Live a Little

The Angry God

The Plot to Kill Roosevelt

Night-time in Nevada

*Hughes' RKO Studies Plan
To Sell Theatres, and Settle
With U. S. in Separate Decree*

THEATRE TELEVISION:

*SMPE Hears "What's Being Done
About It"—West Coast Theatre
Owner Runs Own 16mm Version*

*Monogram Expands Sales
Structure; Appoints Three*



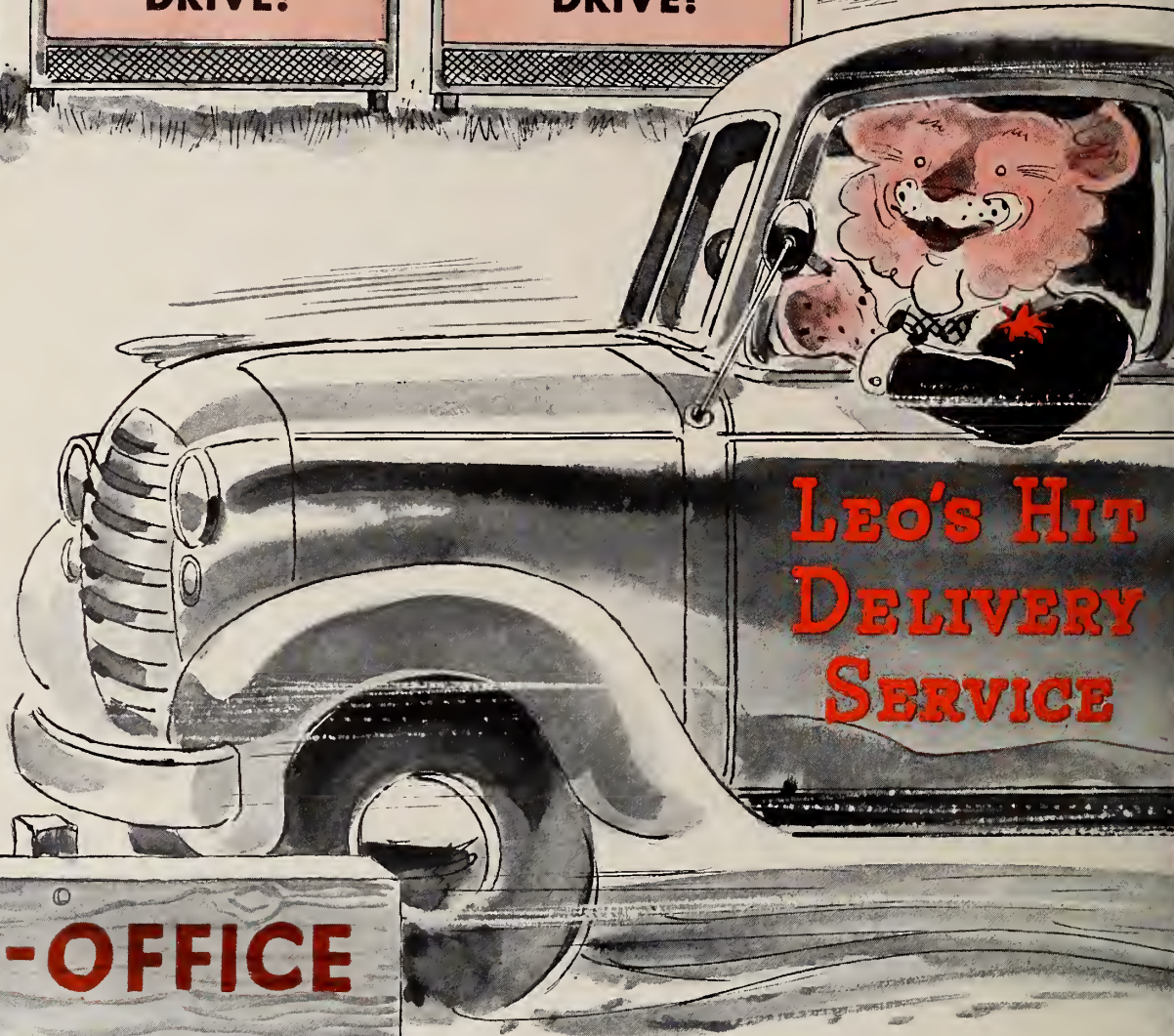
VOL. 173, NO. 5; OCTOBER 19, 1948

Entered as second-class matter, January 12, 1931, as the Post Office, as New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1948 by Quigley Publishing Company.

September
celebrates
"JOE DOAKES
DRIVE!"

October
honors
"ED WHOOSIS
DRIVE!"

November
observes
"LOU WHATSIS
DRIVE!"



Alexandre Dumas'
"THE THREE MUSKETEERS" (Technicolor)
Starring
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan
Wynn, John Sutton, Gig Young

★ ★ ★

IRVING BERLIN's
"EASTER PARADE"
(Technicolor) Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER

★ ★ ★

JOHN GARFIELD In
The Roberts Production of
"FORCE OF EVIL"
with Thomas Gomez and Marie Windsor
And Introducing BEATRICE PEARSON

★ ★ ★

"HILLS OF HOME" (Technicolor)
Starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH
and LASSIE

★ ★ ★

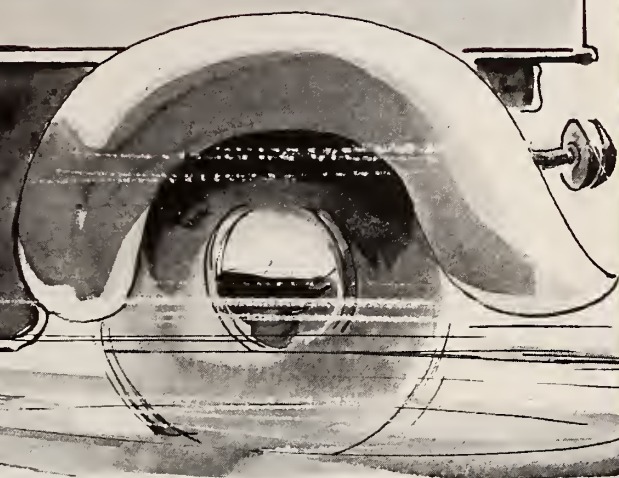
"THE SECRET LAND" (Technicolor)
Starring
MEN AND SHIPS
Of The U. S. NAVY
Narration By
Comdr. ROBERT MONTGOMERY, U.S.N.R.
Lt. ROBERT TAYLOR, U.S.N.R.
Lt. VAN HEFLIN, A.A.F. (Ret.)

**EVERY MONTH
IS M-G-M
MONTH!**

MGM's ONLY DRIVE!

And It's All Year 'Round!

**"THREE MUSKETEERS" WOW!
BREAKS EVERY RECORD AT
LOEW'S STATE, N. Y. PREMIERE!**



GREER GARSON, WALTER PIDGEON
In "JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel
Bruce, Mory Boland, Reginald Owen

★ ★ ★

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hodiok
Edward Arnold In
"COMMAND DECISION"
with Marshall Thompson, Richard Quine
Cameron Mitchell, Clinton Sundberg
Roy Collins

★ ★ ★

FRANK SINATRA
ESTHER WILLIAMS, GENE KELLY in
"TAKE ME OUT TO THE BALL GAME"
(Technicolor)
with Betty Garrett
Edward Arnold, Jules Munshin

★ ★ ★

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT In "ON AN ISLAND
WITH YOU" (Technicolor)

★ ★ ★

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angelo Lansbury
Adolphe Menjou, Lewis Stone
In FRANK CAPRA's

FRED ASTAIRE, GINGER ROGERS in
"THE BARKLEYS OF BROADWAY"
(Technicolor)
with Oscar Levont, Billie Burke
Gale Robbins, Jacques Francois

★ ★ ★

John Ford's
"3 GODFATHERS" (Technicolor)
Presented by John Ford & Merlan C. Cooper
Starring
JOHN WAYNE, PEDRO ARMENDARIZ
And Introducing HARRY CAREY, Jr.
with Ward Bond, Moe Morsch
Jane Darwell, Ben Johnson

★ ★ ★

SPENCER TRACY
DEBORAH KERR
In "EDWARD, MY SON"
with Ion Hunter

★ ★ ★

"SUN IN THE MORNING"
(Technicolor) Starring
JEANETTE MacDonald
LLOYD NOLAN, CLAUDE JARMAN, Jr.
and LASSIE
with Lewis Stone, Percy Kilbride

★ ★ ★

"A DATE WITH JUDY"
(Technicolor)
Starring WALLACE BERRY
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT

ROBERT TAYLOR
AVA GARDNER
CHARLES LAUGHTON
VINCENT PRICE
JOHN HODIAK in
"THE BRIBE"

★ ★ ★

"ACT OF VIOLENCE"
Starring
VAN HEFLIN, ROBERT RYAN
with Janet Leigh, Mary Astor
Phyllis Thaxter

★ ★ ★

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson

★ ★ ★

MONTGOMERY CLIFT, ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH" with Wendell Corey
and Ivon Jondl

★ ★ ★

"WORDS AND MUSIC" (Technicolor)
Starring
JUNE ALLYSON, PERRY COMO
JUDY GARLAND, LENA HORNE
GENE KELLY, MICKEY ROONEY
ANN SOTHERN with Tom Drake
Cyd Charisse, Betty Garrett, Janet Leigh

"LUXURY LINER"
(Technicolor) Starring
GEORGE BRENT, JANE POWELL
LAURITZ MELCHIOR, FRANCES GIFFORD
MARINA KOSHETZ, XAVIER CUGAT

★ ★ ★

FRANK SINATRA, KATHRYN GRAYSON
In "THE KISSING BANDIT" (Technicolor)
J. Corral Nash, Mildred Natwick
Mikhoil Rosumny, Billy Gilbert
Sono Osoto • With Dance Specialties By
Ricardo Montalban, Ann Miller, Cyd Charisse

★ ★ ★

CLARK GABLE, LANA TURNER
Anne Baxter, John Hodiok
In "HOMECOMING"
Roy Collins, Gladys Cooper
Cameron Mitchell

★ ★ ★

DANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt

★ ★ ★

"LITTLE WOMEN" (Technicolor)
Starring
JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR with Lucille Watson

Takes
the
Cake!...



THE TRADE PRESS SAYS SO! THE PREVIEW

BETTE DAVIS  ROBERT MONTGOMERY

WITH FAY Bainter BETTY LYNN TOM TULLY DIRECTED BY BRETAGNE WINDUS



NT **DELIGHTFUL BETTE DAVIS!**

S SAY SO!—"THE COMEDY OF THE YEAR" IS

(MOTION PICTURE MAGAZINE)

COMERY JUNE BRIDE



PRODUCED BY **HENRY BLANKE** Screen Play by Ranaid MacDougall • Based on a Play by Eileen Tighe and Graeme Lorimer



3 GREAT WORLD PREMIERES IN NOVEMBER

put Thanks in Thanksgiving from

20th
CENTURY-FOX



World Premiere
RIVOLI THEATRE, N.Y.
NOVEMBER 4th!

the Snake Pit

Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" also Starring MARK STEVENS and LEO GENN with CELESTE HOLM GLENN LANGAN • Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER • Screen Play by Frank Partos and Millen Brand.



World Premiere
FOX THEATRE, SAN FRANCISCO
NOVEMBER 5th!

When My Baby Smiles At Me

TECHNICOLOR

BETTY GRABLE • DAN DAILEY in "WHEN MY BABY SMILES AT ME" Color by TECHNICOLOR • With JACK OAKIE, JUNE HAVOC, RICHARD ARLEN, JAMES GLEASON Directed by WALTER LANG • Produced by GEORGE JESSEL • Screen Play by LAMAR TROTTI



World Premiere
ROXY, NEW YORK
NOVEMBER 2nd!

Unfaithfully Yours

REX HARRISON • LINDA DARNELL RUDY VALLEE • BARBARA LAWRENCE in "UNFAITHFULLY YOURS" with Kurt Kreuger, Lionel Stander, Edgar Kennedy, Alan Bridge, Julius Tannen, Torben Meyer • An Original Screen Play Written, Directed and Produced by PRESTON STURGES

SPYROS
P. SKOURAS

35th
Anniversary
Celebration
SEPT. 26—DEC. 25
Inclusive!

Showmen Coast-to-Coast Celebrate **20th** Century-Fox Week, Nov. 21-7

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 173, No. 5



October 30, 1948

NEW LEADING MAN

THERE is a new principal in the cast, entering for the last act. The unfolding of the intricate and tangled scenario of the production entitled "United States of America vs. Paramount Pictures, Inc., et al, defendants, Equity No. 87-237"—in simple, the anti-trust case—approaches an unforeseen, unforecastable climax with the arrival, center stage, of Mr. Howard Hughes.

Ten years ago, when this action went to court, with the destiny of the structure of the industry tossed into the balance of controversy over theories of government and economic regulation, Mr. Hughes was a figure of importance in the technology of the petroleum industry, a sportsman scientist and entrepreneur in aviation, and in an expansive but dilettant fashion an adventurer of whim in cinema. He is a ruling film executive now.

Today, which is to say midweek, Mr. Hughes, by reason of his consideration of a separate settlement with the Government for his RKO in the anti-trust case, may exert a precedent affecting the whole patterning of what follows for the entire industry.

Among the other four of the Big Five there is inevitable concern.

From Washington, New York and Hollywood come fragmentary verifications of the separate RKO negotiations with a full-blown pattern of theatre divestments—negotiations which even last week came close to a definitive announcement from Washington.

It is obvious enough that such a settlement would inevitably become a document of authority, with which subsequent decisions and decrees would have to have a quality of consistent agreement.

Meanwhile, there is the interesting reflection that a divestiture and sale of RKO theatres, on terms indicated by their estimated values, might easily enough return to Mr. Hughes all of his eight millions in chips put down, and leaving him still in control of a big motion picture company.

FAST SENDER

A PERFECT dither of scientific miracle copy burst over the press about a something called Ultrafax, last weekend, with the customary forecasts of magic for movies and all the world of communication. This, of course, came along from the same seers who have been seeing television around the corner for more than a decade.

The best headline was based on consideration of theoretically possible motion picture distribution from a single print simultaneously to thousands of screens throughout the country, by Mr. David Sarnoff.

The fact seemed to be that Ultrafax is a system of transmission consisting of television, microfilm recording and publicity whoopla, laid end to end. The news peg was supplied by a demonstration in which photo-images of the thousand and odd pages of "Gone With the Wind" were sent about three miles to a receiver at the Library of Congress

in something around two minutes. It involved television pick-up, frame by frame, of pictured pages of the book and television delivery to a microfilm recorder, synchronized with the sender, frame by frame.

It is, in effect, an application of television to the radio-photo technology. The pother about "a million words a minute" is a sheer gesture of challenge to attention. The word content would depend on the size of the type and page photographed—it could be two million just as readily. The words are not sent one after another, but in pages. The page is the unit.

The indicated rate of film travel in the system would compare with that applied in standard motion picture photography. That is excellent technical performance, rather than miracle.

Ultrafax is a neatly assembled tool, rather than a miracle. Perhaps the most remarkable aspect of it is the fact that the recording film is developed and delivered in forty seconds after exposure.

And that is an Eastman contribution from Rochester, with some scientific ancestry in motion picture research in the same laboratories.

A LOT OF JENNIFER

ONE of the most prevalent manifestations of 1949 is to be Miss Jennifer Jones, with a series of presentations in such a flow as has not been seen since the program picture days of long ago. It starts with her appearance under the auspices of Mr. David O. Selznick opening the new year in "Portrait of Jennie"; then in Columbia's "China Valdes"; next comes her appearance for M-G-M in "Madame Bovary"; then "Trilby", a Lasky production for Warners, and then comes the Korda-Selznick production, in England, of "Tess of the D'Urbervilles". So much for the screen, but also now comes announcement from the Theatre Guild of plans for a stage rendition of "Romeo and Juliet" with Miss Jones in the role of Juliet. Apparently, she is going to be around quite conspicuously.

NATURE NOTE: Even to the countryside and the Valley of the Silvermine there come days of utter glum, leaden skies, dripping rain, a sullen falling of the leaves, something between a wind and shower that sighs with the heavy breathing of hated hours and accents of cosmic remorse. It is a time of no lights, no shadows. The landscape is a ruin in general, the garden a disaster in particular. A stupid nothing is in the air; the planes on this international fly-way are grounded and with them the migrating birds. Frost has silenced katydids and crickets. Sundown time lays a dark of hodden grey. It is as though Mother Nature had come upon a hangover of uncommon weight. Perhaps it is only equitable, after all of her exuberances. It is a time for consideration of the hearth with its glow of slow embers; a time for the well-packed briar, fired with heavy tobacco and a sipping mug hot with dark-some rum.

—Terry Ramsaye

THIS WEEK IN THE NEWS

The Pay-Off

THEATRE MANAGERS. Here's a solution to that pressing problem of getting parents of young children into your theatres. In Yellow Springs, O., Vernon Berg, manager of the Little theatre, has drawn up a list of high school girls qualified to look after the kids. When the parents want to go to the theatre, they consult Mr. Berg's list, choose a sitter, pay her a reasonable fee, and off they go. The next night Mr. Berg pays off. He gives a free admission to the sitter who sat.

Poole Resigns

ROBERT H. POOLE, announced his resignation in Hollywood Wednesday as executive secretary of the Independent Theatre Owners of Southern California and Arizona, and as executive director of the Pacific Coast Conference of Independent Theatre Owners. It will become effective December 1. Mr. Poole's resignation was announced at the annual meeting of the ITOSCA which elected the following officers: Leroy A. Pauley, president; Charles Minor and George Diamos, vice-presidents, and C. T. Perrin, secretary-treasurer.

Elections

NEW YORK'S Paramount theatre will employ its large-screen theatre television installations to cover the Presidential elections November 2. The house is doing this by collaborating with television station WPIX. That station plans on flashing back and forth between several vantage points to pick up entertainment from its studios, tabulations and news comment from the editorial room of the New York *Daily News*, talks with political notables, the crowds in Times Square, etc., the whole to continue until the election is decided. As the events are broadcast by WPIX, they will be film-recorded in the projection booth of the Paramount and edited selections will be shown on the theatre's motion picture screen.

Booted & Looted

Washington Bureau

J. PARNELL THOMAS, the man gunning for the Reds in Hollywood, is currently being gunned for. A Federal Grand Jury here is investigating charges that he has taken salary "kickbacks" from persons on his payroll. Monday Mr. Thomas demanded by telegram that he be given an opportunity to answer the charges and he suggested that he appear November 4—two days after the

MOTION PICTURE HERALD

for October 30, 1948

HUGHES steering RKO to a separate consent decree Page 13

SUPREME Court refuses to hear arbitration case appeal Page 13

COAST showman sees theatre television rapidly approaching Page 14

THEATRE television takes spotlight at convention of SMPE Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 16

MONOGRAM names three in realignment of sales forces Page 17

COMPANY on coast offers advertisers plugs in feature films Page 18

PRODUCTION of commercial films is planned in Canada Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

SHOW pictures in Berlin theatres despite hindrance of Reds. Page 40

SERVICE DEPARTMENTS

Hollywood Scene Page 31

In the Newsreels Page 42

Managers' Round Table Page 45

Picture Grosses Page 44

Short Product at First Runs Page 41

What the Picture Did for Me Page 43

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4365

Reissue Reviews Page 4366

Short Subjects Chart Page 4367

The Release Chart Page 4368

election—to keep the inquiry free of politics. The jury agreed on the date. On Tuesday Mr. Thomas' secretary informed the Washington press that some of Mr. Thomas' personal files and records of the House Un-American Activities Committee had mysteriously vanished from his office. Reporters checking the police offices here Tuesday were unable to find a record of a complaint of looting from either Mr. Thomas, now campaigning for reelection to Congress, or from his secretary.

Precaution

TUESDAY was a holiday in Kanab, Utah, although, as far as the rest of the country went, the day had no red circle around it on the calendar. Kanab had a holiday to help Universal-International out of a hole. Chances are that Kanab citizens found their goodwill action somewhat on the expensive side. There was a string attached to their extra holiday—they had to go to the race track. Director George Sherman is shooting "Calamity Jane and Sam Bass" in the town. He had to have a scene at the race-track with the stands filled. He went out to recruit extras but, with the town's population only totaling 1,600, he could round up but 800. So he went to Mayor Aiken and the Mayor, being a practical man, saved the day by declaring it a holiday. Result: A full house for UI, more money in the tax coffers of Kanab—and some empty pockets among Kanabians.

Technicolor Up

THE net consolidated profit after taxes on income and other charges of Technicolor, Inc., for the nine months ended September 30, 1948, is estimated to be \$1,276,905.75, equivalent to \$1.39 per share, as compared to \$1,146,363.98, equivalent to \$1.25 per share for the corresponding nine months of 1947. These figures were given by Dr. Herbert T. Kalmus, president and general manager of the Technicolor companies, who also said that the profits for the third quarter were somewhat diminished as compared with the second quarter because of a temporary slowing down of operations due to cutting in some of the machinery which is part of the expansion program scheduled to be completed by the end of the year.

TV Films Come High

IT HAS become apparent that television today is unable to pay the costs of Hollywood video films and all producers of pictures for televising are suffering a loss, according to Jerry Fairbanks. He believes the chances for profits will materialize only after the Coast guilds set up wage scales television can afford. Until then Hollywood will be unable to compete with other film marts, he contends, disclosing that NBC is now considering taking an even heavier loss, comparable to that of live programming, to get its television program rolling. Mr. Fairbanks' 26-part "Public Prosecutor" series, costing \$10,000 plus, is now being offered for \$8,500 and less. Production costs are up as a result of the unions' retroactive demands when the series was discontinued.

ASCAP CAN'T COLLECT FEES ON OLD FILMS, COURT HOLDS

Judge Vincent Leibell ruled in New York Federal Court Wednesday that Ascapi, and its members as individuals, could not collect music public performance right fees from producers on films already made. The ruling was made as an amendment to Judge Leibell's findings of fact and conclusions of law on July 19 in the suit instituted by a group of 160 New York exhibitors against Ascapi, which held that performance rights must be bought by the producer and that the structure of Ascapi was illegal.

Tuesday the Society of Independent Motion Picture Producers and RKO Radio had submitted a joint memorandum to the court asking protection against possible losses insofar as the previously completed product was concerned.

Both feared they might be forced to obtain performance rights to music in all films they had made.

Judge Leibell's amended ruling cleared this point and further restrained the Society and its members from copyright infringement action against exhibitors where films already produced are involved.

"It is not likely any court would lend its processes to enable either Ascapi or its members to profit from what they have already done in furtherance of their illegal conspiracy," Judge Leibell said. He further held that a present member of Ascapi by the expedient of resigning from the Society would still "not be entitled to collect on his past illegal conduct in splitting the public performance and synchronization rights."

Political Touch

WARNER BROTHERS thinks it knows who's going to be the next President. It's Dewey. That's the line of political significance in the company's latest Bette Davis film, "June Bride." An interior decorator takes a look at a drab midwestern living room and asks how can she change that interior "from McKinley to Dewey." The picture already has been shipped to the Warner exchange, so if Dewey is elected that line is political prophecy. If he's not, then the line is a political laugh, for the way Warner officials look at it, the line's strictly a gag, and it'll be funny either way.

Concert Magic

Hollywood Bureau

"CONCERT MAGIC," described as "the first motion picture concert" and presenting a recital by such well known artists as Yehudi Menuhin, violinist; Eula Beal, contralto, and Adolph Baller, pianist, opened at the Laurel theatre, Los Angeles, last week. Produced by Paul Gordon and George Moskov and directed by Mr. Gordon, the 69-minute classical music feature presents a wealth of tuneful selections and should find a ready market with exhibitors who think their audience might enjoy an hour or so of highbrow music. The film makes no pretense to a story, offering the artists in individual settings. Among the selections are "Malaguena," a Beethoven

Sonata, Gounod's "Ave Maria," several Chopin numbers, part of the St. Matthew Passion which involves use of the Hollywood Symphony Orchestra, and Tchaikovsky's "None But the Lonely Heart." Performances are all of top caliber with Miss Beal outstanding. Morris Safier handles release in the U. S.—F. H.

Don't Fret

Mexico City Bureau

THE TRADE'S fretting over the general depression in Mexico has been dissipated by these recently released facts: Pictures continue to be Mexico's first favorite amusement, for last year 47,889,207 people paid \$14,598,916 to attend the local theatres. This compares with the 1,016,808 who paid to see the bullfights. There are 94 theatres in operation now and 11 in construction. Another eight theatres are to be built here by the Cines Unidos de Veracruz, S. A.

Fan Club

MEMBERSHIP in the Foreign Films Movie Club, Inc., passed the 10,000 mark this week, according to Arthur Davis, club president. These 10,000 contribute \$2 a year to the organization and that fee entitles them to a monthly magazine, *Foreign Films News*, devoted exclusively to the international cinema and documentaries, and to cut-rate tickets to six New York foreign film showcases.

PEOPLE

ROBERT J. O'DONNELL, chief barker of Variety Clubs International, will be guest of honor at a testimonial dinner to be given by the Variety Club of Texas on December 4 at the Hotel Baker in Dallas.

WALTER WANGER, producer of "Joan of Arc" for Sierra Pictures, which RKO is releasing, will address the Associated Motion Picture Advertisers at the next meeting of that organization November 5 in New York.

BEN LYON, casting director for Twentieth Century-Fox in Hollywood, has been promoted to assistant to LYMAN MUNSON, head of the studio's British and other foreign productions. Mr. Lyon will make his headquarters in London.

SOPHIE HOHNE has resigned as sales and distribution manager of the March of Time forum edition in New York to take the position as director of distribution for the Princeton Film Center.

CLAYTON EASTMAN, formerly New England district manager for United Artists and Albany, N. Y., branch manager for Paramount, has been named special Selznick Releasing Organization sales representative in New England with headquarters in Boston.

HERMAN M. LEVY, Theatre Owners of America general counsel, has been re-elected secretary of the New Haven, Conn., County Bar Association.

JOSEPH H. SEIDELMAN, Universal-International foreign sales executive, who was scheduled to arrive in New York last weekend from London has delayed his return for three weeks.

JACK L. WARNER, vice-president and executive producer of Warner Brothers, who entered Cedars of Lebanon Hospital, Los Angeles, last week for a routine checkup, underwent surgery last Thursday for gallstones.

FRANK PLUMLEE, who is resigning from Theatre Enterprises to join Tom Edwards in the Edwards-Harris Circuit, St. Louis, was honored at a St. Louis luncheon held at the Muehlebach Hotel Monday. More than 135 were present.

IRVING RAPPER, the director, has been signed to a one-year contract by Columbia. He will direct "Anna Lucasta" for that company.

WILLIAM DOYLE of Universal was elected president of Motion Picture Association at a dinner meeting in New York Monday. Other officers named were JACK BERGIN, Paramount, vice-president; GEORGE HUTCHESON, Warners, treasurer, and MOSES LEO KOPPELMAN, National Screen Service, secretary.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Mortin Quigley, President; Red Kohn, Vice-President; Mortin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brody, Secretary; Terry Romsoye, Editor; Mortin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gollogher, Advertising Manager; David Harris, Circulation Director; Gus H. Fousel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucco-Vine Building; Chicago, 120 South LaSalle Street, Telephone Andover 6449, James Ascher, editorial representative, Urban Forley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, monogor, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



THE EYES MOVE. Advertising Danny Kaye in "The Secret Life of Walter Mitty" at the Prince of Wales Theatre, London, RKO publicity engineers powered the eyes with a windmill.

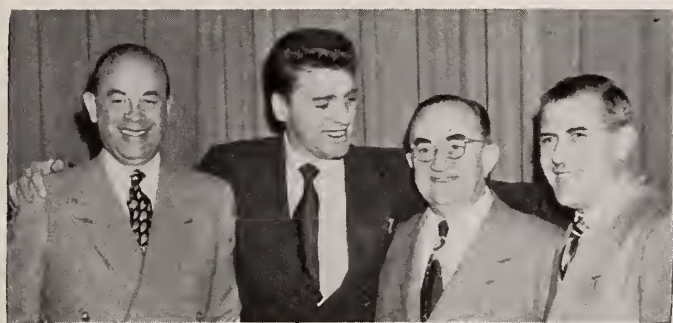
INTRODUCING DELILAH, gentlemen: none other than Hedy Lamarr, who stars in the latest, biggest and, of course, best of Cecil B. DeMille's spectacles: "Samson and Delilah". With her, on the set at the Paramount lot, is Dr. M. H. De Kock, Governor of the South African reserve banks.



"RED SHOES" in New York. Robert R. Young, prime financial factor in Eagle-Lion, and also a railroad man, arrives with his wife at the Bijou Theatre for the premiere of the company's English importation.



"RED SHOES" in Washington. At the national premiere in the National Theatre: Robert Kane, producer; a guest; Bryan Foy, producer, and their greeter, Miss Judy Miller, "Miss Washington of 1948".



BURT LANCASTER, star of the Harold Hecht - Norma production, "Kiss the Blood Off My Hands", participates in Universal - International's Philadelphia promotion. Left to right: Ted Schlanger, Warner zone manager; Mr. Lancaster; George Schwartz, U-I branch manager, and Lester Krieger, assistant manager for Warner Brothers.



IN PARIS, Vladimir Lissim, RKO European manager, accepts a citation for "The Fugitive" from Abbe Bernard, president of Office Catholique International du Cinema. The picture stars Henry Fonda.



MAKING WARNER newsreel history. Outdoors, taking the first Cinecolor fashion shots, for the November 17 issue, are Leonard Jones, Cinecolor equipment supervisor; Robert Rhea, assistant cameraman; Norma De Paul, newsreel fashion editor; and, standing, Andy Gold and Jean DuBois, cameramen, and Arthur Phelps, Cinecolor photography director.



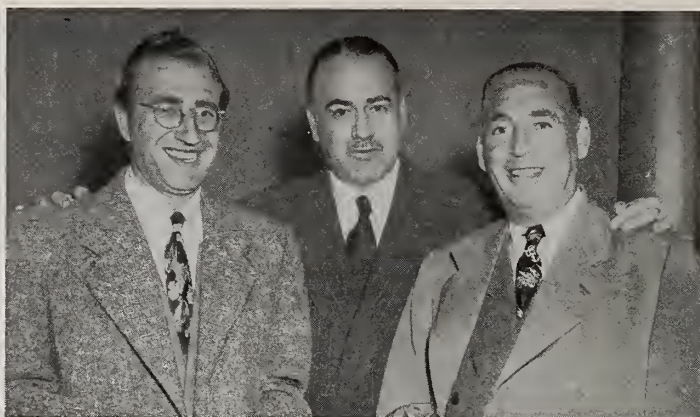
THE WORLD PREMIERE of "Walk a Crooked Mile" at the Orpheum, San Francisco, drew a top crowd of theatremen. Among them, arrayed with stars Dennis O'Keefe and Louis Hayward, are, left to right, Jack Tillman, Columbia branch manager; Jim Chapman, Affiliated Theatres buyer, and Jack Blumenfeld, Blumenfeld circuit zone manager. At right is Mike Newman, advertising executive.



STUART H. AARONS in New York elections recently was reelected president of the National Warner Club. Delegates from nine cities attended the meeting.



MANHATTAN FIRST NIGHT — "Where's Charley?" — over television, through station WPIX; and being interviewed by Ted Husing in the St. James lobby are Howard Dietz, right, M-G-M advertising chief; producer Arthur Schwartz and actress Paula Lawrence.



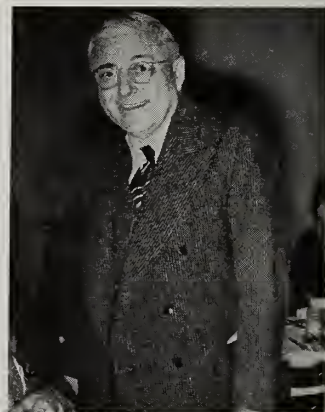
AT THE NEW YORK PREVIEW of Paramount's "Paleface": Jack Britwar, Prudential circuit; Myron Sattler, Paramount branch manager, and Arthur Wakoff of the Raritan Theatres. The picture stars Bob Hope and Jane Russell.



SWING AROUND THE CIRCUIT, for W. T. Keith, recently appointed United Artists district manager, and pictured above seated at the Denver exchange. With him, standing, are William Sombar, salesman; Kenneth MacKaig, branch manager, and Robert Riddle and Howard Metzger, salesmen of the Denver exchange.



E. K. ("TED") O'SHEA, who has been assisting Charles Reagan, Paramount distribution chief, this week was appointed mid-eastern division supervisor in an expansion of duties.



A. JULIAN BRYLAWSKI, long an exhibitor and Warner leader in Washington, the other day was reelected president of the Motion Picture Theatre Owners in that city.

HUGHES STEERING RKO TO SEPARATE CONSENT DECREE

Board Voting on Proposal to Sell Circuit Through Company To Be Formed

BULLETIN

Paramount has submitted its own proposal to the Department of Justice for a separate consent decree in the Paramount, et al, anti-trust suit, it was learned Wednesday. While the Department would not comment on the proposal, it is believed it was no more acceptable than the previous joint proposals of Paramount, Warners, 20th Century-Fox and Loew's. A reliable industry source bases this opinion on the fact that no further conferences have been scheduled at this time between Paramount and the Department. Leonard Goldenson, president of Paramount Theatre Service Corp., presented the proposal in Washington Monday, and conferred with officials Wednesday. Following the meeting, he telephoned the results to Barney Balaban, Paramount president, and left for New York by train. No further consent decree discussions between the Government and 20th-Fox, Warners or Loew's are scheduled at this time.

The RKO board of directors at midweek was expected to vote the company out of the exhibition end of the industry.

This action, expected to be voted at a board meeting in Hollywood Friday, would be designed to settle the Department of Justice's claims and charges against the company in the Paramount, et al, anti-trust suit.

It is RKO's intention—and this means Howard Hughes' intention—to separate production and exhibition, setting up a new company to operate the theatres and, perhaps, selling that company to outside interests. Only a few showcases would be retained.

Company Would Negotiate Own Consent Decree

In this way the company would negotiate its own consent decree, stilling for its own ears the Department's incessant clamor to the New York District Court for theatre divestiture.

The Department, it is learned, is close to approving RKO's plan.

Quick action on the proposed settlement is needed if RKO attorneys are to be assured they will not have to show up at the New York court November 8 when hearings on the Paramount suit are scheduled to be resumed.

At midweek, RKO purportedly had a long-range divestiture program in mind.

As the first step, the company would sell its fractional holdings in those theatres

SUPREME COURT REFUSES TO HEAR ARBITRATION APPEAL

Washington Bureau

The U. S. Supreme Court Monday refused to hear an appeal of a group of independent St. Louis exhibitors, headed by Harry C. Arthur, attempting to upset clearances set by the American Arbitration Association under the 1940 consent decree.

No reason for the high court's refusal was given—as is customary.

The exhibitors, who began their suit in October, 1944, claimed that Paramount, RKO, Twentieth Century-Fox and Warner Brothers, violated the anti-trust laws by observing the clearance; that this observance was an illegal conspiracy in restraint of

trade. Further, their petition stated that the New York District Court had exceeded its authority in setting up the AAA. The exhibitors asked injunctive relief and \$285,000 damages for alleged injuries.

Both the St. Louis District Court and the Eighth Circuit Court ruled, however, that the New York court had not exceeded its authority. The Supreme Court refused to upset these rulings.

Both the distributors and the AAA, including the AAA's St. Louis agent, Harold D. Conner, had asked the court not to hear the appeal. The AAA and Mr. Conner had also been named in the suit.

which the Justice Department has long threatened it would force to the auction block.

These theatres number about 280-300 and would include the 10 per cent interest in the approximately 90 theatres of the W. S. Butterfield circuit, the 20 per cent interest in the approximately 136 theatres of the Metropolitan Playhouses circuit, and the 50 per cent interest in the 12 theatres of the Trenton-New Brunswick Theatres Co.

The approximately 105 theatres which RKO Theatres owns in 16 states and the District of Columbia would be transferred to the new exhibition firm which RKO would set up.

RKO would then offer its public stockholders an opportunity to exchange their RKO shares for an equal value of shares in both RKO, the production company, and the new exhibition company.

After the split, according to reports, the shares in the theatre company which would pass to the RKO management would be sold to outside interests.

A group of Texas business men, not connected with the industry, have already begun to negotiate with Mr. Hughes for those shares, it is reported.

That was the proposition which the board was expected to approve Friday. Their approval would be subject to approval by a general stockholders' meeting. RKO attorneys could then, it is believed, easily finalize their agreement with the Department.

When Mr. Hughes was negotiating with Atlas Corporation for the purchase of his controlling share of RKO, it was believed Mr. Hughes was purchasing RKO for its theatres.

No sooner was his stock in hand, how-

ever, than RKO split away from the other major defendants in trying for a consent decree. RKO, in its separate negotiations with the Justice Department, was willing to sell its theatres.

Loew's, Paramount, Twentieth Century-Fox and Warner Brothers were not willing to sell—or at least not enough of their theatre holdings to please the Department.

Friday it was reported from Washington that negotiations for a consent decree between the four and the Department had reached another impasse.

New and more liberal proposals had been presented to Herbert Bergson, assistant U. S. Attorney General, last week by an industry delegation headed by James F. Byrnes and Samuel Rosenman.

These proposals, it was learned, were rejected on the ground that the circuits were not giving up enough of their holdings to please the Department.

Companies Still Hope to Obtain a Consent Decree

As both advisor to the Motion Picture Association and counsel for Twentieth Century-Fox, Mr. Byrnes has been talking consent decree since last November. When first hired by the MPAA, Mr. Byrnes was to remain behind the scenes. In February, however, he argued the Paramount anti-trust suit before the Supreme Court, predicting "chaos" if the court ordered divestiture. Since then he has been reported working rather consistently on various decree proposals.

As the case now stands, Paramount, Loew's, 20th-Fox and Warners have not as yet given up hope of obtaining a consent decree.

COAST SHOWMAN SEES THEATRE VIDEO NEAR

by FRED HIFT
in Hollywood

Exhibitor James Nicholson, manager and part-owner of the 800-seat Picfair theatre here, is a young man with television on his mind. He is convinced that the motion picture industry—and exhibition in particular—are missing the boat on television. Yet, having pioneered in the field of theatre television, he is aware of the obstacles involved.

Mr. Nicholson is perhaps one of the few independent exhibitors who has considered the subject of theatre television and who has gone out to see what he as an individual can do about it. With the help of associates he adapted an ordinary navy camera that sold for \$900 to the needs of recording an image off a television tube and synchronized the speed of the film to that of the theatre projector. Once this was accomplished—he uses a shutter process—the technical phase of his plan was more or less taken care of.

Programs the Problem

"There is little to projecting a television image onto a theatre screen," says Mr. Nicholson. "The difficulties come with the selection of the right programs, of which there are few. And then, of course, there are all these loose legal ends. No one quite knows yet what is legal and what is not and everyone is hesitant to make a start and risk one or more lawsuits."

The first pickup presented in the Picfair was the Rose Bowl game on New Year's Day, 1948. It was a surprise to the audience, which reacted most favorably. The film was processed at a laboratory and the print rushed to the theatre by motorcycle. The first quarter of the game was on the screen while the third quarter was still being played. The image was good and lay and trade reaction intense. It didn't last long, however.

"Exhibitors in this town are not interested in theatre television, they are merely afraid of it," says Mr. Nicholson. "I've pleaded with them" (he's also the head of the Southern California Theatre Owners Association's television committee), "I've explained to them that fear alone never stimulates progress and I've stressed time and again that we must take the initiative or it will be too late."

May Be Too Late

"I think we must get in to this thing and explore its possibilities or else we will wake up one of these days and find someone else has gotten there ahead of us. In a year or so there will be so many television sets in the country people will just stay home to see important events and games. The theatres should get together and sponsor their own programs. If the broadcasters can afford them, certainly we can. That's the only way theatre television will ever be any good."

Mr. Nicholson's "Television Relay" sys-

tem involves the protographing of the image and sound from a 10-inch tube on to 16mm film. It is very similar to the Paramount intermediate system which, however, processes the picture in record time. Since there are not enough programs to keep the equipment busy for theatre use, the Picfair cameras are recording shows for several of the Los Angeles television stations. A number of advertisers also have inquired about package service. Mr. Nicholson, while justly proud of his process, feels nevertheless that it is good only for a small theatre and that the real start will be made by circuits.

Developing New Camera

Mr. Nicholson hopes next year's Rose Bowl Game, which he plans to carry, will do a lot for theatre television in this town. He is developing a camera that can carry a half-hour of film and plans to install processing equipment in the theatre. The camera as adapted today costs about \$7,000. Processing, if done on the outside, costs about six cents a foot and that includes the cost of the film. The processing equipment costs about \$4,500 and the 16mm booth-projector, good only for a small theatre, costs about \$1,400.

So far the Picfair has had no legal trouble, picking up the signal only of KTLA, the Paramount transmitter here. Both RCA and AT&T are anxious to cooperate, says Mr. Nicholson. For the Rose Bowl Game, for instance, RCA would have its micro-wave equipment available, but it costs \$10,000. The Bell Telephone Company has told him that it will provide a video channel to any theatre in Los Angeles within 30 days after receiving notice. Costs are comparatively low. To connect the Picfair with the Rose Bowl on New Year's Day for three hours, the coaxial, plus sound and phone line, would cost the theatre about \$400. Mr. Nicholson, who has an application for two video-channels ready for presentation to the FCC, thinks recording off a direct line gives a better picture.

Audience Desires Doubtful

Programs for theatre television use worry Mr. Nicholson, who also handles the publicity for the five Academy Award Theatres. "It's still difficult to determine what audiences want," he says. "We heavily advertised President Truman's speech and ran it in full with only moderate response. Then we had an edited wrestling match. We had a youthful audience and the kids loved it. I think theatre television will have to stick to news and audience participation programs. Our experience has been that spontaneous events, presented in the theatre on television, draw a much better response than when presented on motion pictures. Somehow the audience is psychologically stimulated in knowing that it is seeing something almost the same time as everyone else."

Cohen Sues RKO And 2 Circuits For \$1,200,000

Max A. Cohen, head of the Cinema Circuit, New York City, filed a \$1,200,000 anti-trust action in New York District Court Friday charging the Century Circuit, RKO and the Rugoff and Becker circuit with conspiring to bid him out of business.

Mr. Cohen alleges that the Rugoff and Becker circuit, New York, demanded to bid for runs in its Granada theatre, Brooklyn, over his Albermarle theatre, in the same neighborhood, and acquired prior runs with bids which the circuit could not afford.

Rugoff and Becker, Mr. Cohen stated in his complaint, maneuvered this bidding with the aid of the Century circuit, New York. Mr. Cohen charges that the Century circuit compensated Rugoff and Becker for its losses in over-bidding because the Century's Farragut theatre stood to profit. According to Mr. Cohen, Rugoff's Granada won clearance over both his Albermarle and Century's Farragut, but waived clearance over the Farragut.

Mr. Cohen said he took over the Albermarle on a 15-year lease June 1, 1948, and that previously the house had been operated by Century. When the Century operated the house, according to Mr. Cohen, the house had clearance.

\$720,000 Anti-Trust Suit Filed by Florida Theatre

Riverside theatre, Jacksonville, Fla., and M. C. Moore, its manager, filed an anti-trust suit in District Court at Jacksonville October 29 against Florida State Theatres, Inc., and seven distributors. Mr. Moore seeks \$720,000 damages. The suit charges that the defendants maintained a conspiracy to give preferential treatment to the 11 Florida State houses in Jacksonville, thus preventing the Riverside from licensing on equal terms. Listed as defendants in addition to Florida State Theatres are: Frank Rogers, president, and Fred H. Kent, vice-president, of Florida State; Paramount, RKO, Twentieth Century-Fox, Warner Brothers, Republic, Columbia and United Artists.

\$6,000,000 Salt Lake Suit Names Five Distributors

Paramount, Warner Bros., 20th-Fox, Columbia and Universal have been named defendants in an anti-trust action filed in U. S. District Court in San Francisco by five Salt Lake City theatre operators who seek \$6,000,000 damages and an injunction. Joseph L. Lawrence, Gertrude B. Lawrence, D. K. Edwards, Harry H. Hall and James W. Latimer accuse Paramount of withholding product from their Uptown and Rialto, Salt Lake City, and Academy, Provo, Utah, and of inducing the other defendants to deny the three theatres films.

THEATRE TELEVISION TAKES SPOTLIGHT AT SMPE MEET

Elect Sponable President For Two Years; Annual Awards Presented

Washington Bureau

Theatre television—its past, its present, its future—and the advances made in all the complex technical phases of the motion picture industry were presented in detail this week as the Society of Motion Picture Engineers met in its 64th semi-annual convention at the Hotel Statler in Washington, D. C.

With the first session opening Monday afternoon, following a morning of registration, and the last session scheduled for adjournment Friday at 5 P.M., the delegates delved into subjects ranging from "Instantaneous Large Screen Television" and "True-to-Life Three Dimensional Motion Pictures" to "Air-Borne Contaminants and Their Control in the Motion Picture Field" and "Zero-Shift Test for Determining Optimum Density in Variable-Width Sound Recording."

New Officers Introduced; Awards Made at Banquet

Highlighting the five-day convention was the 64th semi-annual banquet in the Presidential Ballroom of the Statler. At this Wednesday evening gathering the SMPE's newly elected officers were introduced and the Society's annual awards were presented. Eric Johnston, president of the Motion Picture Association of America, was the chief speaker at the opening day luncheon Monday. See page 17.

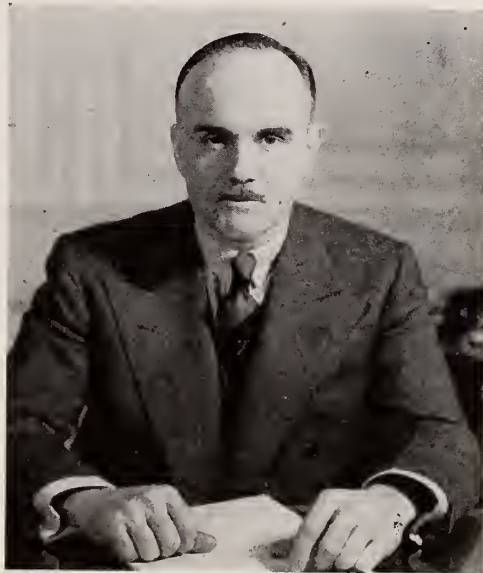
The awards went to:

COL. NATHAN LEVINSON, technical director of Warner Brothers Studio, the Samuel L. Warner Memorial Award in recognition of his long career in motion picture technology and in particular for his "pioneering techniques" in the development of sound recording and for his present work on the "commercial development of a new color system."

PETER MOLE, head of the Mole-Richardson Company, the Progress Medal for 1948, for his "pioneering development of lighting techniques through the last 20 years." Mr. Mole is the new executive vice-president of the Society.

J. S. CHANDLER, D. F. LYMAN and L. R. MARTIN, all of Eastman Kodak, the 1947 Journal Award for the paper adjudged the best published in the Society Journal during the year. The three men were co-authors of "Proposals for 16mm and 8mm Sprocket Standards."

Col. Levinson could not be present to receive his Award and it was presented to his son, Jack Levinson, Washington radio star.



EARL I. SPONABLE

Earl I. Sponable, 20th Century-Fox research director and a sound-on-film pioneer, was introduced as the new president of the organization. He will take office in January for a two-year term, succeeding Loren Ryder. Peter Mole, of Mole-Richardson, Los Angeles, was elected executive vice-president, and R. M. Corbin of Eastman Kodak is the SMPE's new secretary. Clyde Keith of Western Electric and William C. Kunzmann of National Carbon Company were reelected editorial vice-president and convention vice-president, respectively.

New members elected to the board of governors are: West Coast, Norwood L. Simmons of Eastman Kodak; K. F. Morgan, Western Electric, and Sidney P. Solow, Consolidated Film Industries. East Coast, Herbert Barnett, General Precision Equipment Corporation, and Frederick T. Bowditch, National Carbon.

At the opening session Monday, Roy Wilcox, of the RCA Victor Division, and H. J. Schlafly, 20th Century-Fox, discussed theatre installations and large screen television, followed by Richard Hodgson, Paramount, who reviewed the development and performance of Paramount Pictures' system of theatre television. Ralph V. Little, Jr., of RCA, and John M. Wall, head of the company bearing his name, also discussed television.

Monday evening's meeting was highlighted by a paper, "Film Vault Construction," by John G. Bradley of Washington, D. C., formerly in charge of the Film Section of the Library of Congress. Mr. Bradley compared the new types of vaults for the storage of films of primary value with the currently accepted commercial type of film-storage vaults, as approved by the Underwriters Laboratories.

Wednesday afternoon Mr. Bradley presented a demonstration of the serviceability

of the new type of vault. During the first part of the demonstration he filled each of the 24 compartments of the cabinet with nitrate film and ignited the film in one compartment to prove that the fire would be confined to the one compartment. In the second part of the demonstration a fire was built outside the vault to show that the film inside the cabinet would not be affected.

Thursday evening the delegates left Washington for Anacostia, for a special tour through the Naval Photographic Center at the United States Naval Air Station. Friday's session was devoted to high speed photography.

Warns "Unsavory" Films Harming Industry

Toronto Bureau

"Many" major productions are not suitable for rural audiences. Objections to "unsavory" features are being heard in the large cities. "The large number of questionable pictures is doing harm to the industry." Those sentences are the sentiments of H. C. D. Main, president of the Motion Picture Theatres Association of Canada, as put forward in his opening address to members of his organization meeting here in annual convention Tuesday. Unless motion pictures provide audiences with entertainment, he pointed out, those audiences will look for entertainment elsewhere. He cited the coming competition of television in Canada. This view of his was bolstered by R. W. Bolstad, vice-president, who stated: "Whether we like it or not, we are now faced with the competition of a new form of entertainment — television — but we cannot stop the wheels of progress."

Encyclopedia Britannica To Produce for Television

Chicago Bureau

Encyclopedia Britannica Films has established a television division to produce and market special films for that media, it was announced last week by C. Scott Fletcher, Encyclopedia Films president. Frank Cellier, director of the home films department, will head the new division. According to Mr. Fletcher, Encyclopedia has a backlog of more than 300 16mm sound films available to facilitate the production of television films. The company's first TV feature ready for distribution is "Christmas Rhapsody," a one-reel subject.

Gamble Building Two

Ted Gamble Theatres' new 800-seat theatre in Baker, Ore., will be completed shortly. A March opening is planned for the circuit's 500-seat house to be erected at Lebanon, Ore.

ON THE MARCH *Extend Loop Run*

by RED KANN *For "Belinda"*

Chicago Bureau

WE'RE not at all certain that we can provide the answer. But it becomes a reasonable guess that the unadvertised, but pronounced, shift toward shorter features traces to the economic run-to-cover which guides so much industry policy today.

Insisted upon time without end by the disciples of dollar saving is the conviction that one clear road to a reasonable containment of Hollywood's undisputed ability to spend money is shorter shooting schedules.

Concerned in such a process are those various elements which combine into thoughtful and efficient production methods. There is the tighter script which endeavors to set down in black and white whatever may be essential for the producer and the director to keep on celluloid but off the cutting room floor. There is less of the flamboyant to please the eye and to cover up dramatic deficiency. Allowing for those attractions which are reverently—and not always accurately—regarded by Hollywood as candidates for the epic division, and consequently must run by the mile, research tends to prove the turn has come.

Those familiar with the printed goings-on in this department probably recall full well its viewpoint on overlength features. To repeat, the position has been—now is, moreover—that many attractions have done themselves irreparable harm by over-indulgence in footage. Dramatic strength and entertainment quotient have been watered thin and the result has been apparent.

While there may be uncertainty over the answer to exactly why a considerable percentage of the better product is shorter, there is none over the proof. For it, we merely fall back reliably and confidently on attractions either seen or known. This is what comes out, in no set pattern:

Film	Distributor	Running Time
Julia Misbehaves	M-G-M	99
June Bride	Warner	87
The Paleface	Paramount	91
Easter Parade	M-G-M	103
Luxury Liner	M-G-M	98
Apartment for Peggy	20th-Fox	96
The Emperor Waltz	Paramount	106
Abbott and Costello Meet Frankenstein	U-I	83
Cry of the City	20th-Fox	95
Two Guys from Texas	Warner	86
The Saxon Charm	U-I	88
The Babe Ruth Story	Allied Artists	106
Rachel and the Stranger	RKO Radio	93
Johnny Belinda	Warner	102
One Touch of Venus	U-I	82
Key Largo	Warner	101
You Gotta Stay Happy	U-I	100
Sorry Wrong Number	Paramount	90
No Minor Vices	M-G-M	96
So This Is New York	U.A.	79
Relentless	Columbia	93
A Southern Yankee	M-G-M	90
Beyond Glory	Paramount	82

The Voice of the Turtle	Warner	103
Fury at Furnace Creek	20th-Fox	88
The Pirate	M-G-M	102
Four Faces West	U.A.	90
On an Island With You	M-G-M	107
Hazard	Paramount	95
Sealed Verdict	Paramount	83
Green Grass of Wyoming	20th-Fox	89
Escape	20th-Fox	78
The Velvet Touch	RKO Radio	97
Loves of Carmen	Columbia	95
The Street With No Name	20th-Fox	91
Melody Time	RKO Radio	75
Luck of the Irish	20th-Fox	99
Kiss the Blood Off My Hands	U-I	79
Up in Central Park	U-I	87
Road House	20th-Fox	95
Rope	Warner	80
Rogue's Regiment	U-I	86
That Lady in Ermine	20th-Fox	89
Romance on the High Seas	Warner	99
Night Has a Thousand Eyes	Paramount	67

Fourteen attractions in this list modestly exceed the average 90 minutes for which so many showmen express their preference. But for that matter 18 cut below it whereas nine range from 100 to 107 minutes.

No theatre operator will enter objection to these averages, nor will your observer. The plea, or the insistence, has been to lower the average. At no time did it disallow longer pictures when story and treatment properly make this required.

The obvious boobytrap, of course, is in determining what is proper and who says so.

Why independent producers find it difficult, if not impossible, to produce:

The property was important and much sought by the major studios, but an independent won out. Caught up in the race for names, the decision was for two well-known players in the leads. They were available at fantastic terms. The woman demanded \$175,000 in salary and 35 per cent of the profits, which made her quite a gal; the man, \$225,000 in salary and 40 per cent of the profits, which made him quite a man. All this, you understand was to be salary plus profits, and not salary against profits. The director's deal was \$75,000 to make this film, plus 12½ per cent of the net. The contract with the author knocked off another 10 per cent. Left for the producer was a generous two and one-half per cent.

By this time, the bank loan became nervous, and second money had withdrawn entirely. The producer, wisely deciding he was not in the business of working for posterity or an Academy Award—maybe—called the whole thing off.

Then he got himself a job at a studio where the industrial hazards might be great, but never as great as being independent.

Judge Michael J. Igoe in U. S. District Court here Friday let Warner Brothers out from under the decree in the Jackson Park anti-trust suit just long enough to play "Johnny Belinda" for four weeks in the Loop district. The decree limits Loop screenings to two weeks.

In handing down his decision, Judge Igoe expressed his belief that it was quite probable that each defendant-distributor might rather often petition for extended Loop playing time for an "unusual" picture.

"From here on in," the judge made clear, the exceptions to the decree "are going to be very few and far between."

Last August the court granted four weeks' playing time to Paramount's "The Emperor Waltz."

Early in October, Judge Igoe refused Paramount's request to play "A Foreign Affair" at the Balaban and Katz Tivoli on an exclusive run. As a result of that decision, the Jackson Park played "Foreign Affair" day-and-date with the Tivoli.

IA Office Union Seeks Election at RKO

IATSE Motion Picture Home Office Employees Local No. H-63 has announced its intention to petition the National Labor Relations Board for recognition as the collective bargaining agent for the home office workers of RKO. Since the companies announced they would not deal with Screen Office and Professional Employees Guild and their affiliate, the Screen Publicists Guild, because those organizations had refused to file non-communist affidavits, Local H-63 has made strong gains in two other companies besides RKO. After an NLRB election, the SOPEG unit at United Artists gave way to H-63, and a similar election is set for Republic November 3.

Defendants in Dipson Suit Seek Dismissal

Hearings in the \$5,000,000 anti-trust suit filed by Dipson Theatres, Batavia, N. Y., in Buffalo District Court against eight distributors, Buffalo Theatres and individuals, have been postponed until November 4 so that the court may hear separate motions for dismissal filed by the defendants. The defendants are basing their bids for dismissal on three points: insufficient evidence to raise a presumption of fact; dismissal on the ground that the plaintiff has offered no proof that damages have been incurred; dismissal of that part of the action involving the Century and Riviera theatres on the ground that Dipson no longer operates those houses. In its suit, Dipson charged that leases on those two houses, running to 1949, were lost as the result of alleged trade practices in restraint of trade.

Johnston Sees U.S. Films Filling Aching Red Void

The Soviet Union has agreed to buy American motion pictures "because they haven't any pictures of their own," Eric Johnston, president of the Motion Picture Association of America, said in Washington Monday.

Speaking before the opening session of the Society of Motion Picture Engineers' 64th semi-annual convention, Mr. Johnston said there was a serious product shortage in Russia. "They made 87 pictures last year and have to show them in over 20,000 places," he said. "We made over 400 last year to show in 18,000 places." The MPA president said he knew "the Soviet Union well enough to know that they never buy anything they haven't a use for. They have a use for our pictures."

Mr. Johnston and other MPA officials had been refusing to give possible reasons for the Soviet's sudden reversal of its 12-year policy of not buying films from the United States, but State Department officials cited the possibility that Soviet censors had killed so many domestic films that there was an acute product shortage. They said American films might be used as bait to draw Russians to theatres for seeing Russian propaganda subjects.

Mr. Johnston said a list of 100 American features was being prepared for a Russian reviewing board. The board will select 20 for showing in the Soviet Union. Under the agreement, he said, the Russians can delete matter, but cannot add to the films.

However, according to previous reported but unconfirmed terms of the agreement, each block of 20 features should bring about \$1,000,000, and that several blocks of 20 films will be purchased within the next year. The purchase price will be deposited in American dollars in a New York bank. The Russian-American film agreement is reported to run for five years.

Last week in Washington Mr. Johnston said that so important does the Soviet Union now consider motion pictures that it has named a Minister of Cinematography of cabinet rank, and that other countries controlled by Moscow are following the Soviet lead and setting up cabinet film posts.

Sees Conciliation Plan Not Necessary in New York

The necessity for an official conciliation plan to settle exhibitor-distributor differences was held unlikely last week by a spokesman for the Metropolitan Motion Picture Theatre Owners Association of New York. He explained that although exhibitors in increasing numbers are setting up such machinery, in the New York area members' circuits are so close to the distribution headquarters that it is relatively easy to settle problems.

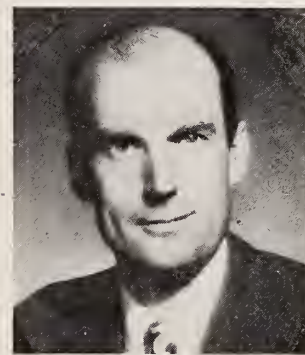
MONOGRAM NAMES THREE IN REALIGNING SALES FORCE



Maxwell Gillis



E. L. Goldhammer



James Pritchard

A realignment of Allied Artists' and Monogram's sales departments; the appointment of three sales executives to newly created posts in various sections of the country, and an expenditure of more than \$100,000 a year for additional sales operations, were announced last Thursday in Hollywood by Steve Broidy, Allied Artists-Monogram president.

"Our announced program of 61 pictures for the coming season should convince exhibitors everywhere that we mean business," Mr. Broidy said. "We have added three outstanding distribution executives to our roster to supervise the selling of these pictures in their respective territories. The acquisition of these men furnishes additional proof that we plan to deliver."

"Further, we believe we have the right to expect the full support of exhibitors in returning to Allied Artists and Monogram a fair profit on its production investment."

Under the supervision of M. R. Goldstein, sales manager, four district managers will handle regional sales territories.

Named western sales manager is L. E. Goldhammer, formerly vice-president and general manager of Film Classics, and prior to that, midwest manager for RKO. He will have direct supervision of the offices in Chicago, Milwaukee, Minneapolis and Indianapolis and further supervision over Sol Francis, who will handle Denver, Kansas City, Salt Lake City, Omaha, Des Moines and St. Louis.

Southern district manager is James Pritchard, previously with Universal in



M. R. Goldstein



Harold Mirisch

Dallas. In addition to taking charge of the Dallas office Mr. Pritchard will supervise Oklahoma City and collaborate with Arthur C. Bromberg in the supervision of the Atlanta, Memphis, New Orleans and Charlotte branches.

The eastern district manager will be Maxwell Gillis, former eastern district manager for Republic. He will supervise the New York, Albany, Buffalo, Washington and Philadelphia exchanges. In the handling of the remaining eastern exchanges his activities will be under the supervision of Mr. Goldstein.

The company's four west coast offices, Los Angeles, San Francisco, Portland and Seattle, will continue to be supervised by Mel Hulling.

Harold Mirisch, vice-president of Allied Artists, will remain at the studio and will continue as liaison between Mr. Broidy and the sales department in the marketing of all Allied Artists' pictures.

U.A.-Hughes Exchange Deal Still Held Up

The proposed exchange of three pictures between Howard Hughes and United Artists, announced two months ago, has still not been completed. Under the deal, UA would relinquish its rights to "Vendetta," "Mad Wednesday" and "The Outlaw," which Mr. Hughes made for United Artists release, in return for which Mr. Hughes would guarantee the second money financ-

ing for independent production of three features to be distributed by UA. Gradwell Sears, president of UA, who had said that he would close the deal last August, said in New York last week a number of complications were holding up arrangements.

Universal Sets Dividend

Universal has declared a dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock, payable December 1, 1948, to stockholders of record November 15.

OFFER ADVERTISERS PLUGS ON SCREEN

Wade Nelson & Associates on Coast Cite Producer Need for Use of Props

Under the title of "The Link Between Industry and the Screen," a commercial announcement in brochure form now proclaims a service to businesses which want "their product or name used advantageously in motion pictures."

The document comes from Wade Nelson & Associates, officing at 2875 Glendale Boulevard, Los Angeles. Named as affiliated companies are Hollywood Advertising Service, Lakeview Ranches, Nelson Equipment Company and Nelson Equipment, Inc.

Cites Influence on Tastes

The booklet discusses the influences of the screen on popular tastes, and asserts that "... many of the nation's biggest companies—and even entire industries—devote considerable effort and talent" to getting into the films. "The success," says the brochure, "of their efforts may be seen on most any motion picture screen."

"Wade Nelson & Associates," it is stated, "was organized to fill a definite two-way job in this field. (Its associates include former motion picture executives with a total of eighty-three years in the film industry.) The company was established to fill a growing need by business for greater participation in the advertising benefits which the screen affords—benefits not only for the manufacturer but the writer and producer as well.

"Wade Nelson & Associates supplies advertisers and their agencies with direct representation to the people who write the stories, dress the sets and shoot the films. We know their needs and how to fill them.

Notes Need of Props

"The opportunity for mutually-helpful service is especially timely now because the industry has trimmed sail, due to disadvantageous developments such as the British film situation.

"Motion picture makers are eternally in need of props, a little all-inclusive word meaning all of the thousands of things that go to make up living. . . . Wade Nelson & Associates cuts the producer's cost by loaning the products he needs to show in his picture and often is able to toss in an extra dividend through tie-up advertising, which boost box office returns as well as the sale of products shown. In compensation for his efforts the manufacturer gets his product on the screen, obtaining millions of favorable 'sight impressions' at relatively small cost.

"The Screen's uses and potentialities for business are limitless.

"Moreover, motion picture audiences are

imitative and are known to prefer the things used by the stars whom they idolize. Glamorous stars in surroundings of elegance and luxury represent ideals of living to the yearning, average movie fan, who is certain to think more highly of a product if it appears advantageously in the picture.

"We say 'appear advantageously' because it must not be forgotten that the screen has great potentialities for harm to business as well as good, for example, the beer industry is benefited if well-groomed players are pictured drinking cool beer with evident relish in a swank drawing room; but if drunken criminals are shown drinking beer in a low dive, the beer industry suffers. Wade Nelson and Associates can be of help in this respect also by obtaining an 'advantageous' display."

"Television," the pamphlet observes, "still small but growing lustily, affords similar opportunities. . . ."

The document closes with an enumeration of the seventeen principal studios of Hollywood and the listing of 171 producing companies.

Famous Players Meeting Ends

Employee benefits were outlined by R. W. Bolstad, vice-president, to the partners and managers of Famous Players Canadian Corporation at the close of the October 18-21 convention at Niagara Falls, Ont.

The life insurance plan, he reported, inaugurated in 1929 to protect department heads and managers, has paid out \$373,500 to dependents of managers and executives. The company is currently paying an annual premium of \$31,000. The employees' share of the cost for extra protection amounts to \$8,000 annually.

The company has also, he stated, extended insurance protection to all employees in head office and all union help. At present 512 employees are covered by the policies. Famous Players also provides hospitalization, surgical and medical care for employees at a nominal cost.

During the meetings discussions were led by Morris Stein, eastern division general manager; James R. Nairn, director of public relations and advertising; district managers Bob Roddick, Jack Arthur, Dan Krendel, Ray Tubman and Bob Eves. Other speakers were Bert Brown on children's shows and gift tickets; Jim Cameron on exploitation; N. G. Barrow, secretary of the company; Angus MacCunn, real estate; Ben Geldsaler, booking; J. A. Troyer, film statistics; W. E. Kerr, accounting; L. G. Gerring, auditing, and P. D. Brown, on supplies.

UA Contracts to Give Company Rights to Video

United Artists Corporation announced Tuesday through its New York office that all new film distribution contracts coming up for approval by its board of directors would include a television clause guaranteeing the company television distribution rights upon completion of theatrical release.

These new contracts will be in line with the company's establishment of a television sales department. Through this department United Artists will provide full releasing and sales service for its independent producers. The company's film sales setup of 33 exchange centers will be utilized.

John H. Mitchell, heading the television sales department, has announced the formation of a full film library, consisting of full-length features and existing short subjects. The new television contract clause is expected to augment the series available to program directors, advertising agencies, sponsors, network and independent television broadcasters throughout the country.

"Irish Cinema Quarterly" Is Published in Dublin

The first edition of the *Irish Cinema Quarterly*, incorporating the *Bulletin* of the National Film Institute of Ireland, has been published in Dublin by Terence Sheehy and is dated Autumn, 1948. Edited by T. J. M. Sheehy, the 32-page publication contains an article on "The Power of the Screen" by Andrew Buchanan; one on the future of the professional in motion pictures, by Brendan Stafford, a cameraman and director; the film activities of the University College at Cork; the film in medical education; amateur film competitions; the use of visual aids; a story on the National Film Institute, and rental sources for educational and instructional films in Ireland.

Court Rules Against Scully and Work

Stephen Truncale, Universal-International minority stockholder, was upheld by Federal Judge Harold R. Medina in the U. S. District Court in New York last week in his suit charging William A. Scully, vice-president of U-I in charge of distribution, and Clifford Work, former executive of U-I, with illegal work transactions in violation of the Securities and Exchange Act. The defendants will be held liable for money made in the stock transactions cited, Judge Medina indicated in granting the motion for summary judgment, and ordered further proceedings to assess damages. A total of 450 stock purchase warrants, which were involved in Mr. Truncale's charges against Mr. Scully, were removed as evidence by the judge because they were presented by the defendant to his wife and hence could not be brought against him.

BETTY
GRABLE

DAN DAILEY

JACK OAKIE

JUNE
HAVOC

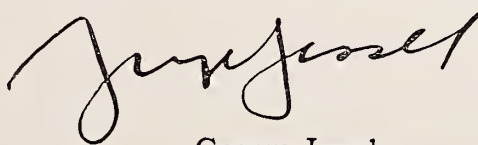
THE NAMES YOU SEE IN LIGHTS BELONG TO PEOPLE!

You may have wondered where your favorite stars get the deep feeling and warmth to put over a song or a dance or a love scene so that it remains your fondest memory for years

"When My Baby Smiles At Me" tells you. They get it from their own lives. It is distilled out of their own experiences in what they proudly call "the profession." They get it from the heart because they are real people.

Although I have seen many back-stage stories on the screen, none, in my opinion, has presented show people to the public with such realness, human-ness, tenderness and warmth as "When My Baby Smiles At Me."

Naturally, I am prejudiced. But I know show business. I also know audiences. You, too, have a heart. It will be touched by this picture.



George Jessel

MAGNIFICENTLY PRODUCED BY

20th
CENTURY-FOX

TO GIVE EVERY BOXOFFICE A

LIFT



Betty
GRABLE
Dan
DAILEY

COLOR BY
TECHNICOLOR

**"When
My Baby
Smiles
At Me"**

with **Dickie** · **June Havoc** · **Richard Arlen** · **James Gleason**
Directed by **Walter Lang** — **George Jessel**

Produced by **LEWIS TROTT** · Adapted by **...**
Screenplay by **...** · Lyrics and Music by **...**
Dance Staged by **...**



is putting smiles
on the faces of showmen
everywhere with...



**The Walls
Of Jericho**



**That Lady
In Ermine**

TECHNICOLOR



**The Luck
Of The Irish**

First Time At Regular Prices



**Forever
Amber**

TECHNICOLOR



**Apartment
For Peggy**

TECHNICOLOR



**Cry Of
The City**

and coming!



Road House



Yellow Sky



**Unfaithfully
Yours**



**The
Snake Pit**

RKO to Offer 85 Short Subjects For the Season

RKO Radio will offer 85 short subjects, totaling 120 reels, during the 1948-49 season, Harry J. Michelson, short subject sales manager for the company, announced last week. The two-reel subjects will include: 13 of the "This Is America" series; two untitled specials; four "My Pal" shorts starring Flame, the wonder dog; four Ray Whitley musical Westerns; six Edgar Kennedy and six Leon Errol comedies. Among the one-reel films will be: 18 Walt Disney Technicolor cartoons and six Disney reissues; 13 "Sportscoptes" and 13 "Screenliners."

The "Screenliners" series is a new feature of the RKO Radio short program, and will embody subjects different from those usually found in one-reel releases. Jan August, some of whose recordings have sold more than 2,000,000 copies, will be featured in the first picture, "Piano Magic," which will be released October 29.

"Block Party" will be the second, followed by "It Pays to be Ignorant," based on the famous radio program of the same name and featuring Tom Howard, Harry McNaughton, Lulu McConnell and George Shelton.

A complete line of accessories, usually available only with certain special short subject releases, will be carried with the series.

Seeks Writ to Compel Seattle "Rope" Showing

The Seattle Board of Theatre Supervisors was ordered last week by Judge Donald A. McDonald to appear in Superior Court November 1 to show cause why it should not be temporarily restrained from banning the motion picture "Rope." The order was obtained after Frank P. Helsell, attorney for Warner Brothers, filed an action seeking a permanent restrainer against the board, which he charged with arbitrary and illegal action in banning the film after it had been shown for nine days at the Orpheum.

Oklahoma Theatre Owners To Meet December 6-7

The Theatre Owners of Oklahoma, Inc., will hold its annual meeting December 6-7 at the Skirvin Hotel, Oklahoma City, M. Loewenstein, president, has announced. Among the speakers scheduled to attend is Arthur H. Lockwood, new president of the Theatre Owners of America.

Alabama Theatre Opened

The Highland theatre, a new suburban house in Montgomery, Ala., opened September 30. The house seats approximately 700 and is part of the Highland Theatres circuit, W. Y. Lovelace, president.

Mrs. Looram Deplores Objectionable Pictures

In an address on the Legion of Decency, made in Albany last week, Mrs. James F. Looram, chairman of the Motion Picture Committee of the International Catholic Alumnae, and an active member of the Legion since 1934, declared: "Our report next month probably will show a larger number of pictures classified 'B' this year than in the past eight or nine." She attributed the increase in partially objectionable pictures to two causes: First, the number of foreign films released and the number released by independent producers who do not adhere to the Production Code; and secondly, that Hollywood is attempting to "pep up pictures by including objectionable themes and scenes." Mrs. Looram deplored the tendency of films to foster "the acceptability of divorce and show it as the only means out of marital problems," which she declared to be an attack on the family.

Television to Reach Half Of Population This Year

Half the population of the United States will be living in areas served by television by the end of 1948, Joseph B. Elliott, vice-president in charge of the RCA Victor Home Instrument Corporation, said last Wednesday at a meeting of the Engineering Society of Detroit at Rockham Auditorium, Detroit. He also predicted the heavy public demand would cause the present television receiver shortage to increase before it can be relieved. A feature of the meeting was RCA's demonstration of its newest experimental theatre television system, presenting instantaneous televised pictures 20 by 15 feet in size with a smaller projection unit than any previously developed for this purpose.

Altec, RCA Sound Service Men Win \$10.40 Wage Rise

The IATSE has won wage increases of \$10.40 per week from Altec Service Co. and RCA for motion picture sound service men throughout the nation, who also will receive increased car allowances ranging from 16 to 88 per cent under the terms of new two-year contracts retroactive to August 22 of this year. Negotiations opened in June. Representing the union was a committee consisting of Thomas J. Shea, assistant international president; William P. Raoul, general secretary-treasurer, and Joseph D. Basson, international representative. Negotiators for the companies were G. L. Carrington of Altec and E. C. Cahill of RCA.

Shooting in Italy

"Rapture," the first American production in Italy entirely financed by dollar credit, has completed shooting of exteriors on location, and the shooting of interiors will be completed in the Scalera Studios in Rome during the first week of November. Goffredo Alessandri directed and David M. Pelham produced the film, which is expected to be in New York by the first of the year.

Columbia's Net Profit for Year Put at \$565,000

The net profit for Columbia Pictures Corporation for the 52 weeks ended June 30, 1948, was \$565,000, compared with a profit of \$3,707,000 for the same period ended June 30, 1947, the company reported in New York Tuesday.

The company's consolidated earnings statement:

	52 weeks ended June 30, 1948	52 weeks ended June 30, 1947
Profit before taxes.....	\$1,205,000	\$5,807,000
Estimated provision for Federal taxes	640,000	2,100,000
Net profit for 52-week period....	\$ 565,000	\$3,707,000
Earnings per share of common stock	\$.40	\$5.19

The comparative earnings per share of common stock after preferred stock dividends, are calculated on the increased amount of common stock which was outstanding on June 30, 1948. The number of shares outstanding on this date was 654,311 and the number of shares outstanding on June 30, 1947, was 637,352, the company announced.

Insurance Benefit Plan Formed by Film Salesmen

The Colosseum of Motion Picture Salesmen of America has formulated a plan for insuring its 1,100 members, Charles Penser, chairman of the New York City Colosseum lodge, said last week. The plan calls for assessing each member \$5 on the occasion of a fellow member's death, with the total of about \$5,000 to go to the deceased's next of kin. The plan is expected to be ratified by the members in about two months and will then be included in the organization's by-laws.

Tomasino Retires as New Haven Exhibitor

Mike Tomasino has retired after 35 years in the motion picture business at New Haven, and has leased his theatres to Fred Dandio of the State, and Tony Terrazino of the Forest and Fairmount theatres in New Haven. Mr. Tomasino began as a projectionist and subsequently acquired the Majestic, White Way and Victory theatres in New Haven, and the Park and Cameo in West Haven.

Handles Eagle - Lion Films

Bonded Film Storage Co., Inc., New York representative of National Film Service, Inc., was to take over the physical handling of films for Eagle-Lion last week. William J. Clark, executive vice-president, also announced that their Milwaukee representative, Film Service, Inc., would start similar services for the Selznick Organization at the same time.

FROM *COLUMBIA*-12 MONTHS OF PICTURES

In Release

RED SKELTON · JANET BLAIR

in

THE FULLER BRUSH MAN



In Release

RITA HAYWORTH · GLENN FORD

in

THE LOVES OF CARMEN
color by **TECHNICOLOR**



In Release

RANDOLPH MARGUERITE SCOTT · CHAPMAN

in **CORONER CREEK**

in **CINECOLOR**



In Release

SONNY TUFTS · BARBARA BRITTON

GEORGE "GABBY" HAYES

in **THE UNTAMED BREED**
in **CINECOLOR**



In Release

DOROTHY LAMOUR · GEORGE MONTGOMERY

in

LULU BELLE



In Production

GAIL SABU · TURHAN · RUSSELL · BEY

in

SONG OF INDIA



In Release

LOUIS HAYWARD · JANET BLAIR

in **ROBERT LOUIS STEVENSON'S**

THE BLACK ARROW



To Be Released Soon

LARRY PARKS · MARGUERITE CHAPMAN

in

THE GALLANT BLADE
in **CINECOLOR**



To Be Released Soon

GLENN FORD · TERRY MOORE

in

THE RETURN OF OCTOBER
color by **TECHNICOLOR**



To Be Released Soon

GLENN FORD · WILLIAM HOLDEN

in

THE MAN FROM COLORADO
color by **TECHNICOLOR**



In Release

LOUIS HAYWARD · DENNIS O'KEEFE

in

WALK A CROOKED MILE



JOHNNY WEISSMULLER

in

2 JUNGLE JIM
Pictures



Based on the famous King Features Syndicate Newspaper Feature

P.S. and the biggest news in pictures... coming—

ANOTHER SPECTACULAR "SUPER"-SERIAL
from the company that gave you **SUPERMAN!**



CONGO BILL

KING OF THE JUNGLE

with **DON MCGUIRE** (as CONGO BILL)
Cleo **MOORE** Jack **INGRAM** I. Stanford **JOLLEY**
A COLUMBIA SERIAL

Based upon the comic strip, "Congo Bill," appearing in
"Action Comics" magazine, created by **WHITNEY ELLSWORTH**
By Arrangement with National Comics Publications, Inc.

Screenplay by **GEORGE H. PLYMPTON**,
ARTHUR HOERL and **LEWIS CLAY**

Directed by **SPENCER BENNET**
and **THOMAS CARR**

Produced by **SAM KATZMAN**

SUPERMAN fans are CONGO BILL fans!

Like Superman . . . **CONGO
BILL** is featured in **ACTION
COMICS Magazine**...with *mil-
lions and millions* of readers!

Like Superman...**CONGO BILL**
is backed by **NATIONAL COMICS
PUBLICATIONS, INC.** for high-
geared nation-wide exploitation!

Like Superman . . . **CONGO
BILL** is socko entertainment
...red-blooded *jungle adventure*
so hot *now* at the box-office!

Follow SUPERMAN with CONGO BILL...
keep those serial seats filled!

Arkansas MPTO Elects Ruffin and Backs Smith Plan

At its annual convention Monday in Memphis the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee elected W. F. Ruffin, Jr., of Covington, Tenn., president. The delegates then approved the A. W. Smith, Jr.-Benjamin Berger conciliation plan to stop distributor suits on the exchange level.

At the same time the convention adopted changes in its by-laws to rotate the presidency among Arkansas, Mississippi and Tennessee, and to invite exhibitors from Missouri, Kentucky and Alabama to join the organization.

C. C. Mundo was elected vice-president for Arkansas, W. A. Rush for Mississippi, and M. A. Lightman, Jr., for Tennessee. The delegates voted to hold their convention in Memphis every year, some time in the last quarter of the year, the date to be determined by the board, and also to give any member the right to join any other organization.

Other officers elected were Max Connett, secretary-treasurer, and Orris Collins, chairman of the board. Mr. Collins is retiring as president. The national directors elected were Mr. Mundo for Arkansas; Mr. Connett for Mississippi, and W. F. Ruffin, Sr., for Tennessee.

To Open "June Bride" in Fifty Indiana Cities

Fifty Indiana cities will simultaneously premiere Warner Brothers' "June Bride" in mid-November. Because most of the action of the picture, which stars Bette Davis, takes place in a fictitious small town in Indiana, Warner officials decided to give the picture its send-off there. Elaborate ceremonies and contests have been planned, including a letter of welcome from Governor Ralph F. Gates, and a search for the most attractive June bride of any year.

Bertrand C. Gudgeon Dies

Bertrand C. Gudgeon, 60, who served as a stunt man for Pearl White in "The Perils of Pauline," "The Clutching Hand," "The Iron Claw" and "The Exploits of Elaine," died of a heart attack at his home in North Bergen, N. J., October 23. Mr. Gudgeon came to the United States from his native England at the age of three and started working in motion pictures in 1908.

Warren G. Bailey

Warren G. Bailey, 80, one of San Francisco's earliest theatre operators, died at his home in Ross, Cal., October 12. Mr. Bailey retired 10 years ago after selling his interest in the Golden State Theatre and Realty Company, which he helped found in 1912. At one time he had interests in 103 theatres throughout the state.

Pennsylvania Communities Pass, Study New Taxes

One Pennsylvania community has imposed a new amusement tax on admissions while two others are preparing similar measures. At Bangor, Pa., the Borough Council this week put into effect an eight per cent tax on admissions to amusement events, while at Lower Marion, near Philadelphia, a resolution for a 10 per cent amusement tax was approved by the township with a public hearing called for late November on the ordinance. At Ephrata the Borough Council has authorized preparation of an amusement tax ordinance calling for a 10 per cent levy, to become effective late in December or early January. There are two theatres in Ephrata and passage of the ordinance will mark the third town in Lancaster County to adopt such a tax.

Hoffman to Speak at Indiana Convention

Harold Hoffman, former Governor of New Jersey, will be the principal speaker at the annual convention of the Associated Theatre Owners of Indiana which will be held at the Antlers Hotel in Indianapolis November 10 and 11. Other guests will include Abram F. Myers, William Ainsworth and Charles Niles, general counsel, president and secretary, respectively, of national Allied, and Ray Branch, president, and Charles Snyder, secretary, of Michigan Allied. The convention will feature a forum discussion of trade practices, with leading state bookers and buyers as the speakers. The panel will include Sam Switow, Al Blocher and Joe Cantor.

20th - Fox Starts Service On Selling Reissues

Twentieth Century-Fox has inaugurated a new service devoted to the merchandising of reissues, in order to guarantee theatre owners a supply of good reissues, A. W. Smith, Jr., general sales manager of the company, announced last week. William C. Gehring, assistant general sales manager, personally will supervise the program, which is effective immediately. Mr. Smith revealed that 20th-Fox's success with reissuing "Jesse James," "The Return of Frank James" and "Alexander's Ragtime Band" prompted the move.

Selznick and Korda Meet To Discuss Production

David O. Selznick from Hollywood and Sir Alexander Korda from London were in New York this week for a series of discussions on their forthcoming productions. "The Third Man," which is expected to go into production in Vienna about November 15, and which SRO will release in North and South America and Mr. Korda's organization in the rest of the world, will be one of the important topics. Besides "The Third Man" the two producers also will make three other films, including "Tess of the D'Urbervilles" and "A Tale of Two Cities." Sir Alexander flew to London Wednesday.

U.S. Films to Get More Playing Time in Holland

Washington Bureau

U. S. features will play in Dutch theatres between 36 and 38 weeks each year, as compared with the 32 weeks for the previous 52-week period and the hoped-for 40 weeks, Nathan D. Golden, head of the film division of the Department of Commerce, reported this week.

Last August, Mr. Golden reported, the Netherlands Government had requested the Bioscoop Bond, the industry's all-embracing group, to agree to show U. S. films 40 weeks a year. The Bond agreed on 18 weeks for the first 26 weeks after August 26, 1948, and 20 weeks out of the next 26—a total of 38.

But then the Bond's Cinetone Studios at Duivendrecht, near Amsterdam, opened August 21 and shooting began. Then the Bond insisted on some allowance for the showing of Cinetone product, with the time coming from part of the U. S. quota and from part of the quota for other foreign product.

"The result of this will be that U. S. films will have less than 38 weeks' playing time, with the extent of the reduction depending on how many Netherlands features are produced," Mr. Golden stated. "It is expected that domestic production will not exceed three pictures a year, so it is likely that the U. S. quota will be between 36 and 38 weeks playing time" for the August-to-August period.

The Bond is reported to have invested about \$380,000 in equipping Cinetone.

Radio Package Deals Set For "Song Is Born"

Samuel Goldwyn, producer, and RKO, distributor, have developed a new pattern in the use of radio in support of the pre-release engagement of the new Danny Kaye comedy, "A Song Is Born." Exhibitors are supplied with three classes of specially prepared radio recorded material. This includes transcriptions of music from the film sound track varying in length from a variety of 15-minute programs to spot announcements; "open end" interviews with the stars, and an album of commercial recordings of the film's songs. In New York, Chicago, Philadelphia and Boston key stations are undertaking a "saturation broadcasting" of the music in conjunction with commercial transcriptions and, in many cases, contests of various kinds run by disc jockeys.

Reopen Dallas House

The Majestic Theatre in Dallas was officially renamed and opened as the New Majestic October 7. The building was entirely renovated during the past two months and a celebration, complete with spotlights and red carpet marked the reopening.



HOW'D YOU LIKE TO BE IN THE POSITION

TO CASH IN ON
"A wacky, zany film... whose
sequences bring down the
house."
HOLLYWOOD REPORTER



"Plenty of humor throughout. Name draw boxoffice appeal. Wynn takes honors in laugh division."

THE EXHIBITOR

"Quality production has right materials. Fashioned for laughs."

FILM DAILY

"One of the zaniest bounciest laugh-evokers of year. An almost unbelievably fast pace to finish in romp."

INDEPENDENT

"Should do business everywhere. 95 minutes of entertainment."

SHOWMEN'S

"Full of lively laughs. Handsomely staged. A sure-fire attraction for 'A' playing time."

BOXOFFICE

"Should pay off well at the boxoffice. Audience continually delighted. Told at a furious speed, performed smartly."

MP HERALD

"Should keep coin rolling into UA tills. Wonderful cast. Rare comedy."

DAILY VARIETY

"A wacky, zany film... whose sequences bring down the house."

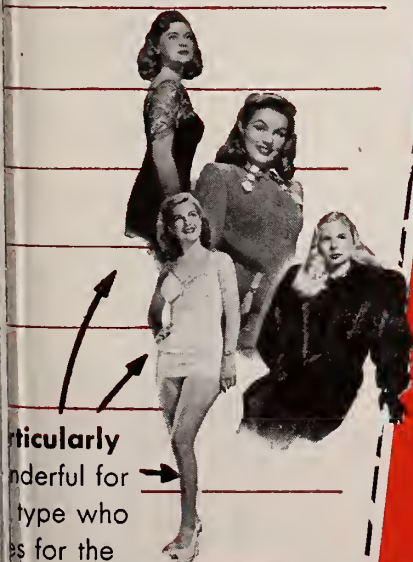
HOLLYWOOD REPORTER

"High-speed comedy full of mirthful complications. Preview audience rollicked with continuous laughter."

MP DAILY

"Welcome batch of slapstick should score nicely. A load of laughs."

VARIETY



Particularly
wonderful for
type who
es for the
who cannot
!

Harry M. Popkin presents
LARAINÉ DAY • KIRK DOUGLAS
KEENAN WYNN • HELEN WALKER

in
**"My Dear
Secretary"**

RUDY VALLEE • Florence Bates • Alan Mowbray
Gale Robbins • Irene Ryan • Grady Sutton
Produced by Leo C. Popkin • Written and
Directed by Charles Martin • A Harry M. Popkin Production

It's the
biggest
parade
of sec's
since the
typewriter
was invented!

Released thru **UA**

Some Important Notes

ABOUT THE ADVERTISING OF "MY DEAR SECRETARY"



Color pages in Pictorial Review 10 Key City Circuit are going into the homes of over 6,500,000 families, where they are telling 13,844,880 movie goers about

"MY DEAR SECRETARY"



These color pages are timed with play dates in the Pictorial Review Ten Key City Circuit from which come 55% of the nations theatre and movie receipts — What a box office opportunity for

"MY DEAR SECRETARY"

These color pages get the undivided attention of 13,844,880 movie goers because Pictorial Review limits the number of pages in any one issue. Spotlight visibility for

"MY DEAR SECRETARY"



Nowhere else can or do producers get such spotlight visibility; such unmatched flexibility, such localized selling power as in the 10 Key City Pictorial Review Circuit.

Pictorial Review

Advertising Sold Nationally, Sectionally or by Individual Markets
Covering 10 Major Markets Through the Sunday Issues of

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times

Chicago Herald-American
*Milwaukee Sentinel
Boston Advertiser
(*Milwaukee Sentinel represented for Pictorial Review only)

Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

A HEARST PUBLICATION
Represented Nationally by
HEARST ADVERTISING SERVICE

THE HOLLYWOOD SCENE

Production Holds Level With 31 Films in Work; Goldwyn Picture Starts

Hollywood Bureau

With six pictures going before the cameras and six sent to the cutting rooms, the production level remained static at 31, the same as last week.

Samuel Goldwyn Productions started "Roseanna McCoy," an RKO release, Irving Reis directing. Farley Granger, Raymond Massey and Joan Evans lead the cast.

RKO started "Stagecoach Kid," produced by Herman Schlom, with Lew Landers directing. Tim Holt, Richard Martin and Jeff Donnell are the players.

"This Side of the Law" got under way at Warner Brothers. Saul Elkins in charge of production and Richard Bare directing. Viveca Lindfors, Kent Smith and Janis Paige are starred.

At Columbia, "The Devil's Henchmen," produced by Rudolph Flothow and directed by Seymour Friedman went before the cameras. Warner Baxter and Mary Beth Hughes lead the cast.

Twentieth Century-Fox got started on "Triple Cross," a Belsam Production, produced by Sam Baerwitz and directed by Edward Cahn. Tom Conway and Steve Brodie are starred.

"Sheriff of Wichita" is the latest film to get under way at Republic, with Gordon Kay producing and R. G. Springsteen directing. Allan "Rocky" Lane, Roy Barcroft and Lyn Wilde lead the cast.

STUDIO NOTES:

Alfred Hitchcock last week began preliminary work at the Warner ranch for filming the final sequences for "Under Capricorn," a Transatlantic picture in Techni-

color for Warner release. Work with Ingrid Bergman and Joseph Cotten, principals of the film, was finished in England early this month. . . . Bob Hope has been appointed co-chairman with Winthrop Rockefeller of the 1948 Arthritis and Rheumatism Fund drive, Floyd B. Odum, board chairman of the Arthritis and Rheumatism Foundation, has announced. The Foundation will conduct a nationwide campaign starting November 15 and extending through December 11. Its goal is \$2,000,000.

United Appeal Total Reaches \$118,675

Studio heads and representatives of producer-executive, actor, director, writer and artist manager groups last week made a second report to Roy M. Brewer, chairman of the Fourth Annual United Appeal. Last week's report showed a collection of \$118,675 from 168 donors. . . . "They Changed the World," a new formula for the Passing Parade series, was announced for November production by MGM last week. John Nesbitt has prepared a script wherein he shows how an armor helmet, a Colonial newspaper and a Mother Goose nursery rhyme book changed the fate of world. Producer Herbert Moutlon helps Nesbitt solve the puzzle in a length of one reel.

MGM's Stage One, the principal music recording stage at the studio, has been remodeled and installation of new equipment has been made. First use of the new stage was made by Judy Garland in pre-recording song numbers for "Good Old Summer-time." The stage has a new modulating

console that is the last word in modern sound equipment. . . . Jeff Livingston, in charge of the "Hamlet" roadshows for Universal-International, has arrived here from San Francisco to arrange for Bay City opening of the picture November 10. The local opening was to have taken place at the Four Star October 27. . . . Monogram will reissue "Johnny Doesn't Live Here Any more," a King Bros. production dating back to 1944. . . . Mr. Samuel F. Roeca of San Gabriel was the \$1,000 winner of the Roy Del Ruth-Allied Artists Writers' Talent Scout Contest.

Protestant Film Commission Plans Permanent Unit

Hollywood Bureau

Paul F. Heard, national executive director, and Dr. Louis H. Evans, west coast representative on the board of directors, both of the Protestant Film Commission, have announced that plans have been completed for a permanent Hollywood organization. Oren W. Evans has been appointed director.

The purpose of the Hollywood committee will be to stimulate the production of what it considers constructive subjects, as well as to supply advice on religious and moral issues, and to give data on Protestant audience reactions. It will also produce its own films.

The PFC is the official motion picture agency of the 19 leading Protestant denominations, and represents most of the 34,000,000 Protestants and the 200,000 Protestant churches which are located throughout the country.

Equity, Associated Join to Make Three for Eagle Lion

Equity Pictures and Associated Productions have united to produce three films by the year's end for Eagle Lion release. The first, in Cinecolor, will be "Counsellor at Gun Law," one of the Red Ryder series; the second, "Enchanted Dream," a Vinson production; the third, "Alimony," an Orbit production.

STARTED

COLUMBIA
The Devil's
Henchmen

REPUBLIC
Sheriff of Wichita

RKO RADIO
Stagecoach Kid
Roseanna McCoy
(Goldwyn)

20TH CENTURY-FOX
Triple Cross
(Belsam)

WARNER BROTHERS
This Side of the Law

COMPLETED

ALLIED ARTISTS
When a Man's a Man
(Windsor)

COLUMBIA
Laramie

PARAMOUNT
A Mask for Lucretia

RKO RADIO
The Clay Pigeon

SCREEN GUILD
Son of a Gunman
(Western
Adventure)

UNITED ARTISTS
Too Late for Tears
(Stromberg)

SHOOTING

ALLIED ARTISTS
Bad Boy
Stampede

COLUMBIA
Wild Bill Doolin

Blondie Hits the
Jackpot
Rough Sketch
(Horizon)

M-G-M
The Great Sinner
The Secret Garden
Big Jack
The Barkleys of
Broadway

MONOGRAM
Bomba, the Jungle
Boy

PARAMOUNT
Bitter Victory

Samson and Delilah
El Paso
(Pine-Thomas)

REPUBLIC
Wake of the Red
Witch

RKO RADIO
The Set-Up

20TH CENTURY-FOX
Down to the Sea in
Ships
The Beautiful Blonde
from Bashful Bend

UNITED ARTISTS
Impact (Popkin)

**UNIVERSAL-
INTERNATIONAL**
The Amboy Dukes
The Life of Riley
Calamity Jane and
Sam Bass

WARNER BROTHERS
Colorado Territory
Flamingo Road
Happy Times
Montana

ALBANY

The Palace presented "Luxury Liner" and "The Secret Land." "Secret Land," via a special screening for Navy and Naval Reserve personnel on an LST, docked in Albany. The Strand screened "Apartment for Peggy" and "Smugglers' Cove." The Grand booked "Forever Amber" at regular prices. The Ritz continued with "The Sax-on Charm" and "Inner Sanctum," which had a Sunday opening and therefore made a fast getaway. The Colonial brought in "Die Fledermaus." . . . Fabian's Palace, which hit the double combination of an artistic success with a box office click with a concert by the First Piano Quartet earlier this month, has booked Tagliavini, Metropolitan Opera tenor, for November 16. . . . It is reported on Film Row that a de luxe theatre is under construction in Amsterdam, 45 miles west of here, which will be in opposition to Schines' Rialto and Strand.

ATLANTA

Elias Attyah, owner of the Harlem theatre, Americus, Ga., will soon start work on a new 450-seat theatre there. . . . Visitors in the city were: C. J. Carter, Jacksonville; Harry Whitestone and Ralph Johnson, the Georgia tent showmen; Nat Williams, Thomasville; Sam Raine, Bessemer, and H. L. Bobo, Florence. . . . Five theatres owned by Alabama Theatres, Inc., withdrew their advertising from the *Alabama-Journal* after the paper switched their ads from the main section to a tabloid insert. . . . Business at the Peachtree Art theatre is good for "Hamlet" and the outlook is a great business for this one. Still another hit in Atlanta is at the Rialto, "The Loves of Carmen," for a third week. . . . E. Merson, of Morristown, Tenn., has announced the sale of two theatres to Robert Harris: the White Pine, White Pine, and Bull's Gap theatre, Bull's Gap, both in Tennessee.

BALTIMORE

Some rain with the good weather starting week of October 21 and business holding up well. Six new pictures at seven first runs. "An Innocent Affair" good at the Century. "Hollow Triumph," with vaudeville, very good at the Hippodrome. "Night Has a Thousand Eyes" very good at Keith's. "The Secret Land" good at the Valencia. "Stage Struck," plus "Tiger Fangs," fair at the Times and Roslyn. "The Velvet Touch" good at the Town. The New theatre held "Apartment for Peggy" for a third week. Stanley held for second week "Johnny Belinda." Little brought back "Henry V" at advanced prices. Mayfair brought back "Gung Ho," and did terrific business. . . . G. Dudley Iverson, Theodore Sherbow and Myrtle A. Renshaw, Baltimore, incorporated Theatre Enterprise, Inc., to operate a theatre. . . . R. T. Marhenke, Hiway manager, has had ordinance introduced in Baltimore City Council requiring traffic police to be in uniform when on duty and also to have vehicles in which they patrol painted red and word "Police" painted on sides.

CHICAGO

Healthy business was chalked up by "The Luck of the Irish," with Jane Powell in person, grossing a solid \$67,000. "Sorry,



Wrong Number," in its second week, was mild with \$43,000, while "Julia Misbehaves" was under expectations with a fair \$22,000. Among newcomers, "A Song Is Born," new Danny Kaye starrer, should hit a rousing \$35,000. "Apartment for Peggy," with Mickey Rooney in person, backed by strong ad campaign, looks slated for a hefty \$64,000. . . . Red Edinson, Eagle Lion exploiter in Chicago, has resigned. . . . Joe Friedman, EL salesman, is at the Norwegian American Hospital. . . . Raymond Nerhus has been appointed resident engineer to represent Bell and Howell in England. . . . Warners' attorney, Vincent O'Brien, won a two week Loop extension for "Johnny Belinda," which was to open at the State Lake October 28th. . . . Lee James Hruby, Jr., was promoted from assistant manager at the Four Star theatre to manager of the Cozy theatre, South Bend.

CINCINNATI

Theatre grosses continue more or less spotty, although there are some signs of improvement discernible here and there. By far the best returns, currently, are being garnered by "Sorry, Wrong Number," now in its third week at Keith's theatre. . . . L. B. Wilson, owner and operator of radio station WCKY here; Tom E. Hill and W. R. Macklin, exhibitors of nearby Covington, Ky., have acquired the interests of L. B. Powell, head of the Sunset Drive-In theatre, at Bowling Green, Ky. J. T. Flowers has retained his interest in the theatre and will serve as executive vice-president and

WHEN AND WHERE

November 1-2: Allied Theatre Owners of Texas annual convention in Dallas, Tex.

November 10-11: Associated Theatre Owners of Indiana annual autumn convention at the Hotel Antlers, Indianapolis.

November 12-13: West Virginia Theatre Managers Association convention at the Terrace-Plaza Hotel, Cincinnati.

November 27-December 1: Allied States Association annual convention at the Roosevelt Hotel, New Orleans, La.

manager. . . . Harry Sheeram, MGM sales manager, recently completed his 20th year with the local branch. . . . F. B. Newborn has been transferred here from Seattle, Wash., as manager of Altec, which has been minus a manager for several months, during which time M. G. Thomas, district manager, has been in charge. . . . Bruce E. Lowe, a local citizen, is the new manager of the Cincinnati office of the Motion Picture Arbitration Board. . . . The 1,500-seat Celina theatre, being built at Celina, Ohio, by the Chakeres-Dwyer Amusement Co., is scheduled to open December 15.

CLEVELAND

Variety Club, closed all summer for remodeling, is now offering its members a full social program. League of Showmen's Wives held its first meeting October 26, with Mrs. Irwin Shenker and Mrs. Sanford Leavitt as "queens." . . . Esquire theatre, formerly the Lake, was to open October 28 with Republic's "Moonrise." . . . Meyer Fine of Associated circuit, and M. B. Horwitz of Washington circuit are spearheading the Spyros Skouras 35th anniversary drive in northern Ohio. . . . To coax people away from their radios on Sunday nights, M. B. Horwitz suggests that all theatres run a trailer pointing out that patrons have only one in 50 million chances to win the Stop the Music jackpot. . . . Gordon Craddock, Jr., replaces Jack Walsh as Eagle Lion salesman. . . . Word was received here that Victor Schram, onetime local independent distributor, died in Los Angeles.

DES MOINES

The Pioneer Theatre Corp., with headquarters in Minneapolis, is observing its 18th anniversary in Iowa this month. All of the theatres in the 10 Iowa communities served by Pioneer are planning special events for the anniversary. . . . The old Casino theatre in Sac City, a member of the Pioneer circuit, has reopened its doors as the Sac. . . . Extensive remodeling has been done. . . . F. J. Lee, branch manager of Eagle Lion here, has been transferred to the St. Louis exchange. Mayo Beatty, former Monogram branch manager, has replaced Lee. . . . Three changes have been announced at Tri-States. Carl Horrman has been named manager of the Ingersoll, Des Moines; Neal Hogeboom, Jr., is manager of the Garden, Davenport, and Vera Gordon, manager of the Spencer, Rock Island. . . . Bill Johnson, Monogram salesman, recently suffered a broken foot. . . . Jake Schlank has severed his connections with King Enterprises. . . . Tri-States has announced plans to build three new drive-ins this fall. They will be in Cedar Rapids, Ottumwa and Grand Island, Neb. . . . "Loves of Carmen" was top drawer among pictures in the city last week. It was on a bill with "Lightnin' in the Forest" at the Orpheum.

HARTFORD

Business has picked up considerably in the first runs, with a number of holdovers in key city theatres. "Sorry, Wrong Number," was among the territory's big holdovers. . . . Morton L. Katz, MGM salesman in Connecticut for the past 11 years, has

(Continued on opposite page)

(Continued from opposite page)

resigned, effective November 1, to become Connecticut booker for the B and Q Theatre circuit in Boston. . . . Ed Lord, operator of the Lord theatre, Norwich, Conn., is recovering from injuries received in a fall. . . . The E. M. Loew circuit has resumed a weekend vaudeville policy at the Court Square theatre, Springfield, Mass. . . . Larry Gendron has resigned as student assistant manager of Loew's Poli Palace, Hartford.

INDIANAPOLIS

Mr. and Mrs. Marc Wolf have adopted a 14-year-old daughter, Phyllis Jean. Wolf is international treasurer of the Variety Clubs. . . . Indianapolis Variety will hold its annual election of officers November 29. . . . Frank J. Cassell, 79, who formerly operated three neighborhood theatres here, died October 22. He had been an exhibitor for 30 years before his retirement. . . . The Associated Theatre Owners of Indiana will take over a night club for a cabaret party November 10 as a social feature of their annual convention. . . . "Sorry, Wrong Number," was the best number at first run houses here last week, grossing a big \$17,000 at the Indiana. "Rachel and the Stranger" took a fair \$11,000 at the Circle. "Luxury Liner" got an average \$11,000 at Loew's.

KANSAS CITY

A farewell luncheon was given October 25 by friends for Frank Plumlee, leaving Theatre Enterprises to join Tom Edwards in circuit operations. Ed Kidwell succeeds Mr. Plumlee as district manager at Kansas City and also succeeds him on the board of directors of Kansas-Missouri Theatre Association. . . . The Kimo played "Marius." The Roxy returned to first runs with "Texas, Brooklyn and Heaven" and "Shed No Tears." . . . Mr. and Mrs. Richard Uptown will soon open a theatre in Parnell, Mo. It will be the town's first theatre. . . . W. A. Bollinger is building a theatre, which he will operate, in Nickerson, Kans. . . . Film Row visitors: Gordon Halady, La Crosse; C. P. Shaner, Odessa; Harley Fryer, Neosho; Frank Weary, Richmond, and Carl Bodkins, Harper. . . . Work has started on the drive-in at Columbia, Mo., to open next year under Commonwealth Theatres operation.

LOUISVILLE

All of the city's downtown first runs brought in new programs during the week. The Strand brought in "Night Song" and "Train to Alcatraz." Loew's screened "A Southern Yankee" and "The Secret Land." The Rialto played "Sorry, Wrong Number," and "French Leave," and the National showed "Larceny" and "Assigned to Danger," while the Mary Anderson brought in "Smart Girls Don't Talk." The Scoop, staying with foreign product, brought in "The Life and Loves of Tchaikovsky." "Rachel and the Stranger" and "The Gay Intruder" continued at the Brown following a week at the Rialto. . . . George Knopf has joined the sales force of the Falls City Theatre Equipment Co. . . . An application by the American Drive-In Theatres, Inc., for a permit to build a house near the Southern Railway in the Louisville suburbs has



been turned down. . . . Seen on Film Row: Jay Burton, West Liberty; A. O. Perkins, Woodbine; Roland Foster, Bloomfield; J. B. Dale, Celina; C. K. Arnold, Bardstown; Jesse Fine, Evansville; Lewis Baker, West Point; Silver Raley, Tell City.

MEMPHIS

Memphis was host Monday and Tuesday to Tristates Theatre Owners, who gathered at Hotel Chisca for a two-day annual convention. . . . Warner led the attendance parade at first runs with "Johnny Belinda" being held over for a second week. Loew's Palace had a big opening with "No Minor Vices." Loew's State did average business with "Red River." Malco reported a heavy attendance to see "Mr. Peabody and the Mermaid." Strand and Ritz showed double features. . . . Billy L. Rivers bought out his partners and became sole owner of Booker T. theatre at Cleveland, Miss. . . . The New theatre was opened at Greenwood, Ark., by Dr. H. G. Alvarez. . . . Drive-In at Pine Bluff, Ark., suspended until Spring. . . . Mr. and Mrs. R. P. Beith, who recently opened a new theatre, the Ferguson at Ferguson, Ark., were in Memphis shopping and booking. . . . Lam theatre, at Lambert, Miss., was opened by Howard Langford, owner. . . . Mid-south exhibitors on Film Row: W. C. Kroeger, Portageville; W. B. McFarland, Hornersville; J. C. Mohrstadt, Hayti; Ned Green, Mayfield; Mrs. G. L. Burdette, Kosciusco; Mr. and Mrs. N. E. McQuiston, Booneville; Jack Watson, Tunica; Mart Mounser, Calhoun City; W. L. Moxley, Blytheville; Orris Collins, Paragould; Moses Sliman, Luxora; H. W. Pickens, DuValls Bluff; Charles Nelson, Greenwood; Mrs. Jesse Howe, Hot Springs, and Guy Amis, Lexington.

MIAMI

Nat Bernstein, president of Bernstein Theatres, is opening two theatres in the Greater Miami area. The Le Leone Auto theatre is scheduled for a January opening, and the Little River theatre will open around Thanksgiving. . . . Wometco's home office has added Marjorie Stockdale, Irene Novak and Emmie Sisson to the payroll. . . . Miami has slowed down now that the Legionnaires have left. . . . "Rachel and the Stranger" at the Paramount, and "One Touch of Venus" at the Town spotlighted the midnight show-

ings this week. . . . "Two Guys from Texas" was the feature at the Paramount and Beach, while the Florida and Sheridan showed "Life With Father." The Flamingo showed "Pagliacci" and "Lucia di Lammermoor."

MILWAUKEE

Harry Olshan's smiling countenance is explained by first run grosses on "Walk a Crooked Mile" at the Palace. Mob scenes were the order of the day when the Riverside premiered "Station West." . . . Elections at the Independent Theatre Owner's convention brought some new faces to the board of directors, namely: Ed Johnson, Milwaukee; Russ Leddy, Green Bay, and L. V. Bergtold, Cashton. New officers are John Adler, president; F. J. MacWilliams, vice-president; Arnold Brumm, secretary, and Ed Johnson, treasurer. The business session also shortened the name to Independent Theatre Owners of Wisconsin, eliminating Upper Michigan. . . . J. Goderski announces his new Airway theatre in Lake about ready to open. . . . The drive-in epidemic continues, with three of them being planned for the Green Bay area. . . . L. F. Gran advises completion of the other half of his Milwaukee drive-in for next year's season, which will up the capacity from 1,000 to 2,000 cars. The concession business at drive-ins is reported to be "sweet." . . . Sounds like a weather report, but Jack Frost blew back into town ready for teamwork with Bill Young on Selznick product. . . . John R. Freuler has extensive remodeling plans ready for the Atlas, Milwaukee, as soon as the present tenant's lease expires. House is more than 40 years old. . . . New front on the Comet, Milwaukee, is finally near completion.

MINNEAPOLIS

Business was generally improved, with "Julia Misbehaves" and "Loves of Carmen" running well above average to earn holdovers. "Sorry, Wrong Number," was still strong in its third week. New films coming in include "Rope," "The Saxon Charm" and "Deep Waters." . . . Rumor now has the Frank & Woempner circuit being sold in a deal financed by the Bob Hannegan syndicate of St. Louis, with Ted Gamble, former president of Theatre Owners of America, acting for the Hannegan group. . . . Harold Field and Eddie Ruben have joined in the drive-in project of Clem Jaunich at Austin, Minn. . . . A syndicate headed by Ted Karatz, former Minneapolis theatre supply man, has started construction of a drive-in at Green Bay, Wis. . . . Outdoor stands also are being planned by the Colonial Amusement Co., Winona, Minn., and Clarence Kaake and Roy McMinn at Superior, Wis. . . . Frank Eisenberg, Minneapolis UA film salesman, has purchased the Lake theatre at Washburn, Wis.

MONTREAL

Two holdovers mark current parlay along the Main stem: "Escape" staying second week at the Palace and "Romance on the High Seas" in a repeat at the Capitol. "A Date With Judy" opened at Loew's to fairly healthy box office. "Mine Own Executioner" playing at Imperial, "Abbott and

(Continued on page 36)



ONE OF THE WORLD'S GREAT
ADVENTURE STORIES!

PRE-SOLD FOR
THANKSGIVING
PRE-RELEASE!

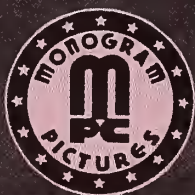
NATIONAL ADS IN
34 TOP MAGAZINES

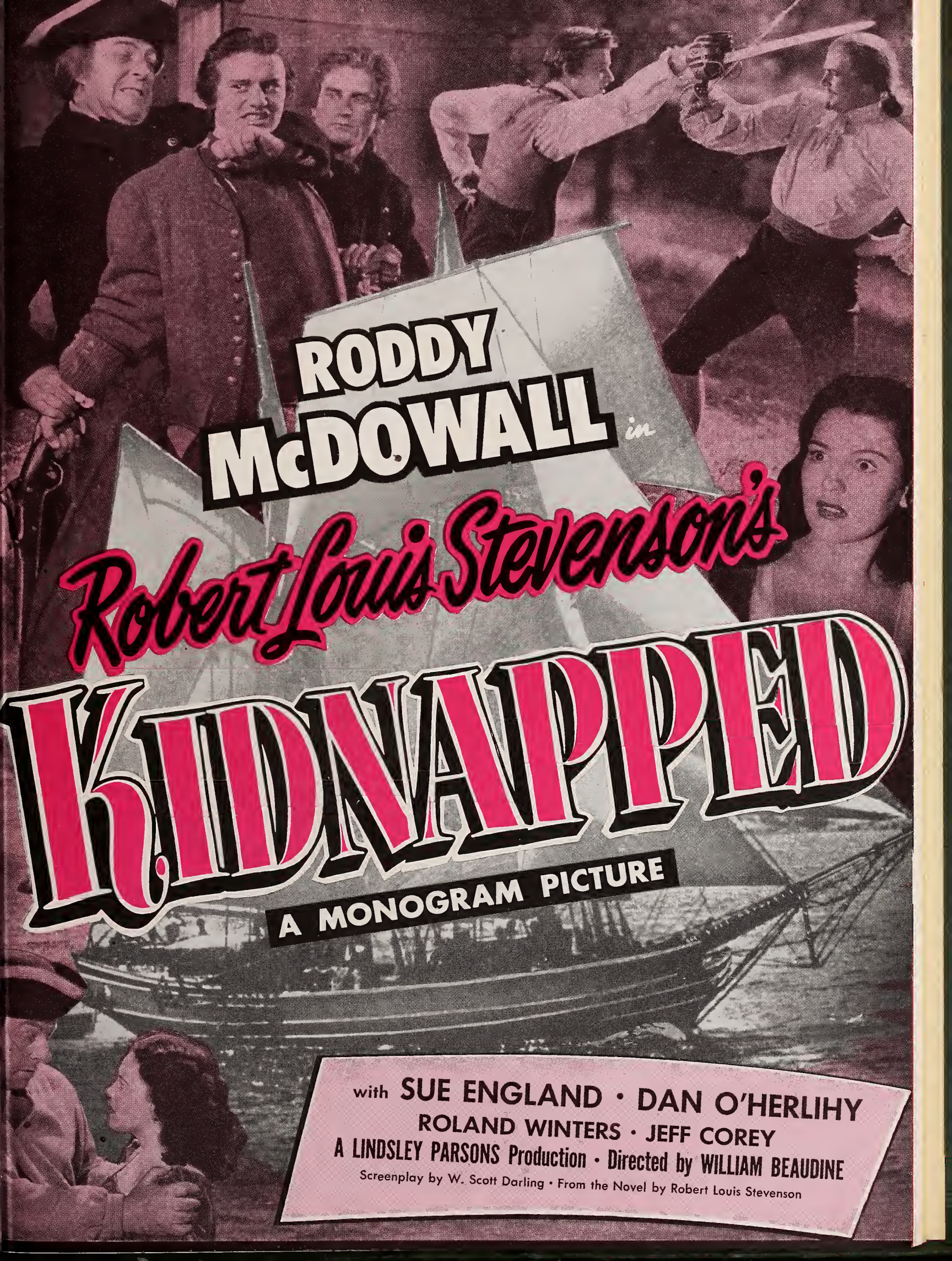
LOOK
LIBERTY
REDBOOK
PARENTS'
BOYS LIFE

including
COLLIERS
AMERICAN
SCREENLAND
SCHOLASTIC
MOVIE LIFE

COSMOPOLITAN
PHOTOPLAY
MOTION PICTURE
SILVER SCREEN
MOVIE STORY

AMERICAN WEEKLY in 20 CITIES
PARADE in 22 CITIES





**RODDY
McDOWALL** *in*

Robert Louis Stevenson's

KIDNAPPED

A MONOGRAM PICTURE

with **SUE ENGLAND • DAN O'HERLIHY**
ROLAND WINTERS • JEFF COREY
A LINDSLEY PARSONS Production • Directed by WILLIAM BEAUDINE
Screenplay by W. Scott Darling • From the Novel by Robert Louis Stevenson

(Continued from page 33)

Costello Meet Frankenstein" at Princess, and "Mr. Peabody and the Mermaid" at the Orpheum. . . . "Babe Ruth Story" in second week at the Strand, looks like it's in for a comfortable run. . . . Two new British films opened at the Avenue and Snowdon respectively: "Quiet Weekend" and "The Woman in the Hall." . . . MGM producer Sam Marx has decided to drop idea of doing film about the Royal Canadian Mounted Police. . . . Harold Peberdy, art director of the Associated Screen News, Ltd., Montreal, died of heart attack at the age of 55. . . . Fire losses in Canadian theatres for 1947 were lower than for 1946. . . . There were no fatalities and damage for 49 fires were set at \$151,077 compared to \$176,178 the previous year for 39 fires.

NEW ORLEANS

"Race Street" was the only holdover at downtown houses last week, moving over from the Orpheum to the Liberty for a second week. The Orpheum's new feature was "Rope." The Saenger showed "Apartment for Peggy." "A Southern Yankee" was at Loew's State. "San Francisco" was at the Joy. The Center featured "Smugglers' Cove." "This Wine of Love" was presented by the Poche. "Rose of Washington Square" was the Tudor feature, and "Romance on the High Seas" was at the Globe. The Strand double-billed "Blood on the Sun" and "Billy the Kid," and the Rio "I Cover the Big Town" and "Susie Steps Out." . . . Mrs. Ritz Acree is a new Joy theatres' employee. She is secretary to Alvin Hodges. . . . Frank Jones, local Strand manager, will transfer his affiliation to Bijou's Palace theatre, where he will assist Harry Moser in its operation. Bijou will will open their new Gem theatre, at Thalia and Broad streets here, around November 15. The new house cost approximately \$150,000 and will seat 850. . . . Harry Brown has succeeded F. E. Mayhall as manager of the Century theatre, Mobile, Ala. Mayhall has assumed the position of projectionist for the Crown theatre of that city. . . . The Gulf theatre, Pensacola, Fla., at present being operated by Neal Robinson of Robinson and Barrow Theatres, will be taken over on November 1 by E. L. Padgett. . . . William Rivers of Cleveland, Miss., has purchased the Booker-T theatre in that town. . . . Visitors last week included C. M. Butterfield, Ruston; A. L. Royal, Meridian; Milton Guidry, Erath; J. H. Naquin, Cecilia; Vic Maurin, Houma; Pic Moseley, Picayune, and Ira Phillips, Bordelonville.

NEW YORK

Seven new pictures, including importations from Italy and France, opened on Broadway this week. They were: Sirtzky International's "Cesar," the French-made comedy, and part of the trilogy which includes "Fanny" and "Marius," at the Elysee! Universal-International's "One Touch of Venus" at the Capitol; Eagle Lion's "Hollow Triumph," at the Globe; "June Bride," a Warner film starring Bette Davis, at the Strand; U-I's "Kiss the Blood Off My Hands," at the Criterion, and Variety Films Italian film, "The Spirit and the Flesh," at the Stanley. . . . Sylvia Scharfman, Loew Theatres assistant manager, has been appointed acting manager of Loew's Post Road in the Bronx. Her most recent assignment

was as assistant at Loew's Paradise. . . . Leon Leonidoff, senior producer at the Radio City Music Hall, will stage the show and direct the special ceremonies at the Motion Picture Pioneers' ninth annual dinner at the Waldorf-Astoria November 17. . . . The motion picture chapter of the American Veterans' Committee will sponsor a special premiere of Paramount's "Sealed Verdict" on Monday, November 1, at the Paramount theatre. The chapter has arranged for attendance of hospitalized veterans.

OKLAHOMA CITY

Principals and teachers of Oklahoma City schools selected 14,000 pupils to act as assistants to the police in law enforcement over Hallowe'en. The students were deputized at the Criterion theatre Saturday. . . . The new Sooner theatre here inaugurated a new set of admission prices last week. They stand now at 30 cents for matinees; 40 to 50 cents in the evening, and children, 14 cents. . . . The Will Rogers, here, is now charging 50-cent evening admissions. . . . The Oklahoma State report on business changes for the months of July, August and September shows 15 new theatres, 14 theatres closed and seven changing hands. . . . The August, 1948, Oklahoma sales tax report shows that theatre returns totalled \$29,747 as compared with \$38,030 for the same month last year. . . . Theatre Enterprises, Inc., San Antonio, has increased its authorized capital stock from 100,000 shares of common no par value to 100,000 shares common no par value and 15,000 shares preferred at \$100 each.

OMAHA

Gaylord Hower has a 350-car drive-in under way at Worthington, Minn. . . . W. A. Hill, Omaha, purchased the community-operated theatre at Pilger, Neb., and is remodeling. . . . World premiere of "City of Little Men," the short tribute to the late Msgr. E. J. Flanagan, will be world premiered here at the Boys Town he founded. . . . Fire destroyed the Portal theatre, Thurman, Ia. . . . Virgil Dodds sold the Clarks at Clarks, Neb., to Joe Miller, who is installing new equipment. . . . Frank Scott takes over the Gem theatre, Moline, Ia., November 4 from G. M. Ryle. . . . J. C. Vanhouse has closed the Sun theatre, Kenesaw.

PHILADELPHIA

Holdovers predominated in the downtown district, with "Johnny Belinda" at the Mastbaum still leading the field. Three new openings only set for this week, but with all four legitimate theatres featuring major stage attractions, plus the "Ice Capades" show at the Arena, motion pictures continue to face heavy competition from other amusement fronts. . . . An armed thug escaped with cash receipts of almost \$700 when he held up Samuel Mandell, manager of the Stonehurst theatre, a few feet back of a large Saturday night audience watching the screen feature. . . . Exhibitor Charles Goldfine sold his Alden Confectionery Company, operating concessions in theatre lobbies, to the Berlo Vending Company. . . . Fire, believed caused by defective wiring, damaged the marquee, box office and lobby of the Fans at a time when the theatre was unoccupied. No performances were lost by the

incident. . . . The newly-organized Mohrsville Playground and Athletic Association near Reading is sponsoring community motion pictures in halls in nearby towns, having purchased its own picture projector. . . . The Sandy Beach drive-in, Harvey's Lake, Pa., closed for the season. . . . Leonard Casey, for 16 years with the Hunt Theatres Circuit in Wildwood, N. J., and film buyer for the resort circuit for the past five years, joined the staff of RKO here as salesman. . . . John J. Bodley locating at the Capitol, Trenton, N. J., directing the outdoor advertising and general publicity for the eight RKO houses in that territory.

PITTSBURGH

Dave Brown, who has been with the United Artists exchange here since 1935 as booker, office manager and sales representative, has resigned. Brown was among the 11 original founders of the Variety Club here more than two decades ago. . . . Loew's has rented its Ritz theatre to Universal-International for the road showing of "Hamlet," with no percentage. . . . Jim Alexander, Jr., has withdrawn from his father's theatre supply firm and intends to go into other than the theatre business. . . . Dominick Serrao, New Kensington's veteran theatre owner, died recently. His son Bill will continue with the family's enterprises. . . . Inclement weather over the weekend cut deeply into grosses here, only "Johnny Belinda" holding up under the deluge. It did better than \$20,000 and that justified a second week in the Stanley. "La Traviata" did an excellent two weeks in the Art Cinema, then was removed in favor of a reissue, "Forever Amber." The Ritz kept "Sorry, Wrong Number," a third week, "An Innocent Affair," in Loew's Penn., was replaced with "A Southern Yankee."

SAN ANTONIO

"The Time of Your Life" played the Aztec. "Luxury Liner" showed at the Majestic. "I Stole a Million" was at the Empire. "Mine Own Executioner" went into both the Hi-Ho and Josephine. . . . Visitors: Alton C. Joseph, Galveston; Ruben Frels, Victoria, and Dr. Clyde Vaught, Presidio. . . . Jose Garcia, Asherton, has reopened his National theatre for the autumn season. . . . Alexander Charles, Los Angeles, was among the local visitors.

SAN FRANCISCO

The Portola Festival here, celebrating California's Centennial, is the major interest this week. . . . The Variety Club golf tournament was won by Freddy Dixon of Golden State Theatres. . . . The Golden Gate theatre will present Dr. I.Q. broadcasting from the stage, beginning November 15. He will appear each Monday night for six weeks. . . . Hulda McGinn, public relations director for the California Theatres Association, planned to Sacramento for the Governor's conference on Daylight Saving. . . . The real estate of the Arbuckle theatre, Arbuckle, was purchased this week by George Nasser and Walter Preddey. . . . Henry Preciado will open his Madera drive-in this month. . . . The Manor theatre, Sacramento, was opened October 15 by Ken Wright, manager. . . . Aubrey Parsons has almost completed construction on his new Parsons

(Continued on page 38)

TRIUMPH!

IS SCAR ...
marked
them
both!

EAGLE LION FILMS presents

PAUL HENREID • JOAN BENNETT "HOLLOW TRIUMPH"

"I'm sick
and tired
of being
wise, and
rotten
and
dirty!..."



with EDUARD FRANZ • LESLIE BROOKS • JOHN QUALEN • MABEL PAIGE • HERBERT RUDLEY
Produced by PAUL HENREID • Directed by STEVE SEKELY • Screenplay by DANIEL FUCHS • Based Upon a Novel by MURRAY FORBES

BOX-OFFICE TRIUMPH!... Broke 6-year record at Astor Theatre, Reading Pa., — tops at Hollywood, Atlantic City; Senate, Harrisburg; Warner, Memphis; Roxy, Oakland; United Artists, Chicago; United Artists, San Francisco!

Another
hit for the
**BILL HEINEMAN
DRIVE!**

(Continued from page 36)

theatre in Lindsay. . . Marcel Cerissa succeeds Don L. Nichols as manager of the T & D theatre in Merced. Nicols has been transferred to Lindsay.

SEATTLE

Leading the downtown holdover list was "Rachel and the Stranger" in its fourth week at the Music Box. . . The Seattle Board of Theatre Supervisors banned "Rope" from further showings in the city, after the film concluded a two-week run at the Orpheum. Two days following the ban, the board was ordered by Superior Judge Donald A. McDonald to appear in court November 1 and show cause why it should not be temporarily restrained from banning the picture. . . Seattle's only television station, KRSC-TV, due to go into operation early in December, became CBS's 15th television network affiliate, it was announced by Palmer K. Leberman, owner of KRSC-TV. The station will receive CBS programs on film recordings until network connections to the Pacific coast are available. . . Mose Mesher, recently district manager for National Theatres in San Diego, returned to his former position as Oregon district manager for Evergreen Theatres, succeeding W. H. Thedford, who has been named assistant to the president of Evergreen.

ST. LOUIS

About 40 exhibitors attended the regional meeting of Mid-Central Allied Independent Theatre Owners at the Mark Twain Hotel in Hannibal, Mo. Speakers included Truman Rembusch and Charles Niles and Henry Halloway, president of Mid-Central. . . A contract has been prepared for a 1,000-car, 1,000-seat drive-in outside of East St. Louis to be known as the Mounds Auto Park theatre. . . The downtown theatres, with their Sunday changeover schedule just getting under way, are shifting back to a midweek changeover. Loew's State held "Loves of Carmen" 11 days until Wednesday and held a Thursday opening for "A Southern Yankee" with Loew's Orpheum getting a moveover of "Loves of Carmen." Now the Ambassador is holding "Johnny Belinda" over and scheduling "Moonrise" for a Wednesday opening, which looks like the end of the Sunday experiment.

TORONTO

"Sorry, Wrong Number," is the feature that has hit the right key at the Famous Players' Imperial, with the result that it has been held for a third week. Other holdovers are "The Paradine Case" at Loew's and "Raw Deal" at the independent Biltmore, both for a second week. The new Odeon-Toronto theatre opened the first regular price run in Toronto of "The Best Years of Our Lives." Up in the North End, the International Cinema is making current history by holding "The Lost One" for a sixth week. The newly-opened 20th Century Downtown theatre has held "Let's Live a Little" for its second week and the picture is also playing the Glendale, State and Scarborough in the suburbs. . .

Loew's, the Uptown and Downtown in Toronto have been equipped with Diesel lighting systems because of the hydro-



electric power restrictions and the Imperial and Shea's will both have independent generators shortly to offset the dimout. . . Many trade executives attended the swank opening of the Odeon at London, Ont., Oct. 22, with "Blanche Fury" as the initial feature. The new unit seats 1,456.

VANCOUVER

The Loughheed Theatre Company, Ltd., registered with a capitalization of \$100,000, will erect a drive-in near the Vancouver city line. . . With an election coming up in 1949, British Columbia is thinking of reducing some of the nuisance taxes which may include rescinding the 20 per cent amusement tax levy assessed at the last session. Exhibitors say it will be a big help and may be passed on to their patrons in reduced admissions if and when rescinded. . . Vancouver and Calgary are preparing for a visit of Famous Players executives who will hold regional meetings for theatre staffs in November. . . Frank Boothe, former Odeon theatre manager in Vancouver, has been appointed assistant manager of the new Odeon-Carlton in Toronto, recently opened. . . Increasing rivalry between Famous Players and Odeon circuit is indicated by the amount of display advertising appearing in the Vancouver daily newspapers. . . First run business on the upbeat; "Hamlet," at Park, and "Oliver Twist," at the Vogue, both on third weeks, are still strong; "Apartment for Peggy," second week at the Strand, and "Sorry, Wrong Number," at Orpheum, also very good.

WASHINGTON

The long-awaited upward spurt of business arrived this week, and holdovers were reported at the Warner, where "Johnny Belinda" went into a second week; at the Palace, where "Julia Misbehaves" went into a second week; and at RKO Keith's, where "Tap Roots" went into a second week; "Sorry, Wrong Number," went into Warner's Metropolitan for another downtown week. New openings included "Cry of the City" at Loew's Capitol, "Secret Land" and "Night at the Opera" at Loew's Columbia, and "Hamlet" at the Little and Playhouse theatres. . . A. Julian Brylawski advised Gael Sullivan, executive director of the

Theatre Owners of America, Inc., that the local MPTO of Metropolitan, D. C., of which he is president, has spearheaded the observance of United Nations Day with a pageant at Constitution Hall under his direction. . . National Screen Service is now in its new quarters at 1104 9th St. N. W. Eagle Lion will move in December to 920 New Jersey Ave., N. W., former National Screen headquarters. . . The Speech Department of George Washington University has announced the addition of a class in theatre management. Class will be taught by Bess Davis Schreiner, Washington representative for the Theatre Guild. . . Motion Picture Theatre Owners of Metropolitan D. C., at their October meeting, reelected their entire slate for another year. A. Julian Brylawski continues as president; Fred S. Kogod, vice-president; Roland Robbins, treasurer, and Harry Bachman, secretary. Sidney Lust was named as national TOA director.

Theatre Firms Get Tax Relief

Washington Bureau

Twenty-two exhibitor corporations received excess profits tax relief under Section 722 of the Internal Revenue code during the fiscal year ended June 30, 1948, according to figures released by the Bureau of Internal Revenue.

The credits cover years from 1941 through 1946. Most large film producers, distributors and exhibitors qualified for relief in earlier years, and their names were on previous lists. Section 722 provides for recomputing on the basis of a new credit excess profits tax for firms which previously had an inadequate excess profits credit.

Here are the theatre companies on last week's list, the net reduction in their tax liability (gross reduction in excess profits tax less gross increase in income tax resulting from application of Section 722) and the number of years covered:

Phoenix Drive-in theatre, Phoenix, \$8,374, four years; Malco Theatres, Inc., Little Rock, \$20,172, two years; Sherman Oaks Theatre Corp., Los Angeles, \$5,700, two years; Sunbeam Theatre Corp., Los Angeles, \$1,820, two years; Glen Theatre, Inc., Glenwood Springs, Colo., \$600, two years; Ridge Theatres, Inc., Lakeland, Fla., \$1,006, two years; Columbia Amusement Co., Paducah, Ky., \$4,940, two years; Alamo Theatre Corp., Washington, \$7,893, six years; Fairlawn Amusement Co., Washington, \$8,264, four years; Lenox Theatres Corp., Baltimore, \$4,527, three years; Philip J. Scheck Theatre Enterprises, Inc., Baltimore, \$1,835, one year; Esquire Theatre Co., Richmond, Mo., \$2,377, one year; Commonwealth Lawrence Theatre Corp., Kansas City, \$4,845, three years; Commonwealth Searcy Theatre Corp., Kansas City, \$1,326, three years; H & H, Inc., Trenton, \$29,427, two years; E Street Theatre Corp., New York, \$5,092, one year; Saunders Realty Corp., New York, \$5,019, one year; Riviera Theatre, Inc., Buffalo, \$1,083, one year; Chakeres Theatres, Inc., Springfield, O., \$18,458, four years; Arkansas Amusement Corp., Dallas, \$4,894, two years; Glass Theatres Corp., Dallas, \$2,535, two years; Morten Theatres, Inc., Dallas, \$244, two years; Peninsular Theatres, Inc., Charlottesville, Va., \$1,990, three years.

Writers' Group To Be Taxed

The Bureau of Internal Revenue has ended the tax-free status of the Hollywood Writers Mobilization, listed as "subversive" by the Justice Department. Not only will income of this organization no longer be tax free but contributions to it may no longer be deducted as gifts.

House Group at Allied Meeting

RKO RADIO PICTURES INC. Trade Showings OF THREE PRODUCTIONS

Allied States Association's observations on monopolistic and unfair trade practices in the motion picture industry will be the subject of discussion before a special sub-committee of the House Small Business Committee during Allied's convention in New Orleans, November 29 to December 1. This was announced Monday in Washington by Representative Walter C. Ploeser, chairman of the group.

Referring to the field hearings held in 10 midwestern cities Rep. Ploeser said his group had uncovered many discriminatory practices and that the committee plans to call upon Government officials to suggest specific recommendations for corrective measures, including legislation if necessary.

Hearings covered, in addition to those on the film industry, the steel, oil, automotive and food industries.

Rep. Ploeser said the results of the field meetings will be consolidated with information gained at public hearings of the full committee, which are scheduled to open in Washington November 15.

Legion Condemns "Ruy Blas"; Reviews Eleven Others

The National Legion of Decency has placed "Ruy Blas," the French feature, in its Class C—condemned category—because "this film presents a condonation and justification for immoral actions. Moreover, the manner in which religion and religious practices are presented is offensive."

The Legion has reviewed 11 other productions, approving all but one. The following were placed in Class A, unobjectionable for general patronage: "The Gallant Blade," "Joan of Arc" and "Jungle Patrol." The following were placed in Class A-II, unobjectionable for adults: "Angel in Exile," "Behind Locked Doors," "Eternal Melodies" (Italian), "In This Corner," "Leather Gloves," "The Return of October," and "Sofia."

"June Bride" was placed in Class B, objectionable in part, because of "suggestive dialogue."

High Court Refuses to Review Picket Sentences

A review of the conviction of 35 film workers found guilty of violating an order restraining picketing around Columbia's Hollywood studios in November, 1946, was refused last week by the U. S. Supreme Court. The convicted pickets, members of various unions in the Conference of Studio Unions, contended the restraining order was too broad and vague, and that there were improper elements in their trial. Since the appeal has been denied, the offenders face sentences ranging from a year in jail to two years summary probation and \$9,650 in aggregate fines.

	EVERY GIRL SHOULD BE MARRIED	INDIAN AGENT	BLOOD ON THE MOON
ALBANY Fox Projection Room 1062 Broadway	Tues. 11/9 8:00 P.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 8:00 P.M.
ATLANTA RKO Projection Room 195 Luckie Street N.W.	Tues. 11/9 2:30 P.M.	Tues. 11/9 10:30 A.M.	Wed. 11/10 2:30 P.M.
BOSTON RKO Projection Room 122-28 Arlington St.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
BUFFALO Motion Pic. Op. Sc. Rm. 498 Pearl Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Tues. 11/9 2:00 P.M.	Tues. 11/9 3:30 P.M.	Wed. 11/10 2:00 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
CINCINNATI RKO Projection Room 12 East 6th Street	Tues. 11/9 8:00 P.M.	Tues. 11/9 9:30 P.M.	Thurs. 11/11 8:00 P.M.
CLEVELAND Fox Projection Room 2219 Payne Ave.	Tues. 11/9 2:30 P.M.	Tues. 11/9 10:30 A.M.	Wed. 11/10 10:30 A.M.
DALLAS Fox Projection Room 1803 Wood St.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
DENVER Paramount Proj. Room 2100 Stout St.	Tues. 11/9 2:00 P.M.	Tues. 11/9 3:30 P.M.	Wed. 11/10 2:00 P.M.
DES MOINES Fox Projection Room 1300 High Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
DETROIT Blumenthal Proj. Room 2310 Cass Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
INDIANAPOLIS Universal Proj. Room 517 North Illinois St.	Tues. 11/9 1:00 P.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 1:00 P.M.
KANSAS CITY Paramount Proj. Room 1800 Wyandotte	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
LOS ANGELES RKO Projection Room 1980 S. Vermont Ave.	Tues. 11/9 2:30 P.M.	Tues. 11/9 10:30 A.M.	Wed. 11/10 2:30 P.M.
MEMPHIS Fox Projection Room 151 Vance Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Tues. 11/9 2:00 P.M.	Tues. 11/9 3:30 P.M.	Wed. 11/10 10:30 A.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
NEW YORK Normandie Theatre 53rd St. & Park Ave.	Tues. 11/9 10:30 A.M.	—	Wed. 11/10 10:30 A.M.
NEW YORK RKO Projection Room 630 9th Ave.	—	Tues. 11/9 2:30 P.M.	—
OKLAHOMA CITY Fox Projection Room 10 North Lee Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
OMAHA Fox Projection Room 1502 Davenport Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
PHILADELPHIA RKO Projection Room 250 N. 13th Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Tues. 11/9 1:00 P.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 2:30 P.M.
PORTLAND Star Film Exchange 925 N.W. 19th Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
ST. LOUIS RKO Projection Room 3143 Olive Street	Tues. 11/9 11:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 11:30 A.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Tues. 11/9 1:00 P.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 1:00 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
SEATTLE Jewel Box Proj. Room 2318 2nd Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.
SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Tues. 11/9 10:00 A.M.	Tues. 11/9 9:00 A.M.	Wed. 11/10 10:00 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 11/9 10:30 A.M.	Tues. 11/9 2:30 P.M.	Wed. 11/10 10:30 A.M.

RUN BERLIN FILMS DESPITE RUSSIANS

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The Soviet blockade of Berlin is beginning seriously to affect motion picture life in the western sector, but despite great difficulties the theatres are continuing to operate.

For all shows starting after 10:30 P.M., special licenses of the British-U. S. Military Government are required. This rule was necessitated by the fact that only twice a day—for a period of two hours at a time—can the public be served with electric current. Some theatres are planning after-midnight shows, when current is available.

However, none of the 72 theatres in the U. S. sector have so far been forced to close. Twenty-seven have their own power; 20 are connected with a special power line. Eight theatres have one show daily, 43 give two shows, 20 have three shows a day.

In the British sector, only one of the 47 theatres has closed. The others give one to three shows a day. In the French sector, the initial crisis also has been overcome. All 34 theatres are in operation.

Following the currency reform and the Soviet arrest of people in possession of western currency, attendance has been cut 60 per cent.

▽

In spite of the rising difficulties and Soviet interferences with city traffic, two new theatres have been opened in the west. One is situated on the once fashionable "Kurfuerstendamm" in the British sector, and seats 350. The other, right on the embattled Potsdamer Platz in the American sector, also seats 350.

One of the largest of Berlin houses, the Titania Palast, has been de-requisitioned by the U. S. Army and returned to German civilian use.

A new theatre, seating 320, has been opened in the French sector of Berlin.

▽

At least 42 new American features, plus 52 shorts and documentaries, will be shown in Germany during the coming season, it was announced by Marian F. Jordan at the recent Motion Picture Export Association meeting held in Munich. Mr. Jordan also declared that the question of raw film supplies now has been settled satisfactorily, so that enough copies will be available for German theatres from now on.

YUGOSLAVIA

by STOYAN BRALOVITCH
in Belgrade

News that the country will buy 25 American pictures spread quickly through the city following Eric Johnston's recent conferences here with Marshal Tito. The news produced great satisfaction, for during the pre-war

years U. S. product was very popular throughout the country.

▽

Production Notes: Jadran, the producing company serving the Republic of Croatia, is completing several interesting documentaries. "The Adriatic through the Centuries" surveys the historical importance of the Adriatic coast from an economic and political point of view. "National Dances" is a survey of the varieties and richness of Yugoslav folklore. . . . Vardar, the producing company serving the Republic of Macedonia, has finished a short documentary on the October Macedonian Festival. . . . Avala, serving Yugoslavia, has completed "Past and Present of the Belgrade University," and "The Uprising in Serbia." The shooting on "Uprising" was done chiefly in Uzice, a provincial town in Serbia, where, in 1942, the first socialistic republic was formed.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The trade, along with all other Mexican business, is eagerly awaiting the results of the reported strenuous efforts the government is making to stabilize the peso—reportedly at 6.50 to the dollar. The peso now stands at about 6.90 to the dollar, a sharp hike from the 4.85 that held until the monetary devaluation on July 22.

▽

The depression is not bothering the theatre builders. Samuel and Oscar Granat, veteran local circuit operators, announce their newest Mexico City theatre, the Cine Florida, which they expect to open during the Christmas holidays, will be the largest theatre in the world, seating 10,000. They own and operate Mexico's largest theatre, the Cine Coloso here, seating 6,500.

Preparations are being completed by another team of brothers, Manuel and Jose Espinosa Ingelsias, large circuit operators, for the building of a 4,000-seat theatre in Oaxaca City, capital of the southern Oaxaca State.

URUGUAY

by PAUL BODO
in Montevideo

Only those countries which would show Uruguayan films would be permitted to exhibit in Uruguay under a plan proposed by a governmentally-appointed committee instructed to draw up plans for a governmentally-sponsored motion picture industry.

The plans, which have been presented to the Minister of Industry, Fernando Farina, additionally call for:

Creation of the Instituto Cinematografico Nacional (National Film Institute).

Financing of production by the official Banco de la Republica.

Building by the state of modern studios and laboratories to be rented to private companies.

▽

Alongside the dollar shortage, the devaluation of the Uruguayan peso will create new difficulties for the American companies and further reduce the dollar value of their business here. American companies are paying 2.50 pesos for every dollar now as against 1.90 pesos to the dollar prevailing a few months ago.

▽

Nine new theatres are under construction for four local circuits. All will be air conditioned and equipped with the most modern projection machinery—principally from the U. S. The largest of the new houses will seat 2,500.

▽

The first Uruguayan-produced picture to be released this year is "Esta Tierra es Mia" ("This Land Is Mine"), shown only recently. It was written, produced and directed by Joaquin Martinez Arboleya.

Brazil Limiting Rental on Films

Amendment of the Brazilian Central Price Control Committee's regulations limiting the average of film rentals to a maximum of 42 per cent of net box office receipts of the year is cited in a cablegram received by the Motion Picture Export Association last week from Gerald M. Mayer, managing director of the international division of the Motion Picture Association of America, prior to his departure from Rio de Janeiro by plane for New York.

The change affects the sum of all percentage and flat rentals paid during one year by an exhibitor to each distributor for features exhibited in theatres subject to ceilings on admission prices.

It is further provided that no deductions from box office receipts other than those agreed upon in contracts be allowed an exhibitor.

Mr. Mayer flew to Brazil October 1 to confer with officials of the Brazilian Government on the lifting of some of the regulations felt by MPEA directors to be unfair to the U. S. industry.

Allied Artists - Monogram Drive Winners Named

Results of the Allied Artists-Monogram billings drive, which ran from April 2 to July 30, were announced October 19 by Steve Broidy, president of both companies, as follows: \$1,500 first prize, Cincinnati exchange; \$1,000 second prize, Milwaukee; \$750 third prize, Oklahoma City; \$500 fourth prize, San Francisco; \$250 fifth prize, Atlanta; three special prizes for outstanding performances by individuals, Nate Levin of Boston, Ben Graham of Dallas and Hal Jordan of Atlanta.

Short Product in First Run Houses

NEW YORK — Week of October 25

ASTOR: Musical Gems.....RKO
Feature: A Song Is Born.....RKO

CAPITOL: Merry-Go-Round.....MGM
Feature: Red River.....MGM

CRITERION: Hollywood Holiday...Columbia
Acrobatic Babies.....Columbia
Feature: Walk A Crooked Mile.....Columbia

GLOBE: Pest That Came to Dinner
Warner Bros.

Ray Eberle and Orchestra.....Columbia
Feature: Hollow Triumph.....Eagle-Lion

MUSIC HALL: Battle for Germany
20th Cent.-Fox
Feature: Julia Misbehaves.....MGM

PARAMOUNT: Acrobatic Illini....Paramount
Popular Science, No. 1.....Paramount
Mr. Groundling Takes the Air....Paramount
Feature: The Night Has a Thousand Eyes.....Paramount

RIVOLI: Billie Gets Her Man.....Columbia
The Little Brown Jug.....Paramount
Feature: The Gallant Blade.....Columbia

ROXY: Love Labor Won.....20th Cent.-Fox
Symphony of a City.....20th Cent.-Fox
Feature: Apartment for Peggy.....20th Cent.-Fox
STRAND: Sports Down Under...Warner Bros.
Football Magic.....Warner Bros.
You Were Never Duckier.....Warner Bros.
Feature: Johnny Belinda.....Warner Bros.

CHICAGO — Week of October 25

GRAND: How to Clean Mouse.....RKO
Swing, Monkey, Swing.....Columbia
Feature: The Pearl.....RKO

PALACE: Three Little Pigs.....RKO
Enchanted Lake.....United Artists
Superman.....Columbia
Feature: Station West.....RKO

ROOSEVELT: A Lad and His Lamp
Warner Bros.

Feature: Cry of the City.....20th Cent.-Fox
STATE LAKE: Half Pint Pigmy.....MGM
Feature: Julia Misbehaves.....MGM
UNITED ARTISTS: Dying to Live.....20th Cent.-Fox
Feature: Gone With the Wind.....MGM

Sees 1,000 Video Stations by 1955

Television broadcasting in the United States will represent an investment of \$243,-591,000 by private interests during the next seven years, J. R. Poppele, president of the Television Broadcasters Association, Inc., predicted early this week.

Addressing several hundred members of the Association of National Advertisers in annual convention in New York Tuesday, he forecast a minimum of 1,000 television stations by the end of 1955, of which 600 will be "satellite" stations to serve smaller communities and rural areas. Mr. Poppele said television service would expand much more rapidly on a national basis than did radio a quarter of a century ago.

The TBA president estimated that by the end of 1949 there would be 134 television stations on the air; 235 stations by the end of 1950 and 355 stations by the end of 1951. A number of additional larger market stations, plus the 600 "satellite" stations will bring the total to more than 1,000 by 1955, he said.

Frisch Heads Drive For Palestine Aid

Emanuel Frisch, treasurer of Randforce theatres, New York, last week was named chairman of the motion picture industry's participation in the American Red Mogen Dovid (Jewish Red Cross) campaign to raise \$200,000 for medical aid to Palestine. A \$100-a-plate dinner at the Waldorf-Astoria November 22 will climax the drive. Present at the meeting were: Harry Brandt, Leo Brecher, Joseph Vogel, Harry Goldberg, Sol Strausberg, William White, Robert Weitman, Sam Rosen, Moe Seider, Fred J. Schwartz, Ed Rugoff, Walter Reade, Jr., Julius Joelsen and Charles Hacker.

Patterson McNutt, 52, Dies; Stage and Screen Writer

Patterson McNutt, 52, producer, playwright and screen writer, died October 23 at Beth David Hospital, New York City, following a short illness. Mr. McNutt wrote screenplays for Paramount, 20th-Fox and MGM, among others. He collaborated on "George White's 1935 Scandals," "Spring Tonic," "Curly Top" (one of Shirley Temple's earliest films), "Way Down East," "A Gentleman After Dark" and "Jam Session." His most recent assignment was work on an original story, "Pardon My Past," which starred Fred MacMurray. He is survived by his wife, a son and a daughter.

Elissa Landi Succumbs to Cancer in Kingston, N. Y.

Elissa Landi, 43, who was starred in many films, among them "The Sign of the Cross" and "Warrior's Husband," died in Kingston Hospital, Kingston, N. Y., on October 21, a victim of cancer. She was admitted to the hospital 10 days before her death. The actress, who gave up the screen to devote herself to writing, was buried in Kingston, where she made her home. Services were private. Born in Venice and said to be the granddaughter of Empress Elizabeth of Austria, Miss Landi is survived by her husband, Curtiss Thomas; a daughter, Caroline Maud Landi Thomas, four; her father, Count Charles Zanardi-Landi of Kingston, and a brother, Anthony, of Hollywood.

Harold Peberdy

Harold Peberdy, art director of Associated Screen News, Montreal, died of a heart attack October 23 while en route to his son's wedding. Mr. Peberdy won considerable acclaim from the armed services and the Canadian Government for his animation work for instructional films during World War II. Services were held Tuesday at Joseph C. Wray Chapel, Montreal.

the People's
Choice!

Heading the
FUN ticket

to WIN by a ☒

Landslide of ☒

LAUGHS ☒



"YOU
GOTTA
STAY
HAPPY"

Guttman Plans Coast Drive-ins

Hollywood Bureau

Drive-ins for the west coast, and especially for the Los Angeles area, seem like a golden business opportunity to Donald Guttman, co-owner with Ted Mann of the Guttman-Mann circuit of Minneapolis.

Mr. Guttman, who has just arrived here to make his headquarters, has in mind the construction of five out-door theatres. Two of them are all set and negotiations for three others are in progress. He is worried, however, not over high labor and material prices, but over product. And, having had some experience along the drive-in line with his Skyline theatre in Duluth, Iowa, he expects to have some trouble with it here.

Mr. Guttman, co-founder of North Central Allied and its first president, thinks the drive-in owners are getting a hard deal from the distributors who, unable to enter the field themselves because of the Paramount anti-trust decision, are trying to get in on the act, so to speak. He intends to do something about it.

"The distributors today are demanding first run rentals for last run pictures. We are unable to buy subsequent run product at rentals in keeping with the subsequent run category. Unless the distributors alter their stand, we are considering engaging counsel to fight for first run product," he says.

The distributors often seem to forget that the drive-in handles, or at least is capable of handling, as many pictures as any first run, he says. It is interesting to note that drive-ins do well with picture combinations that are flops at the regular theatre box office, he adds, indicating his belief that the public is attracted largely to the type of theatre rather than the film.

U. S. Opposes Direct Lawson Verdict Review

Washington Bureau

The Justice Department last week opposed a Supreme Court review of film writer John Howard Lawson's citation for contempt of Congress, before the case is acted upon by the U. S. District Court of Appeals in the District of Columbia. Mr. Lawson had declared that his case was of such importance that it should go directly to the Supreme Court, whereas the Justice Department said that the case "may present important issues concerning civil liberties," but was not "of such transcendent public importance and interest" as to necessitate by-passing the normal procedure of a trial in the appellate court first before requesting a review by the Supreme Court.

Film Council Now Has 100 Local Chapters

The Film Council of America now has more than 100 local Film Council chapters, Glenn Burch, executive secretary of the organization, announced at a luncheon meeting of the Washington Film Council last week. Mr. Burch said that two new constituent members, the National Film Board of Canada and the American Association for Adult Education, have joined the FCA, bringing the total to eight. He spoke most optimistically of the group's prospects.

Wilson Gets Interest in Screen Guild Franchise

R. O. Wilson, of Portland, Ore., has purchased an interest in the Oregon and Washington franchise of Screen Guild Productions. He and Mort Bramson will operate the Portland and Seattle offices of Screen Guild. Mr. Wilson has been active in distribution in the Portland area for 19 years.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 85—Truman at American Legion convention. . . . Dewey at N. Y. Herald Tribune forum. . . . London Commonwealth conference. . . . Marshall in Athens and Rome. . . . Gen. MacArthur meets Korean president. . . . Gen. Clay reports on air-lift. . . . U. S. Navy has an anniversary. . . . Sports: football, freshman-sophomore rush at Columbia.

MOVIETONE NEWS—Vol. 31, No. 86—French mine strike. . . . Gwalior Festival. . . . Historic plane returns to America. . . . Baruch says Russia forces us to make atomic weapons. . . . England's royal family attends wedding. . . . Football.

NEWS OF THE DAY—Vol. 20, No. 215—Red revolt in Korea. . . . Report from Europe: W. Averill Harriman says conditions improved through ERP aid. . . . Secretary Marshall in Rome. . . . Legionnaires in parade. . . . Para-nurses—airborne nurses of mercy. . . . Freshman-sophomore rush at Columbia. . . . Football. . . . "Navy Day."

NEWS OF THE DAY—Vol. 20, No. 216—Presidential campaign roundup. . . . Reds foment French coal strike riots. . . . Berlin kids thank U. S. fliers. . . . Regal splendor in Hindu Festival. . . . Gridiron report.

PARAMOUNT NEWS—No. 18—Football. . . . North Japan floods take heavy toll. . . . Gen. Clay reports on Berlin. . . . Gen. MacArthur is host to the president of Korea. . . . Eric Johnston gives views after trip to Russia. . . . Dewey calls for unity. . . . American Legion convention.

PARAMOUNT NEWS—No. 19—UN in Paris. . . . Reds veto bid to halt Berlin crisis. . . . France seeks showdown. . . . First DP's sail under new U. S. law. . . . Battle of the ballots. . . . College football parade.

UNIVERSAL NEWS—No. 189—Salute to U. S. Navy. . . . Gen. Clay: Reds underestimate our airlift to Berlin. . . . News in brief: American Legion and Truman in Miami. . . . Dewey at N. Y. Herald Tribune forum. . . . Floods in Japan. . . . Class rush at Columbia. . . . Duck hunting.

UNIVERSAL NEWS—No. 190—Airlift increases as Russia vetoes parley. . . . French strike. . . . Plane crash in Scotland. . . . Football.

WARNER PATHE NEWS—No. 20—President Truman, Earl Warren and American Legion. . . . People in the News: Dewey, Marshall, MacArthur and Clay. . . . French fashions. . . . Football. . . . Paris wrestling. . . . Great events: Theodore Roosevelt.

WARNER PATHE NEWS—No. 21—Displaced persons. . . . People in the News: Truman, Perry Brown, Catherine Rickert. . . . French mine riots. . . . Western fashions. . . . Swiss pilot. . . . Football: Army-Cornell; Michigan-Minnesota.

TELENEWS DIGEST—Vol. 11, No. 43—Battle of the Ballots. . . . Florida! Operation combine. . . . Five motor plane unveiled. . . . Kitty Hawk plane returns to U. S. . . . San Francisco: Colorful night-time parade. . . . Georgia: Fisherman's paradise. . . . Airlift plane crashes. . . . England: Memorial for war hero. . . . People in the News: Dr. Joseph Dadoo; Britain's Princesses; war heroes decorated by French. . . . Football highlights.

Name Honorary Chairmen For "Night of Stars"

Governor Thomas E. Dewey, Herbert H. Lehman, Mayor William O'Dwyer, Grover A. Whalen and Dr. Stephen S. Wise will be honorary chairmen of the United Jewish Appeal's 15th annual benefit show, "Night of Stars," it has been announced by Nathan Straus, general chairman. In honor of the establishment of the Jewish State in Palestine, the show, which will be staged November 15 at Madison Square Garden, will be called "Salute to Israel."

Mrs. Marchand Swiss Sales Head for U. A.

Mrs. Pia Marchand has been named successor to Paul Rappaport as general sales manager in Switzerland for United Artists. Mr. Rappaport has resigned to become Swiss representative for David O. Selznick. UA has employed Mrs. Marchand there since 1934. Georges Neuffer has been advanced to assistant manager of the branch.

TRADE SHOW CANCELLATION!

M-G-M's "THE KISSING BANDIT"

The Trade Shows announced for Nov. 16th will NOT be held on that date. A new Trade Show date will be announced shortly!

//WHAT THE PICTURE DID FOR ME//

Columbia

THUNDERHOOF: William Bishop, Preston Foster, Mary Stuart—Very poor horse picture. Economy cast—two men, one girl (not very pretty), four horses and a chicken. Very few cared for it. Thanks to the other half of the bill, "Dick Tracy Meets Gruesome," RKO, box office was average. Played Friday, Saturday, Oct. 8, 9.—Dick Smith, Albany Theatre, Albany, Indiana.

Eagle Lion

MICKEY: Lois Butler, Bill Goodwin—A very good little picture for the small town the best, I believe, since "Red Stallion." It did only average business. However, it is still worth playing on your best playing time. Played Monday, Tuesday, Oct. 11, 12.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

MICKEY: Lois Butler, Bill Goodwin—Lois Butler is a new star and was well liked here in her first picture. The story and Cinecolor were good. This picture should be well advertised. It is a better than average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

THE NOOSE HANGS HIGH: Bud Abbott, Lou Costello—Another winner from the company that knows what movie patrons want. I can add this one to my list of above average shows from Eagle Lion. Play their pictures and come out of the red. Played Friday, Saturday, Oct. 15, 16.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

Film Classics

BUCK PRIVATES: Abbott and Costello—This is an old one, but am not sorry that I played it. If you haven't played this one you have missed something. Our patrons were happy, and so were we. What more could we ask for? Played Monday, Sept. 27.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

DIAMOND JIM: Edward Arnold, Jean Arthur—Good show for small towns. Even though it is old, it stood up well for two days. Played Monday, Tuesday, Sept. 20, 21.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Metro-Goldwyn-Mayer

GONE WITH THE WIND: Clark Gable, Vivien Leigh—It broke the house record when I played it back in June, and brought back to average business. There is not a doubt about it being the greatest picture of all time. Played Monday, Tuesday, Oct. 4, 5.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—Played to average business here. Still a great picture, but can't make any money with percentage. Played Monday, Tuesday, Oct. 4, 5.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—Why are all the exhibitors kicking this production. My patrons ate this one up. The only mistake made was that I only played it one day. Played Monday, Sept. 20.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Wow! We wondered what had hit the box office and we came to find out it was only our patrons stampeding in. It drew the largest one night crowd since last winter. Played Wednesday, Oct. 6.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

Monogram

JINX MONEY: Bowery Boys—This was not as good as the other Bowery Boys, but it held up all right for Friday and Saturday double bill. Played Friday, Saturday, Sept. 24, 25.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

MICHAEL O'HALLORAN: Scotty Beckett, Allene Roberts—A good picture, especially for small towns, as it is for the entire family. Story and acting is good, also different with some comedy. The comments were good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

SONG OF MY HEART: Audrey Long, Frank Sundstrom—This is a "flop" for the small town. There were many walkouts and many "harsh" looks from the patrons. Complete failure at the box office. Played Sunday, Oct. 10.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Paramount

BEYOND GLORY: Alan Ladd, Donna Reed—This was the first of Paramount's sizzling Summer Hit Wave that had much sizzle in it. The first good picture Ladd has been in for the past year, and the box office proved it. Played Friday, Oct. 1.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

HAZARD: Paulette Goddard, MacDonald Carey—This was a grand comedy and my patrons liked it, but business was below average. The public has been "bit" so much lately they have found other amusements, I think. Played Monday, Tuesday, Sept. 27, 28.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

HAZARD: Paulette Goddard, MacDonald Carey—Just a fair program picture. Played Monday-Wednesday, Sept. 27-29.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

I WALK ALONE: Burt Lancaster, Elizabeth Scott—Good action show, nothing exceptional, but good entertainment for our crowd. Played Monday-Wednesday, Sept. 6-8.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

NIGHT HAS A THOUSAND EYES: Edward G. Robinson, Gail Russell—Excellent and absorbing picture. Certainly a new type of story and very well done. Played Monday-Wednesday, Sept. 13-15.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

SAIGON: Alan Ladd, Veronica Lake—The poorest Ladd to date. He has been slipping badly and is not doing the business he used to. Played Friday, Saturday, Sept. 10, 11.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

Republic

EL PASO KID: Sunset Carson, Marie Harmon—We are bringing back these old Carson Westerns to better than average business on the weekend double bill. This one drew the best of any that we have played to date. Played Saturday, Oct. 9.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

RKO Radio

FIGHTING FATHER DUNNE: Pat O'Brien, Darryl Hickman—Very good feature, thoroughly enjoyed by all. Played Friday, Saturday, Sept. 17, 18.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

FUN & FANCY FREE: Walt Disney Cartoon—A big disappointment after "Song of the South." Good crowd first night, but died the second. Strictly for juvenile trade. Played Friday, Saturday, Oct. 1, 2.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

RETURN OF THE BADMEN: Randolph Scott, Anne Jeffreys—Good action Western. These Westerns of the better type please our rural crowd. Played Friday, Saturday, Sept. 24, 25.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

Screen Guild

HOLLYWOOD BARN DANCE: Ernest Tubb—This will draw a good crowd and the customers will see a good show. Ernest Tubb should make more pictures. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Twentieth Century-Fox

CALL NORTHSIDE 777: James Stewart, Helen Walker—This picture drew lots of good comments and I believe if the small town could stand three days playing time we might meet the high film rental cost. Played Wednesday, Thursday, Sept. 29, 30.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

FOXES OF HARROW: Rex Harrison, Maureen O'Hara—Very good picture and it pleased all. Pictures of this time period are not popular here, but this one was an exception. Played Thursday-Saturday, Sept. 9-11.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey—Swell show that will do above average anywhere. Played Monday, Tuesday, Oct. 11, 12.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McAllister—This was a wonderful small town picture, enjoyed by all. Many good comments. Everyone enjoyed the little girl "snooper" and one patron said he would give most anything to own the mules. Played Wednesday, Thursday, Oct. 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

WAKE UP AND DREAM: John Payne, June Haver—The first two reels promised a swell show, but after that it was pitiful. One of the biggest disappointments of the year. One of our best customers (a Scotchman) threatened a boycott for a month because of this. Played Thursday-Saturday.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—Very good action story of a prize fighter. Enjoyed by all. Played Thursday-Saturday, Sept. 23-25.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

Universal-International

ALL MY SONS: Edward G. Robinson, Burt Lancaster—Very good picture, which did only average business, with the second night surpassing the first, which is very unusual in our situation. Played Thursday, Friday, Sept. 23, 24.—P. B. Williams, Gretna Theatre, Gretna, Virginia.

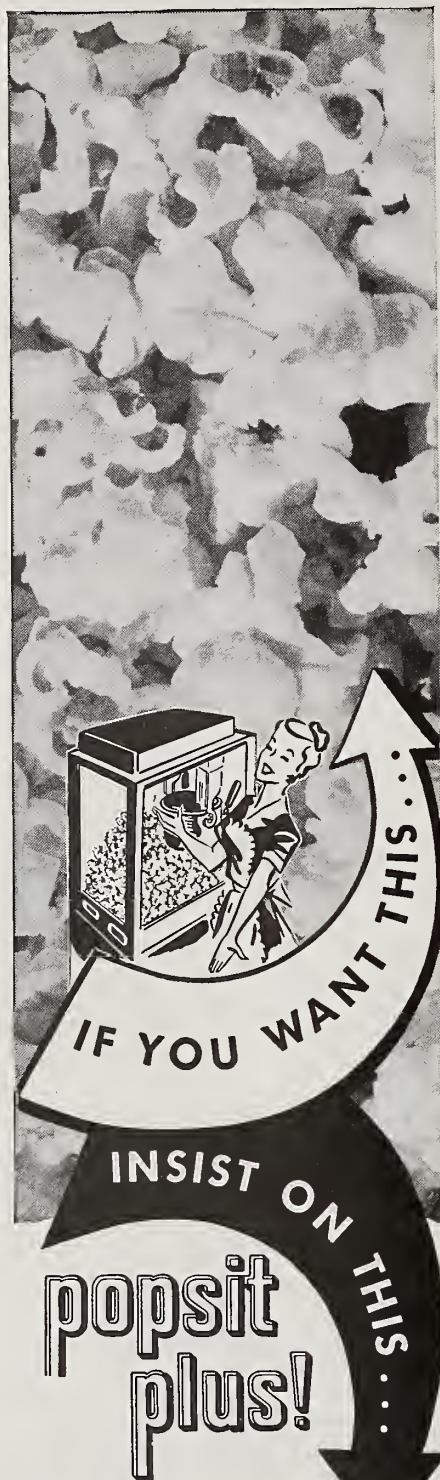
ALL MY SONS: Edward G. Robinson, Arlene Francis—A good story, but not generally liked. All conversation, no action. Average attendance on Sunday, a little below on Monday. Played Sunday, Monday, Oct. 10, 11.—Dick Smith, Albany Theatre, Albany, Indiana.

SECRET BEYOND THE DOOR, THE: Joan Bennett, Michael Redgrave—If this picture had had a secret beyond the door it would have been very good. The suspense leading up made fine drama and then left everyone with a ridiculous sense of "much ado about nothing." Played Monday-Wednesday, Sept. 20-22.—Coombes-Hudson & Coombes, Empress Theatre, Lloydminster, Sask., Canada.

Warner Bros.

KEY LARGO: Humphrey Bogart, Edward G. Robinson, Lauren Bacall—For a gangster picture it is tops, but small town theatre patrons just don't go for them. Consequently, we ran it three nights to the smallest attendance in weeks. Played Tuesday-Thursday, Oct. 12-14.—Dick Smith, Albany Theatre, Albany, Indiana.

PURSUED: Robert Mitchum, Teresa Wright—Good outdoor picture with little different story. It pleased and did good business. Played Friday, Saturday, Oct. 8, 9.—Coombes-Hudson & Coombes, Rio Theatre, Lloydminster, Sask., Canada.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE LOVES OF CARMEN (Columbia)

First Report:

Total Gross Tabulated **\$407,200**
Comparative Average Gross **383,800**
Over-all Performance **106.0%**

BALTIMORE—Town, 1st week	117.8%
BALTIMORE—Town, 2nd week	86.6%
BOSTON—Orpheum, 1st week	93.1%
(DB) Rusty Leads the Way (Col.)	
BOSTON—Orpheum, 2nd week	83.6%
(DB) Rusty Leads the Way (Col.)	
BOSTON—State, 1st week	98.0%
(DB) Rusty Leads the Way (Col.)	
BOSTON—State, 2nd week	90.0%
(DB) Rusty Leads the Way (Col.)	
BUFFALO—Lafayette, 1st week	109.4%
BUFFALO—Lafayette, 2nd week	83.2%
CINCINNATI—RKO Albee, 1st week	122.2%
CINCINNATI—RKO Albee, 2nd week	77.7%
CINCINNATI—RKO Shubert, MO 1st week	91.6%
CLEVELAND—RKO Palace, 1st week	121.5%
CLEVELAND—RKO Palace, 2nd week	80.2%
KANSAS CITY—Midland	102.1%
(DB) I Surrender Dear (Col.)	
LOS ANGELES—Hillstreet, 1st week	168.5%
(DB) Variety Time (RKO)	
LOS ANGELES—Hillstreet, 2nd week	103.9%
(DB) Variety Time (RKO)	
LOS ANGELES—Pantages, 1st week	160.7%
(DB) Variety Time (RKO)	
LOS ANGELES—Pantages, 2nd week	89.2%
(DB) Variety Time (RKO)	
MINNEAPOLIS—RKO Orpheum	126.9%
PHILADELPHIA—Boyd	154.0%
PITTSBURGH—J. P. Harris, 1st week	121.9%
PITTSBURGH—J. P. Harris, 2nd week	81.3%
ST. LOUIS—Loew's State	75.0%
(DB) I Surrender Dear (Col.)	

THAT LADY IN ERMINE (20th Century - Fox)

Final Report:

Total Gross Tabulated **\$782,000**
Comparative Average Gross **782,000**
Over-all Performance **100.0%**

ATLANTA—Fox	97.4%
BALTIMORE—New, 1st week	101.6%
BALTIMORE—New, 2nd week	87.5%
BOSTON—Memorial	75.8%
(DB) Fighting Back (20th-Fox)	
BUFFALO—Buffalo	90.7%
(DB) Fighting Back (20th-Fox)	
BUFFALO—Teck, MO 1st week	75.0%
(DB) Fighting Back (20th-Fox)	
CHICAGO—Oriental, 1st week	94.3%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	78.5%
(SA) Vaudeville	
CINCINNATI—RKO Albee	93.0%
CINCINNATI—RKO Shubert, MO 1st week	83.3%
CLEVELAND—Hippodrome	87.7%
DENVER—Denver	100.0%
(DB) Golden Eye (Mono.)	
DENVER—Esquire	125.0%
(DB) Golden Eye (Mono.)	
DENVER—Aladdin, MO 1st week	62.5%
(DB) Golden Eye (Mono.)	
KANSAS CITY—Tower	92.5%
KANSAS CITY—Uptown	115.0%

LOS ANGELES—Carthay Circle, 1st week	117.8%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Carthay Circle, 2nd week	63.1%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Chinese, 1st week	110.5%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Chinese, 2nd week	65.7%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loew's State, 1st week	135.6%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loew's State, 2nd week	65.3%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loyola, 1st week	105.4%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Loyola, 2nd week	68.1%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Uptown, 1st week	97.4%
(DB) King of the Gamblers (Rep.)	
LOS ANGELES—Uptown, 2nd week	54.6%
(DB) King of the Gamblers (Rep.)	
NEW YORK—Roxy, 1st week	140.5%
(SA) Frances Langford and others	
NEW YORK—Roxy, 2nd week	137.7%
(SA) Frances Langford and others	
NEW YORK—Roxy, 3rd week	86.1%
(SA) Frances Langford and others	
OMAHA—Paramount	86.8%
PHILADELPHIA—Fox	97.6%
PITTSBURGH—Fulton	105.2%
SAN FRANCISCO—Warfield, 1st week	94.7%
(DB) Embraceable You (WB)	
SAN FRANCISCO—Warfield, 2nd week	68.4%
(DB) Embraceable You (WB)	
ST. LOUIS—Ambassador	107.7%
(DB) Night Wind (20th-Fox)	
ST. LOUIS—Missouri, MO 1st week	96.1%
(DB) Night Wind (20th-Fox)	
ST. LOUIS—Missouri, MO 2nd week	91.3%
(DB) Night Wind (20th-Fox)	
TORONTO—Imperial	98.7%

APARTMENT FOR PEGGY (20th Century - Fox)

First Report:

Total Gross Tabulated **\$128,200**
Comparative Average Gross **118,200**
Over-all Performance **108.4%**

BALTIMORE—New, 1st week	101.6%
BALTIMORE—New, 2nd week	87.5%
CLEVELAND—Hippodrome	108.1%
LOS ANGELES—Chinese, 1st week	101.9%
(DB) The Creeper (20th-Fox)	
LOS ANGELES—Chinese, 2nd week	72.3%
(DB) Night Wind (20th-Fox)	
LOS ANGELES—Loew's State, 1st week	108.9%
(DB) The Creeper (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	59.8%
(DB) Night Wind (20th-Fox)	
LOS ANGELES—Loyola, 1st week	109.0%
(DB) The Creeper (20th-Fox)	
LOS ANGELES—Loyola, 2nd week	109.0%
(DB) Night Wind (20th-Fox)	
LOS ANGELES—Uptown, 1st week	105.0%
(DB) The Creeper (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	71.4%
(DB) Night Wind (20th-Fox)	
PHILADELPHIA—Fox, 1st week	127.9%
PHILADELPHIA—Fox, 2nd week	93.0%
PHILADELPHIA—Fox, 3rd week	84.7%
PITTSBURGH—Fulton, 1st week	105.2%
PITTSBURGH—Fulton, 2nd week	84.2%
SAN FRANCISCO—Fox	105.2%
(DB) Night Wind (20th-Fox)	



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

WALTER BROOKS, Director



TWO VISITORS at the Round Table this week from overseas. Fred J. Studd, formerly of the Clifton Cinema, Wellington, Shropshire, England, has arrived in this country, with his family, and intends to make America his permanent home. His son has been for some time a resident of Esmond, R. I. Fred has been well known to Round Table members for his contributions of showmanship, and as the originator of many stunts that are now widely used. We commend his ability and energy to those who need a showman.

Also, on this Monday, came Charles Stokes, former manager of the Kelvin Cinema, Glasgow, on his way to Canada, there to become a resident. Charles is a quiet Scotsman, given to little of the boastful, but well and favorably recorded in the Round Table files for many good examples of his skills. We venture the prediction that a Canadian circuit will be fortunate to acquire a new hand and mind, both active in showmanship, with the characteristics typical of his native heath. In fact, we've gone on record with that prediction, in letters addressed to Toronto.

Q Sylvia Scharfman, who joined Loew's theatres more than ten years ago as a cashier, and for five years has been an assistant manager, was appointed manager of Loew's Post Road theatre, New York. Her promotion adds another feminine name to the growing list of women in managerial staffs of the Loew circuit, who have pioneered recognition for women in motion picture theatre management. Other women piloting Loew's theatres include Mrs. Bes-sie Dove, Criterion, New York; Mrs. Dorothy Salmon, Kameo, Brooklyn; Miss Grace Niles, Plaza, Queens; Mrs. Louise Leonard, Sheridan, New York; and Miss Mollie Stickles, Loew's Poli, Meriden, Conn., all members of the Round Table.

INSTITUTIONAL

The Round Table will present, in the immediate future, a variety of suggested newspaper advertisements intended as an aid to the manager who seeks to establish his theatre in community relations. To this date, little of this description has been given to the man at the point-of-sale, showing him how to keep his theatre at the community level of other civic and business groups. We plan to offer that "show-how" as an example to our members.

Plans for the presentation of this material in the pages of the *Herald* are in preparation and will include the suggestion and cooperation of the best sources available. Details of the complete plan will be revealed in an early issue. Methods whereby theatres may have convenient access to the material are being considered and awards for proper and best use of institutional advertising will be discussed further in these pages.

Public relations, for the film industry, start at the point-of-sale, and the manager is so located that he is best fitted to lift the industry to community levels, to correct the deplorable state of public relations for the industry as a whole. There is too much press-agentry, too much Hollywood, too much absentee management in industry public relations, and not enough community relations from the theatre's viewpoint.

Q Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., distributes 150 "Students' Honor Passes" per month to the public school system in his town, each good for one free admission, tax paid by the theatre. The principal issues and signs the passes to honor students among 2000 pupils in eight schools. Harry says, "Here is a plan that is paying big dividends."

Q There's apparently no limits to the extent of exploitation possible for "Mr. Blandings Builds His Dream House." Phil Rapp, manager of the State theatre, Schenectady, N. Y., sends in tear sheets of TWO double-truck cooperative newspaper ads that appeared in the *Schenectady Gazette* in one week's time, as exploitation for the picture. Frankly, we've never seen anything to match it, and the only difficulty was that the Selznick Releasing Organization didn't provide enough full-page co-op heads to take care of this sort of demand.

And speaking of "Dream Houses"—new things are coming up all the time. We note in the advertising trade press that *Photoplay Magazine* is going to give away a full-sized "Dream House" in a national promotion, and that it will soon be possible to buy a ply-wood, knock-down, give-away doll house all ready to assemble at the modest cost of about \$6.95 each, in line with the needs of theatre managers in smaller situations.

Q A new and honorary member of the Round Table is Miss Edith C. Barnes, of Canton, Pa., who has just retired after fifty years as a teacher in the Canton Public Schools. You may wonder how she qualifies for membership in this association of motion picture showmen. We think she is entitled to a round of cheers from our membership. A few years ago, Miss Barnes and her sister took their accumulated savings and bought the Rialto theatre in Canton, which they operated properly and professionally through most of a decade. Finally, they sold to an eager buyer, because after all, it was quite an effort to teach school all day and run a theatre at night. But we've always admired the youthful spirit that led two school teachers into picture business, to the credit of both fields of endeavor. —Walter Brooks

Police Win Promotion Prizes



Everett Callow, head of Warner Brothers Theatres advertising in Philadelphia, hands out prizes to fast guessers at a preview of "Walk a Crooked Mile." Sgt. Larry Stryker, of Police College, detective Albert DuBois, of homicide, and patrolman Charles Char, of the 24th Precinct, were rewarded for their display of skill. Ten minutes before Scotland Yard and FBI agents (in the picture) caught their man, the film was stopped and local police asked to guess the right answer. It all added up to reams of publicity for the Stanley theatres.

Schine Circuit's Fall Campaign

Officials of the Schine circuit are saying that at no time has there been a better demonstration of the fact that business depends on the theatre-going habit. Now that summer is gone, and with it, the competition of sports and out-of-doors events, the Gloversville circuit is recapturing its patronage with a strong revival of the annual "Autumn Harvest of Hits" to bring people back to the movie theatres.

Great numbers of regular patrons were temporarily diverted from theatre attendance, yet the circuit's fall campaign with extra attractions, mystery man contests, quiz shows and amateur shows has brought them back in the customary numbers. Schine managers claim consistent grosses in spite of the record-breaking competition from summer attractions. First thing on Schine manager's schedule is to see that the theatre itself is made attractive, and then pressures are exerted to interest new audiences in big pictures and to keep them coming through greater movie season.

Lowell, Mass., Exploitation Has "The Velvet Touch"

Frank Boyle, publicist for RKO Keith's theatre, Lowell, Mass., used the "glove" tieup to advertise "The Velvet Touch," in which Rosalind Russell wears some special velvet gloves. With the cooperation of the Lowell Telegram, he offered a contest whereby contenders submitted tracings of their hand, and winners were given gloves in their sizes that were copies of those worn by the star in the picture. Newspaper came through with three-column art break and special editorial mention of the contest. A sponsor provided the gloves without cost.

Safety Slogans Help Matinees

Mildred FitzGibbons' autumn activity at the Skouras Roosevelt theatre, Flushing, was a safety campaign which rolled up a scrapbook full of complimentary letters from city officials and civic leaders. Mildred can pass a red light any time and escape a ticket by just showing the correspondence she received from the big brass in City Hall. And there are plenty of newspaper clippings to support her story that she stands high in public esteem.

Big attraction in the safety slogan contest was the group of four prizes donated by Flushing's Ford dealer. And the youngsters responded with noble efforts, for example: "Watch That Road—It Is Your Life Line," "Good brakes may prove a good break," "Safeguard YOUR life by safeguarding others," and many equally as good. Contest ran through two months, which in Mildred's calendar means through a series of eight "ice cream matinees" for youngsters.

Student Manager Has "Youth Month" Entry

Jack Merritt, student manager of Walter Reade's Paramount theatre, Long Branch, N. J., staged a hobby show in the lobby as part of his "Youth Month" program, with postcard and stamp collections, model airplanes, etc., on display. The climax of the month's activities was a "Teentime Revue" local talent stage show.

Newspaper Compliments Manager

The Oakland, California *East Bay News*, sponsored by the neighborhood merchants' associations, devotes much of its front page in the issue of September 30th to a salute to Ray Cooke and his wife on the occasion of their 37th wedding anniversary, and for the years in which Ray has been manager of the Capitol theatre. Ray has a by-line newspaper column, "I've Heard," in which he personalizes local items and publicity.



Downtown Kansas City streets proclaim "Youth Month" with parade sponsored by the Theatre Committee under direction of M. D. Cohn, manager of the Paramount theatre, as chairman. This exciting event, with 26 floats in line, won citywide attention.

Texas Sub-Run Fights to Hold Family Trade

Larry Kent writes from the Plaza theatre, Houston, Texas, and says his old friends in New England may be interested in the kind of showmanship it takes to meet heavy competition in the Lone Star State. His small neighborhood house has a "Family Night" when the entire family is admitted for the price of two adult tickets, and then, once a month, the largest registered family is taken out for a free dinner sponsored by a local restaurant. That's an added twist to an old idea, and the restaurant man gets some good publicity when you show off a big family to mutual advantage.

Also, Larry has a telephone stunt, "Call Polly—," using the theatre number. Callers who ask for information about the program are told the name of a sponsor, who gives prizes to people at random that can remember the sponsor's name when their own phone rings. It's a variation of several other telephone ideas, including "Stop the Music," and you have to know the answers to win. This proposition is at work all week, selling the theatre and the attraction without cost for advertising.

And then there's an amateur contest, which is the biggest and best of them all, having increased business three-fold. Regular Wednesday night feature is a quiz show, with coupon ticket stub holders being called in turn to answer movie quiz questions for sponsored prizes. The jackpot pays \$25 worth of prizes each week, and holds over for double and triple sums if the jackpot question goes unanswered. Larry says these tricks are keeping the family trade in his neighborhood for his subsequent run.



Helen Wabbe's "Melody Time" coloring contest at the Golden Gate theatre, San Francisco, was won by an attractive 15-year-old Chinese girl student, Idea Bel Mar, shown here with her mother and RKO field man, Russ Morgan.

SHOWMEN IN ACTION

Arthur Groom, manager of Loew's theatre, Evansville, Ind., distributed envelopes "Do You Believe in Astrology? Your Lucky Stars named inside"—(the stars of "Luxury Liner").

Len Utecht appointed publicity and promotion man for the Business Men's Annual Hallowe'en Party and Parade in Oak Park, Ill., which does the Lake theatre no harm.

Harry D. Stearn, manager of the Maryland theatre, Cumberland, Md., all set for the arrival of Capt. Phifer and his MGM Huskies, now on a tour of exploitation for "The Secret Land."

Sydney J. Poppay, manager of the Majestic theatre, Gettysburg, Pa., entertained 44 youngsters honored by the Borough Recreation Association and the Junior Police, as guests to see "The Babe Ruth Story."

Irving Schwartz, manager of the Allerton theatre, Bronx, New York, all ready for the Merchants' Association to promote another of his successful tabloids, with a big contest and sponsored prizes worked into the set-up.

Louis Lifton sends in an assortment of cooperative newspaper ads on "Babe Ruth Story"—too big for reproduction—that have appeared in various papers.

Harry Wiener competes with night football games, played under lights to approximately 3,000 people, and cashes in on advertising done at these games for Smalley's theatre, Johnstown, N. Y.

Milton Kaufman, Loew's theatre manager at Norfolk, Va., getting a cooperative ad for "Pitfall" sponsored by local Pontiac dealer.

Lou Cohn, manager of Loew's Poli, Hartford, had 2000 Boy Scouts parading in honor of M-G-M's visiting huskies, advertising "The Secret Land."

Eagle Lion's opening of "Red Shoes" at the de luxe little Bijou theatre on Times Square something for the white-tie and tails set, with appropriate newspaper publicity.

Jeff Jefferis, manager of the Jefferis theatre, Piedmont, Missouri, offered "dream prizes" to advertise "Mr. Blandings' Dream House" through cooperating General Electric dealers and local sponsors.

Manager Robert Leonard, of the Paramount theatre, Des Moines, launched start of the national tour of MGM "Huskies Caravan" in connection with showing of "The Secret Land."

J. G. Samartano and his assistant, William Trambukis, at Loew's State theatre, Providence, enjoying another of those contests to give away a "Lassie" puppy.

RKO Albee theatre, Cincinnati, first to buy time on the new "FM" broadcast program, recently installed on local street cars and busses, to exploit "Loves of Carmen."

Harold Mortin, manager of Loew's State theatre, Syracuse, overprinting local front pages with block red letters to spell out "Walk A Crooked Mile."

Dave Jones, advertising director for Kerasotes circuit using convincing "convict" stuff as street ballyhoo for "Canon City" at the Senate theatre, Springfield, Ill.

Ed Seaman, manager of the Avon theatre, Savannah, Ga., showing a neat example of co-op ad for "Mickey," with good picture of Lois Butler posed with Emerson radio.

John C. Sperdakos, of United theatres, Montreal, sends in examples of high-class newspaper advertising for "Henry V" at the Avenue theatre, which resulted in a three weeks' run at popular prices.

W. D. Harwell, manager of the Palace theatre, Lorain, Ohio, and a Round Tabler of long standing, is co-author of a recently published song, "Was It You?"

Dick Wareing has been promoted from Trenton, Ont., to the Odeon Danforth theatre, Toronto, and with three cheers from the Round Table for a good showman.

Every dog will have a can of Red Heart dog food as a result of promotions that are pouring in from theatres advertising the new "Lassie" picture, "Hills of Home."

Sol Sorkin celebrating his annual "Flushing Day" at RKO Keith's theatre, Flushing, L. I., with all the fanfare he can give this popular local event, with a multitude of interested and cooperative sponsors.

W. C. Staples, manager of the Queen theatre, St. Stephen, New Brunswick, does a thoroughly professional job of exploitation for "Best Years of Our Lives."

Dr. E. A. Pyne circulating his own prescription for happiness, Rx—one dose of "Good Sam" at RKO Keith's 105th Street theatre, Cleveland, Ohio.

Dick Feldman, manager of the Paramount theatre, Syracuse, had cooperation from the University Radio Workshop to benefit "The Saxon Charm" and a free radio review over WNDR as an extra dividend.

Abe Ludacer had a special break for "An Innocent Affair" at Loew's Valentine theatre, Toledo, Ohio, through a "Flirt Survey" conducted by students at Toledo University to see if the girls still believe in flirting.

Your Selling Approach

REVIEW OF CURRENT PRESSBOOKS

JOHNNY BELINDA — Warner Brothers. Wherever motion pictures are shown, this is the most-discussed drama this year. Shame came out of the shadows and changed a young girl's life. The national magazines have given this the biggest woman's campaign that has ever backed a motion picture. Hardly a doubt but that it is a woman's picture, but this is strong stuff, and neighborhood theatres must be watchful. Certainly, it is not for children. Newspaper ads are in the same theme, with Jane Wyman featured pictorially. Use your own judgment as to both style and size. Alternative is simple, all-type ad in small space, or a teaser series that lacks excitement, but does sell the cast, all on one mat. Story is adaptation of well-known stage play, and Jane Wyman's portrayal of a deaf-mute girl is one of the dramatic sensations of the year, but you will have to know your audience and your situation to handle it properly. Good managers know the time and place for adult film fare. Publicity mats and pressbook copy will challenge any editor, while retouched art stills may suggest some strong displays. Warner Brothers announce in this pressbook a new treatment of 24-sheets, always in favor with this desk as appropriate material for good showmen. You have to be a showman—but, if so, you will do things with 24-sheets. Other posters and display also follow the seduction scene for style; so watch your step. Good national tie-ins have been suggested and these will develop in larger towns. Beauty promotion seems to be in order, for Jane Wyman is really a most attractive star.

GOOD SAM — RKO Radio Pictures. New comedy from Leo McCarey, who gave us "Going My Way" and "Bells of St. Mary's". With Gary Cooper in the role of a good fellow who was everybody's fall guy, with Ann Sheridan as the ever-loving wife, you have the makings of an all-star comedy. The 24-sheet and 6-sheet will make good cut-outs for marquee display, and the newspaper advertising follows a similar theme. Larger ads are too large for use outside of key cities, and you can find what you want in one-, two- and three-column sizes. Herald has good style and will be cost-free if you sell the back page to a cooperating merchant, who may also distribute. Group picture of "Good Sam" and his family may promote a contest for best family photographs in similar pose. Every RKO theatre has used the suggested "Good Sam" contest to find the local man who is best described as being a "Good Sam", and this is loaded with good newspaper tie-ins, as well as radio. There are free radio transcriptions available in the pressbook. A "puzzle mat", No. 2-X, looks very interesting and might get a lot of attention as a throwaway for the younger set. Salvation Army and Community Chest drives, now in season, should prosper with "Good Sam" as a sales approach. You can get a local radio commentator to explain "Good Sam" as the proverbial Good Samaritan who gets the worst of it for his good intentions, but with the twist that everybody likes "Good Sam". Best recommendation is the top success of the two preceding Leo McCarey pictures, as to the audience quality of this attraction.

Walter Reade's Prize Party for Winter Season

A varied program of special events designed to appeal to patron tastes, including quiz shows, fashion shows, midnight shows and kiddie programs has been mapped by Walter Reade theatres to carry through the Christmas holiday period. A feature, known as "Walter Reade's Prize Party," recorded on stage at Plainfield, Asbury Park and Perth Amboy, will be broadcast over a Newark radio station to boost business in the area. The series will sponsor an audience participation program in each community, with local merchants cooperating. Fashion shows will be held in Morristown, Red Bank and Freehold, with commercial sponsorship of nationally-advertised teen-age dress line, which has been successfully demonstrated.

In the kiddie show field, special Halloween and Thanksgiving Day programs are scheduled to give impetus to the children's shows throughout the entire holiday season. Midnight shows and new vaudeville bills now running in some houses will be continued. Also new foreign language film programs, which have been spotted in some theatres, will be extended, and special midnight colored shows are scheduled in six localities, where a Negro population appreciates both the special program and the late hour presentation. Television is in use in nine of the circuit's theatres as a service to patrons and to obtain business that might be attracted elsewhere.

Fall River Manager Organizes the PAL

Paul A. Slayer, manager of the Durfee theatre, Fall River, Mass., is cooperating with Police Lieutenant Michael Ryan in the organization of a Police Athletic League for boys ranging from 12 to 16 years of age. He has had wide experience in projects of this type, having been one of the organizers of the New York City Police Athletic League back in 1921. William Canning, general manager of the Yamins theatres, is also assisting in the creation of PAL, with public, police and fire department officials planning to enroll all eligible boys.

Manager Introduces Himself

Steve E. Butler, taking over as manager of the Campbell theatre, Campbell, Calif., introduced himself to his small town audience at the regular stage drawing for prizes, with an added feature, "Meet the Mrs. and the Kids," which was well received as a personal and friendly gesture. Mr. and Mrs. Butler were hosts at a dinner given later to theatre employees. Local newspaper gave the introduction a nice write-up and commented on good impression made by the new manager. Others, stepping into new posts, could take a leaf from this book.



Oversize telephone, borrowed from the local telephone company for display purposes, was used by Fred Utter, assistant manager of Walter Reade's Community theatre, Morristown, N. J., as a lobby stunt for "Sorry, Wrong Number". Fred, an amateur artist and technician, prepared the sign himself and hooked up a transcription which played over and over with the big telephone off the hook.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century

Now Specializing in Refreshment SERVICE for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG.

BUFFALO, N. Y.

FILMACK SPECIAL TRAILERS

ARE SHOWMENS CHOICE EVERYWHERE

FINEST QUALITY ★ P D Q SERVICE

THREE PLANTS COMPLETELY EQUIPPED

CHICAGO
1327 S WABASH AVE

NEW YORK
245 WEST 55 STREET

LOS ANGELES
1574 W WASHINGTON

"Triple Threat" --World Series, On Double Bill

Frank Boyle, publicist for the RKO Keith theatre, Lowell, Mass., says he has been swinging on the coat tails of sports attractions the past few weeks. First, he latched on to the football craze with a campaign on "Triple Threat" and then muscled in with a World Series scoreboard to keep customers informed.

A "Triple Threat" Professional Football Quiz planted with the *Sunday Telegram* got sports page breaks, and additionally, the theatre put out heralds to cover 15,000 spectators that packed the Memorial Stadium for the football games. These heralds carried the line-ups for the day and were snapped up by eager fans. Printed on card stock, these were highly appropriate for the game.

Another good trick, a pressbook mat printed herald for "Loves of Carmen" was well distributed around town, and used on newsstands to sell the 25c Pocketbook edition of the film story. Kodachrome shots of Rita Hayworth landed in local window displays. Several other stores featured displays of the theatre's sports and other attractions. Local sports writers took to the exploitation like fresh worms in a trout pool, with publicity for the picture.

"Hey, Kids" Brings Them "Back To School" Show

Jack Demos, manager of the Lex theatre, Chicago, staged his annual "Back to School" show with the usual success this fall, using that "Hey, Kids!" approach that also tells the youngsters there's something going on. Result was a packed house with lots of prizes, including a radio set and school supplies, for lucky winners. Whole affair was sponsored by nearby barbeque and restaurant catering to young folks.



Bud Grensbach, manager of the Reseda theatre, Los Angeles, greets a happy couple at the box office, after they have made all arrangements for a baby sitter through his new service. Directory of baby sitters is published, and parents get a coupon which entitles them to deduct the price of admission from the baby sitter's fee. Service was devised and copyrighted by a California ad man who sells project to theatre and parents.

One Man Ballyhoo Stops Traffic



Ed Seaman, manager of the Avon theatre, Savannah, used this one-man ballyhoo for "Feudin', Fussin' and A'Fightin'" which he says created a stir, stopping at street corners to play his phonograph recording of the title song. We have given the picture some extra space, not because of the audience which this hillbilly attracted, but because the character seems to be wearing a plastic mask, or makeup that is mighty convincin', if'n we do say so, of the mount'n man, bare feet and all. Ed. also had a five-piece band, of which this is probably a sample, playing in the lobby, says it was a crowd-stopper.

Essay Contest Wins

Jack Raymore, manager of the Community theatre, Morristown, N. J., used an essay contest, asking patrons to "Give Their Regards to Broadway" in letters submitted to win a free visit to a Broadway show and night club in New York, in cooperation with the local newspaper. Both New York events were promoted "on the cuff."

**HENRY
R.
ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



Ansel Winston arranged this spooky display for "Abbott and Costello Meets Frankenstein," at the RKO Coliseum theatre on upper Broadway, New York. Various remedies are on display for "fraidy cats" and a distortion mirror nearby has a placard reading "If you think you look funny, you should see Abbott and Costello."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



USED EQUIPMENT

WE DEFEY COMPETITION! HERE'S PROOF! Century mechanisms, like new, \$750. pair; RCA rotary stabilizer soundheads, rebuilt, \$395. pair; Ashcraft 65 ampere lamp-houses, rebuilt, \$425. pair; Series II lenses, \$35. pair; Series I \$17.50; DeVry XD projectors, rebuilt and complete \$745. pair; complete Booth Equipment with Simplex rear shutter projectors, Peerless Lamp-houses, Rectifiers, RCA Sound System, Lenses, etc., all in excellent condition, a steal at only \$975. What do you need? STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

DUAL DEVRY XD TRANSPORTABLE PROJECTORS with 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, \$595; rebuilt Roth 50/100A Generator, \$395; RCA low frequency folded baffles, worth \$300, \$99.75; Dual Simplex Acme arc sound projector outfit, complete, \$1,295; Simplex rear shutter mechanisms, excellent, \$195; other Simplexes from \$69.50; Dual Holmes \$667.50; DeVry late XDC theatre Sound Projection outfits with low-intensity lamps \$1,995; with 1KW arcs \$2,495. Get our 1949 Catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE—TWO RCA PROJECTORS, COMPLETE H I GALLUP, Speculator, N. Y.

SOS REMOVES THE GUESS FROM USED EQUIPMENT—nothing leaves here unless it's absolutely right. 50,000 customers the world over built SOS and keep buying here since 1926 because they get fair treatment and their money's worth. Send for 1949 catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CLEARANCE SALE: EYEMOS, 71A, 2" F2.8 \$245; 71K, 2" F4.5; 71K, 2" F2.8 \$2.95; 71Q, 3 lenses, motor, 400 foot magazine \$1.195; Airflex, 3 lenses, 2 magazines, \$725; 2-35mm. Holmes "Educator" sound projectors, heavy pedestals, amplifier, \$1,095; 35mm. Moviola sound and picture \$850, picture only \$295. Hundreds of items in "Mart Message." Worldwide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

HOLLYWOOD AND POINTS EAST BUY FROM SOS—2V plastic storage batteries, new, \$1.95; Unit Eye Shuttle for Bell Howell, \$605; Bardwell McAlister 5000W Skypanes, \$111.75; Dinkie Inkies, \$11.95; Baby Keglights, \$54.75; Baby Boomlights, \$114.50; 2000W Junior Spots, \$129.50; Double Broads, \$114.65; Houston K1A 16mm. processors, \$3,485; Bell Howell 35mm. sound printer, \$2,750; 1/12HP 110V Synchronous Motors, new, \$57.50; B. Maurer Variable Density Recording Outfit, \$2,275; Wall Single System Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, \$3,750; Western Electric Projection Magazines, \$395; 35mm. three-way Sound Moviola, rebuilt, \$895. Send for latest catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

CHAIRS AT PREWAR PRICES: 1000 STEEL furniture inserted panel spring seat; 1000 American full upholstered back, spring seat; 300 American inserted panel, spring seat; 200 American full upholstered mohair back, spring edge cushions, late type; 200 Heywood inserted panel, spring seat. Write for photos. Many other lots in stock. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC., 29 W. 26th St., New York 10, N. Y.

THEATRE CHAIRS AT \$1.75 UP—3,000 IN STOCK used spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs. 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THE SEATS OF THE MIGHTY—AND A mighty good deal SOS gives you—422 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, \$5.25; 350 American panel back boxspring seats, newly reupholstered, \$5.25; 239 Heywood panel back boxspring seats, newly upholstered, \$6.50. Plenty others—get Chair Bulletin 15. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER

15 AMPERE RECTIFIER BULBS, \$5.55; RCA photocells, \$3.25; Reel-end Alarms \$4.45; 30 ampere Rectifiers \$120 pair; Parts for Powers 30% discount; Aluminum reels \$2.49. Save Money with us. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

JUNCTION BOX COVERS OF WATERPROOF material to fit most sound systems, 15c each. At your dealer or send for complete information. RINGOLD THEATRE EQUIPMENT CO., Grand Rapids 2, Mich.

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm, \$76; 7,500 cfm, \$90; 10,000 cfm, \$140; 20,000 cfm, \$175; 30,000 cfm, \$265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

ONE GOOD DEAL LEADS TO ANOTHER—EXHIBITORS keep coming back here for more—15 ampere Rectifier Bulbs, \$4.95; Vinylite plastic flameproof Sound screen, sq. ft. 39½c; Weber Syncro Dynamic dual sound projection outfit, coated lenses, 1KW arcs, rectifiers, RCA amplifier and two-way speakers, worth \$3,000, \$2,295; Masonite marquee letters, 35c up; RCA 868 replacement photocells, \$1.95; Replacement Parts for Simplex 40% off; Simplex BB Movements, \$61.20; Splicers, \$4.25; 1000W T-20 Mogprof. C-13D lamps, \$3.95; 1500W, \$5.95; soundfilm Amplifiers, including record player, \$124.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PROJECTION BULBS, G.E.'s 1000 watt—T.20, Mogul pre-focus C13D. U. S. Government surplus, original packages, guaranteed perfect. List price \$6.25 each, our price \$1.50 each, minimum order one dozen. Liberal discounts to quantity buyers, immediate shipment, subject to prior sale. Order now. Don't delay. Limited offer. Write or wire to BOX 2294, MOTION PICTURE HERALD.

FOR PERFECT SOUND AND PROJECTION Equipment: All Supplies, Popcorn Machines, for Modern Theatres, everywhere. Write, AMERICAN THEATRE SUPPLY, INC., Seattle 22. Big money savings. Satisfaction guaranteed.

SOS IS DRIVE-IN HEADQUARTERS—180 AMPERE arc lamps, \$795 a pair; complete sound projection outfits, \$1,995 up; new 500-watt Western Electric Booster Amplifiers, \$650; new Dual In-Car Speakers with junction box and transformer, \$16.75; new drive-way entrance and exit signs, illuminated, \$22.50; Burial Cable, 6c ft.; Super Snaplite fl.9 lenses increase light 25% from \$150; 40" weatherproof Reflex Horns complete, \$39.75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

PREPARE NOW FOR A BETTER JOB, AT higher pay and a fascinating career in the motion picture industry. Choose your objective and act now. Motion Picture Operator, Motion Picture Equipment Technician, Motion Picture Sound Technician, Motion Picture Television Technician, Motion Picture Theatre Manager. Part-time employment and housing available. Free placement bureau. Approved for veteran training under GI Bill. Earn up to \$290 per month while attending school, if you are a veteran. Act Today—Don't Delay—Write for illustrated brochure and application blank. NATIONAL THEATRE INSTITUTE, P. O. Box 5769, 1105-07 Camp St., Dallas, Tex.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddie shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. \$3.00 per M., Screen Dial \$20.00. PREMIUM PRODUCTIONS, 354 W. 44th St., New York 18, N. Y.

POSITIONS WANTED

EXPERIENCED MANAGER DESIRES POSITION at right salary—theatre circuits in Florida, Southern Texas, Southern California. Write BOX 2296, MOTION PICTURE HERALD.

VETERAN, 21, LICENSED PROJECTIONIST. Several months' experience assistant-manager, maintenance. Seeks position as assistant-manager, maintenance, relief-operator, with opportunity for advancement. Willing to go anywhere. Compensation secondary. Can furnish good references. JAMES A. MOFFITT, Duncannon, Pa.

HELP WANTED

WANTED EXPERIENCED PROJECTIONIST small town, Adirondack Mountain, N. Y. State. State salary, etc. BOX 2293, MOTION PICTURE HERALD.

MANAGER WANTED FOR THEATRE IN NEW York State small town. State salary and full particulars. Write BOX 2291, MOTION PICTURE HERALD.

WANTED LIVE-WIRE THEATRE MANAGER who desires to go into business for himself to invest money and become a partner in paying theatre and act as manager with salary. Small town in New York State. Reason, owner lives out of town. BOX 2290, MOTION PICTURE HERALD.

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 5769, Dallas, Tex.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

DRIVE-IN SITE FOR SALE: 30 GENTLY ROLLING acres, 2 miles from Broadway. Excellent geographical location, subsoil tested and found to be ideally suitable. Hence can be inexpensively paved. GEORGE PARES, Windsor Highway, Newburgh, N. Y.

FOR SALE: OPEN-AIR THEATRE IN A CITY of 25,000 population, 250-car capacity, space for additional 82 cars. Excellent business. Reasonable. WILSON-MOORE ENTERPRISES, P. O. Box 2034, Atlanta, Ga.

WANTED: 400-600 SEAT THEATRE FOR LEASE in Illinois, Indiana or Kentucky. BOX 2295, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1948-49 edition ready now. Contains over 12,000 biographers of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

PRODUCT DIGEST

**SHOWMEN'S REVIEWS
REISSUE REVIEWS
SHORT SUBJECTS CHART
THE RELEASE CHART**

**This department deals with
new product from the point of
view of the exhibitor who is
to purvey it to his own public.**

You Gotta Stay Happy

**Universal-International —
Love in an Airplane**

Joan Fontaine, the cutest little psychopath you ever saw, is a lady who can't make up her mind. Only at the professional urging of her psychiatrist does she say "I do" before a preacher and marry Willard Parker.

But once on her honeymoon in New York and away from her psychiatrist, she finds that she's not quite sure of her Mr. Parker. She runs away from him. Although she's frightened of entering a bedroom with Mr. Parker, she had no qualms whatever of entering the bedroom of a perfect stranger, a nice guy by the name of James Stewart, who is president and chief pilot of Payne Airlines, a two-plane cargo outfit.

Then Miss Fontaine complicates her situation by drugging herself with sleeping pills. Not being awake enough to leave the hotel under her own steam, Stewart and his pal, Eddie Albert, are forced to take Joan with them on a plane trip to California.

Love, naturally enough, blooms.

The complications of this situation—and the complications involve a cigar-smoking monkey and an embezzler—are lightly and brightly told, making "You Gotta Stay Happy" a charming comedy, definitely in the hit category.

Percy Kilbride, a comedian who couldn't possibly be dull; Roland Young, dry and urbane as usual, and Marcy McGuire and Arthur Walsh, as a pair of newly-weds who can't stay out of each other's arms, fill out a top notch cast.

Miss Fontaine, as the richest girl in the world (around \$80,000,000) is particularly effective, deft and amusing, making the most of the gags of the screen play written by Karl Tunberg, the fellow who did the producing. H. C. Potter, the director, has skillfully combined the slapstick with the sophisticated and has kept everyone properly lighthearted.

You'll like this one. It isn't built for belly laughs, but for the kind of amused delight that you'll relish and remember.

*Reviewed in the home office projection room.
Reviewer's Rating: Very Good.—RAY LAN-
NING.*

Release date, November, 1948. Running time, 100 minutes. PCA No. 13351. General audience classification.

Dee Dee Dillwood.....	Joan Fontaine
Marvin Payne	James Stewart
Bullets Baker	Eddie Albert
Ralph Tutwiler	Roland Young
Willard Parker, Percy Kilbride, Porter Hall, Marcy McGuire, Arthur Walsh, William Bakewell	

farce which should establish him as a comedy star. He manages the whole range from slapstick to clever repartee with fine effect.

As a harried advertising account executive who is trying to keep the account of a frilly cosmetic manufacturer, Anna Sten, who is in love with him but not he with her, and at the same time be treated for his nerves by Hedy Lamarr, a famous neuro-psychiatrist whose book he is plugging, Mr. Cummings plunges from one laughable neurosis to another, finally being cured when he wins Dr. Lamarr.

The first three quarters of the film pursues a lively pace as the hero alternately hears phones that aren't ringing, takes showers every hour or so, is hit on the head with a champagne bucket, and generally manages to make some fairly pat situations very amusing. The last part, however, moves slowly, but picks up as the tables turn and Hedy starts to hear voices and see things.

Director Richard Wallace has wisely made the cast mainly a background of straight men for Mr. Cummings' madcap activities. Mary Treen and Harry Antrim have some highly amusing bits as his secretary and boss, respectively, and Miss Sten turns in a good portrayal as the comically frivolous cosmetic queen. Hedy Lamarr, beautiful as always, provides the finishing decorative and romantic touch.

It shapes up as a bright, modern comedy with enough action, laughs and eye-filling interiors and costumes to please all audiences.

Reviewed at Loew's 175th Street theatre in New York, where the audience really enjoyed it. Reviewer's Rating: Good.—TIBOR KERESKES.

Release date, November, 1948. Running time, 85 minutes. PCA No. 13264. General audience classification.
Dr. J. O. Loring.....Hedy Lamarr
Duke Crawford.....Robert Cummings
Michele Bennett.....Anna Sten
Dr. Richard Field.....Richard Shayne
Miss Adams.....Mary Treen
James Montgomery.....Harry Antrim

Night Time in Nevada

Republic — Rogers Does It Again

Exhibitors, already aware of Roy Rogers' strong pull at the box office, here have another Western bound to make a hit with the Rogers and the plain Western fans alike. Turned out in good Trucolor, this latest in the Rogers series has all the qualities that spell success—action, a better-than-usual story, and six tunes done in grand style by Roy Rogers and the Sons of the Pioneers.

There is nothing new, perhaps, in the way the story is handled, but it's what the audience wants. Rogers handles his chores in the usual competent way and the rest of the cast are up to standard. Adele Mara represents a pleasing addition to the series' crew.

Edward White is the associate producer. William Witney handles direction with a fine sense for balance and a knowing eye for what the patrons want. Sloan Nibley wrote the original screenplay.

The story starts with Grant Withers, the villain, blowing up his partner in a gold mine. He steals his friend's gold and also a trust fund left for Miss Mara. Some 16 years later the girl arrives at the scene to look for her trust fund and is stalled off by Withers and his partner, George Carleton. They steal Rogers' cattle from a train to pay Adele, but Withers decides to keep the money.

The cattle-theft is their undoing, for Rogers rejoins the state police and goes after them. While Rogers tracks down all available evidence, Withers murders Carleton, making him sole heir to the money. Rogers finally steps in. Adele and her girl-friend, Marie Harmon, get their money. Witney goes bankrupt and Rogers gets the money for his stolen cattle. The film ends dramatically with Rogers giving Withers a sound beating in the cab of a truck racing down a curving grade.

Seen at the Paramount theatre, Hollywood, where it was well received by an alert audience. Reviewer's Rating: Good.—FRED HIFT.

Release date, Sept. 5, 1948. Running time, 67 minutes. PCA No. 13202. General audience classification.
Roy RogersRoy Rogers
Joan AndrewsAdele Mara
CookieAndy Devine
Grant Withers, Marie Harmon, Joseph Crehan, Holly Bane, George Carleton, Jim Nolan, Hank Patterson, and Trigger

The Angry God

**United Artists-Peskey—
Legend in Color**

Filmed in Full Color, with a Mexican background and an all native Indian cast, "The Angry God" is rather like an extended travelogue. Producer Edward J. Peskey has used local color shots of dances, bright costumes and the like, panoramic scenes and some spectacular views of an erupting volcano, well photographed by the American Museum of Natural History, to give the picture a visual appeal which in part makes up for its other deficiencies.

The story, adapted from the *Good House-keeping* magazine story by Emma-Lindsay Squier, concerns the legend of a god who sought the love of an Indian girl and nearly brought destruction on her and her people when she spurned him.

Undoubtedly, Alicia Parla, who plays the heroine, is one of the most beautiful women to have appeared on the screen of late, and her acting, as well as that of the untrained cast, is as much as can be expected. The dubbed music and English dialogue are not coordinated too well, and the dialogue is delivered with noticeable lack of animation.

Director Van Campen Heilner has not given the film sufficient pace, and the legendary quality does not seem adequately presented. Lengthy narrative adds to the travelogue effect, and the color, while excellent in the closeups,

(Continued on following page)

Let's Live A Little

Eagle Lion — Brisk Comedy

Robert Cummings, who also was co-producer with Eugene Frenke, comes up with a merry

(Continued from preceding page)

is frequently blurred in the distance shots, and generally lacks adequate contrast.

Reviewed in the United Artists projection room. Reviewer's rating: Fair.—T. K.

Release date, October 19, 1948. Running time, 57 minutes. PCA No. 12854. General audience classification.

Mapoli Alicia Parla
Colima Casimiro Ortega
Nezatl Mario Forastieri

The Plot to Kill Roosevelt

United Artists—Spy Thriller

The sensational title of this film should, quite obviously, have great drawing power with the mystery fans. The picture, however, does not manage to live up to the excitement the title evokes.

The setting is Teheran in 1943 where Derek Farr, playing an English war correspondent, has stumbled on "The Plot to Kill Roosevelt." The atmosphere, crowd scenes, costumes and character types which are generally associated with the mysterious East are provided in plenty by William Freshman, the director, with Marta Labarr adding extra glamour as a Russian ballerina involved in the proceedings.

The film has movement without action and builds up little suspense before the denouement. The scale of production is a trifle more elaborate than is usual in similar pictures.

Manning Whiley gives a good account of himself as the suave ringleader of the plotters; the cast as a whole being generally adequate.

Reviewed at the United Artists projection room in New York. Reviewer's Rating: Average.—T. K.

Release date, Oct. 22, 1948. Running time, 83 minutes. PCA No. 00450. General audience classification.
Pemberton Grant Derek Farr
Natalie Trubetzin Marta Labarr
Paul Sherek Manning Whiley

Joan of Arc

RKO Radio—Timeless Story

Motion pictures project themselves onto a plane perhaps loftier than they heretofore have attained with "Joan of Arc." For here is an immensely impressive production which succeeds in re-living the timeless story of the Maid of Orleans—her courage, her heroism and her faith—illuminated by the simplicity and the dramatic comprehension of Ingrid Bergman. In a noted career, she has never approximated such a performance.

It becomes a very great deal to observe of any player than she can impart the breathing vitality of her role from a screen which is shadowy, after all, to a spectator in a darkened projection room. This takes artistry and craftsmanship of high order, but Miss Bergman surmounts the severity of the challenge. She is the perfect Joan.

Moreover, she is the perfect Joan in an emotionally touching and constantly absorbing dramatization of her short and destined life—martyrdom at the stake at 19 after consummation of the divine mission of leading the armies of France to that point in victory which sends the Dauphin to the throne. For her earthly rewards are abandonment by the king she caused to be crowned and political reprisal leading to execution at the behest of the English enemy in conspiracy with political churchmen. For spiritual recompense is reward beyond the deeds and minds of man to contain. It suffices.

One of the rare impacts in this "Joan of Arc" is the rollback in time which Victor Fleming captures by his direction. In his meticulous attention to detail so richly brought to canvas by authoritative research, he succeeds in making his audience a directly interested party to the heroic drama. When a director can accomplish this, his right to acclaim and distinction becomes assured.

Necessary to a faithful rendition of Joan, of course, are the pageantry of 15th Century France, the decisive battle in which the siege of Orleans is lifted, the clanking of armor and mace and a whole vast background of pomp and

circumstance spread out on the screen. But more essential is a steady and understanding hand sufficiently competent to guide the story of the simple country girl through these magnificent trappings without loss of power or essential threads.

Fleming manages this extraordinarily well. The story of Joan is told in steadily progressive chapters, blending into the pageantry and the spectacle but it is Joan's story which remains the dominant theme.

"Joan of Arc" must be considered first and away in terms of its central character. In the very nature of the subject, it follows Miss Bergman stands superbly alone. But dramatic strength is decidedly augmented in three of the major supporting performances, at least. José Ferrer as the weakling Dauphin, later Charles VII, makes his film debut here. A long stage experience serves him well; he is excellent. Francis L. Sullivan, British actor known on this side principally for his Jagers in "Great Expectations," is Cauchon, Bishop of Beauvais, who condemns Joan to the stake as part of his unholy alliance with the English invader. Suavity and intelligence punctuate his performance. J. Carroll Naish, the renegade Burgundian, who sells the Maid to the English, is villainy itself.

In lesser characterizations, all of them reflecting Fleming's ability to extract that which he felt required, are many others including Selena Royle, Robert Barrat, Romen Bohnen, George Coulouris, John Emery, Irene Rich, Richard Ney, Leif Erickson, George Zucco, Richard Derr, John Ireland, Gene Lockhart, Nicholas Joy, Hurd Hatfield, Ward Bond, Shepperd Strudwick and Cecil Kellaway. They combine into one of the best-rounded casts Hollywood thus far has assembled for one attraction.

"Joan" cost \$4,600,000 to make. It is evident to any eye that this cost, or most of it, is on the screen where it belongs. Production values are magnificent, and the Technicolor photography, accredited to Joseph Valentine, who is one of Hollywood's outstanding cinematographers, resplendent. Slavko Vorkapich was associate director.

Maxwell Anderson collaborated with Andrew Solt on the screenplay, in itself a task of gigantic proportions. Walter Wanger produced it under the aegis of Sierra Pictures, Inc. All of these executives and craftsmen, and others not specifically mentioned, may be proud of their handiwork, which opens at the Victoria theatre, New York, on November 11, and thereafter will be distributed at advanced prices by RKO Radio.

Seen at RKO Radio home office projection room screening for trade paper editors. Reviewer's Rating: Superior.—RED KANN.

Release date, not set. Running time, 145 minutes. PCA No. 13017. General audience classification.

Joan Ingrid Bergman
The Dauphin Jose Ferrer
Cauchon Francis L. Sullivan
John of Luxembourg J. Carroll Naish
Isabelle d'Arc Selena Royle
Jacques d'Arc Robert Barrat
Sir Robert de Baudricourt George Coulouris
Jean, Duke d'Alencon John Emery
George de La Tremouille Gene Lockhart
Nicholas Joy, Richard Ney, Leif Erickson, Hurd Hatfield, Ward Bond, Shepperd Strudwick, Alan Napier, Cecil Kellaway, James Lydon, Rand Brooks, Irene Rich, Nestor Paiva, Richard Derr, Ray Teal, David Bond, George Zucco, Vincent Donahue, John Ireland, Henry Brandon, Morris Ankrum, Tom Brown, Henry Gregg, Barton, Ethan Laidlaw, Fr edeo Weirl
Gregg Barton, Ethan Laidlaw, Frederic Worlock, Dennis Hoey, Colin Keith-Johnston, Mary Currier, Roy Roberts, Taylor Holmes, Philip Bourneuf, Aubrey Mather, Stephen Roberts, Herbert Rudley, Frank Puglia, William Conrad, John Parrish, Victor Wood, Housley Stevenson, Jeff Corey, Bill Kennedy

(Review reprinted from last week's HERALD)

The Paleface

Paramount—Hope at His Best

It's like this:

Bob Hope is a correspondence school dentist traveling the raw-boned West at a time when things couldn't have been too bad so long as Jane Russell was roaming the range as Calamity Jane. In order to run down the cul-

prit feeding the Indians firearms, Miss Russell is offered a full pardon for earlier crimes if she succeeds. She undertakes the mission, collides with Hope, marries him in order to allay suspicion, falls for him in the final run.

Packaged between the opening, played straight until time arrives for Bob and his laughing gas to appear, and the close are a lot of amusingly contrived gags and appropriate wisecracks which permit Hope to acquire a far-flung and far-fetched reputation as a hero of the plains.

"The Paleface" is cleverly set up. Actually, it is a satire on Western epics. Practically every known piece of business traditional to the type finds its way into the yarn, not overlooking the venerable business of tying hero and heroine to the stake, etc. With this kind of material, calibrated to Hope's brand of comedy in which he again stumbles and bumbles his way to the finish, the results are pat. It is a Bob Hope show with Technicolor and Miss Russell handy with gun and scowl, supposedly part of Calamity Jane's standard equipment. She has little acting to do in a part which calls for little acting. She's mighty personable, 'tho.

Edmund Hartmann and Frank Tashlin did the original screenplay, falling back with complete uncertainty on history and heavily on Hope. Jack Rose is responsible for additional dialogue. Norman Z. McLeod directed well for producer Robert L. Welch.

Previewed at trade show, Normandie theatre, New York, where the audience obviously had much fun. Reviewer's Rating: Very Good.—RED KANN.

Release date, December 24, 1948. Running time, 91 minutes. PCA No. 12786. General audience classification.

"Painless" Potter Bob Hope
Calamity Jane Jane Russell
Robert Armstrong, Iris Adrian, Robert Watson, Jack Searl, Joseph Vitale, Charles Trowbridge, Clem Bevans, Jeff York, Stanley Andrews, Wade Crosby, Chief Yowlachie, Iron Eyes Cody

(Review reprinted from last week's HERALD)

REISSUE REVIEWS

A NIGHT AT THE OPERA

Metro-Goldwyn-Mayer

This comedy melodrama is remembered as one of the biggest Marx Brothers hits. The reviewer for the HERALD in the issue of October 26, 1935, said: "From raucous, wild, woozy comedy in action, dialogue and situations to the charm of beautiful music, there is something of unique interest in this picture. For exhibitors, big or little, either specialists or those handling everything in the same manner, the show combines and makes readily available practically every essential necessary to lure the folks to the box offices, its showmanship worth matching its entertainment." Kitty Carlisle and Allan Jones provide the love interest and musical background for the Marx Brothers' capers. Produced by Irving Thalberg and directed by Sam Wood, the film is reissued by MGM November 8, 1948.

SAN FRANCISCO

Metro-Goldwyn-Mayer

Starring Clark Gable, Jeanette MacDonald and Spencer Tracy, this picture is still remembered for its famous earthquake scene. The HERALD review for July 4, 1936, said: "Human interest keynotes the motivating love story that has a quasi-spiritual and religious counterpart to its virile drama and heart touching romance. The spectacle is an amazing demonstration of technical achievement. . . . While exhibitors can do plenty of talking in regard to the film's personalities, scope and class of production detail, worth of story as solid, substantial entertainment, the musical content is something that should not be overlooked." This brilliant hit story of love on the Barbary Coast in 1906, is a W. S. Van Dyke production, produced by John Emerson and Bernard H. Hyman. Reissued by MGM November 3, 1948.

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

COLUMBIA

ALL STAR COMEDIES

1421 Billie Gets Her Man (17)...9-9-48
1422 Go Chase Yourself (17)...10-14-48
1431 A Pinch In Time.....11-11-48

COMEDY FAVORITES

1441 Pest from the West (18 1/2).....9-30-48
1442 Ay Tank Ay Go (16)...10-21-48

STOOGES COMEDIES

1401 Heavenly Ooze (16 1/2).....9-2-48 4359
1402 I'm a Monkey's Uncle (16).....10-7-48
1403 Mummy's Dummies (16)...11-4-48

CAN YOU TOP THIS

1411 Can You Top This #1 (13).....11-18-48

COLOR PHANTASIES

1501 Pickled Puss (6 1/2).....9-2-48
1502 Lo, the Poor Buffalo (6 1/2)...11-4-48

COLOR FAVORITES (Reissues)

9608 The Untrained Seal (7 1/2)...7-15-48 4319
1601 The Stork Takes a Holiday (8).....9-9-48
1602 Swing Monkey Swing (8)...10-14-48
1603 The Little Match Girl (8 1/2).....11-25-48

ONE-REEL SPECIAL

1551 Candid Microphone (11)...10-21-48

VERA VAGUE LAFF TOURS

1751 A Lass In Alaska (10 1/2)...10-28-48

THRILLS OF MUSIC

9958 Tony Pastor & Orch. (10).....7-22-48 4342
1951 Elliot Lawrence Orch. (10 1/2).....9-23-48
1952 Ray Eberle & Orch.....11-4-48

COMMUNITY SING

9659 No. 9 California, Here I Come (9).....8-12-48 4359
1651 No. 1 Baby Face (9)...9-16-48
1652 No. 2 My Happiness.....10-21-48

SCREEN SNAPSHOTS

9860 Hollywood Friars Honor George Jessel (9 1/2).....7-8-48 4319
1851 Hollywood Holiday (9)...9-2-48
1852 A Day at CBS (9 1/2).....10-7-48
1853 Stars to Remember (9 1/2)...11-18-48

WORLD OF SPORTS

9809 Aqua Zanies (9).....7-15-48 4319
1801 Diving Champions (9 1/2)...9-23-48
1802 Acrobatic Babies (8)...10-14-48
1803 Wonder Woman.....11-18-48

M-G-M

FITZPATRICK TRAVELTALKS (Color)

T-913 Cape Breton Island (9)...5-8-48 4342
T-914 Chicago, The Beautiful (10).....7-17-48 4319
T-11 Wandering Through Wales (9).....10-16-48

PETE SMITH SPECIALTIES

S-958 You Can't Win (9)...5-29-48 4334
S-959 Just Suppose (9).....7-17-48 4359
S-960 Football Thrills #11 (9)...8-21-48
S-51 Why Is It? (9).....9-11-48
S-52 Pigskin Skill.....9-18-48

M-G-M TECHNICOLOR CARTOONS

W-937 Kitty Foiled (7).....5-1-48 4227
W-938 Little Tinker (8).....5-5-48 4334
W-939 The Bear and the Hare (7).....6-26-48 4351
W-940 The Truce Hurts (7)...7-17-48 4319
W-941 Half-Pint Pygmy (7)...8-7-48
W-31 Old Rockin' Chair Tom...9-18-48
W-32 Lucky Ducky (8).....10-9-48
W-33 Professor Tom.....10-10-48

PASSING PARADE

K-975 Souvenirs of Oath (10)...6-19-48 4334
K-976 The Fabulous Fraud (9).....8-28-48
K-71 The City of Little Men (10).....11-20-48

GOLD MEDAL REPRINT CARTOONS

W-926 The Bowling Alley Cat (8).....6-12-48 4334
W-21 The Little Goldfish.....7-17-48
W-22 Fine Feathered Friends.....8-7-48
W-23 The Blue Danube.....9-18-48
W-24 Sufferin' Cats.....10-9-48

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND

M-983 Ray Noble-Buddy Clark (11).....6-26-48 4334

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

1947-48 Short Subjects released prior to April 1, 1948 listed on pages 4294-4295; issue of August 28, 1948.

Prod. No. Title Rel. Date P.D. Page

M-984 Les Brown-Virginia O'Brien (10).....7-17-48 4319
M-985 Frankie Carle & Orch. (10).....8-20-48 4351
M-988 Art Lund-Tex Beneke-Les Brown (10).....8-30-48

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L7-6 Aerial Hot Rods (10)...8-13-48 4359
L8-1 The Glass Orchestra.....11-26-48

POPEYE (Color)

E7-6 Wolf In Sheep's Clothing (8).....7-30-48 4326
E7-7 Spinach vs. Hamburgers (8).....8-27-48
E7-8 Snow Place Like Home...9-3-48
E8-1 Robin Hood-Winked.....11-12-48
E8-2 Symphony in Spinach.....12-31-48

POPULAR SCIENCE (Color)

J7-6 Flying Wing (10).....8-6-48
J8-1 Solar Secrets.....12-24-48

SPEAKING OF ANIMALS

Y8-1 The Gau Look.....10-29-48

SPORTLIGHTS

R7-10 Her Favorite Pools (10)...7-30-48 4326
R8-1 Hot Rod Speedsters.....11-5-48

MUSICAL PARADES (Color)

FF7-4 Tropical Masquerade (16)...8-6-48 4359
FF7-5 Big Sister Blues.....10-1-48

NOVELTOONS (Color)

P8-1 The Mite Makes Right...10-15-48
P8-2 Hector's Hectic Life.....11-19-48
P8-3 The Old Shell Game.....12-17-48

PACEMAKERS

K7-6 Neighbor to the North (13).....7-23-48 4319
K8-1 Appointment With Baby...10-8-48
K8-2 Mr. Groundling Takes the Air.....12-3-48

SCREEN SONGS

X7-7 Canteen Races (8).....7-30-48 4326
X7-8 Lone Star State (9).....8-20-48
X8-1 Readin', Ritin', Rhythmic.....10-22-48

RKO

WALT DISNEY CARTOONS (Color)

84,706 Three Little Pigs (R) (7).....9-3-48
94,101 Pluto's Purchase (7)...7-9-48 4319
94,102 The Trial of Donald Duck (7).....7-30-48 4359
94,103 Cat Nap Pluto (6).....8-13-48
94,104 Inferior Decorator (6)...8-27-48
94,105 Pluto's Fledgling (7)...9-10-48
94,106 Soup's On (7).....10-15-48
94,701 Goofy and Wilbur (8)...10-1-48

THE PAL SERIES

83,202 Pal's Adventure (20)...9-24-48
84,312 Athletic Varieties (8)...7-23-48 4359
84,313 Strikes to Spare (8)...8-20-48
94,301 Texas Redhead (8)...9-24-48

EDGAR KENNEY

83,406 Home Canning (16)...8-6-48 4359
93,401 Contest Crazy (17)...10-1-48

LEON ERROL

83,704 Bachelor Blues (17)...9-17-48

SCREENLINERS

94,201 Jan August & Piano (17).....10-29-48

Prod. No. Title Rel. Date P.D. Page

FLICKER FLASHBACKS

84,207 No. 7 (9).....7-2-48 4319

THIS IS AMERICA

83,110 Sport's Golden Age (17)...7-23-48 4319
83,111 Glamour Street (16)...8-20-48
83,112 A Friend of the Family (16).....9-17-48
83,113 Who's Delinquent? (17)...10-15-48

RAY WHITLEY WESTERN MUSICAL

93,501 Keep Shooting (17)...9-10-48

SPECIAL

83,701 Louis-Walcott (18).....6-19-48

20TH CENTURY-FOX

MOVIETONE ADVENTURES

8255 Scenic Sweden (8).....6-48 4359
(Lowell Thomas)
8256 Riddle of Rhodesia (8).....7-48 4319
8257 Bermuda (8).....8-48
8258 Desert Lights (8).....8-48 4282

MOVIETONE SPECIALTY

8801 Symphony of a City (11).....9-48

SPORTS REVIEW

8304 Football Finesse (10).....9-48
(Mel Allen)

TERRYTOONS (Color)

8516 Hounding the Hares (7).....4-48 4342
8517 Mighty Mouse in the Feuding Hillbillies (7).....4-48 4359
8518 Mystery in the Moonlight (7)...5-48 4342
8519 Seelie Ghosts (7).....6-48 4359
8520 Talking Magpies in a Sleepless Night (7).....6-48 4282
8521 Mighty Mouse in the Witch's Cat (7).....7-48 4319
8523 Mighty Mouse in Love's Labor Won (7).....8-48
8524 Hard Boiled Egg (7).....9-48
8525 Mighty Mouse in Mysterious Stranger (7).....10-48
8527 Mighty Mouse in Triple Trouble (7).....11-48
8528 Talking Magpies in Out Again in Again (7).....11-48
8531 Butcher of Seville (R) (7).....5-48 4342
8532 Mighty Mouse in the Green Line (R) (7).....5-48 4342

MARCH OF TIME

V14-10 Battle For Greece (18)...5-48 4342
V14-12 The Case of Mrs. Conrad (20).....7-9-48 4282
V14-13 White Collar Girls (20)...8-6-48 4282
V14-15 Battle For Germany (18).....10-1-48 4334

DRIBBLE PUSS PARADE

8902 Oying to Live (9).....5-48 4342
(Lew Lehr)

UNITED ARTISTS

LANTZ CARTUNES

Wacky-Bye Baby (7).....5-48
Wet Blanket Policy (7)...8-27-48
Playful Pelican (7).....10-8-48

UNIVERSAL

VARIETY VIEWS

3344 Whatta Built (10).....6-48 4334
3345 Copa Carnival (10).....6-28-48 4359
3346 Paris on the Plata.....7-12-48 4359
3347 Gaucho Fiesta (10).....8-16-48
3348 Call of the Canyon.....10-18-48

NAME-BAND MUSICALS

3306 Red Ingle & His Orch. (15).....6-16-48 4334

Prod. No. Title Rel. Date P.D. Page

3307 Tex Williams & Orch. In Western Whoopee (15).....6-23-48 4334
3308 Jimmy Dorsey & Orch. (15).....8-18-48

CHARLIE BARNET & ORCH.

(15).....9-15-48
3310 Buddy Rich & Orch.....10-13-48

THE ANSWER MAN

3394 Flood Waters (8).....4-26-48 4334
3395 Mighty Timber (10).....6-21-48 4359
3396 Rockets of the Future (10)...7-5-48 4359
3397 Water Battlers (10).....8-16-48
3398 Home of the Iceberg (10)...8-23-48

SING AND BE HAPPY SERIES

3382 Singin' the Blues (8).....6-14-48 4334
3383 River Melodies (8).....7-5-48 4359
3384 Songs of the Season.....10-11-48
3385 Hits of the Nineties.....10-18-48

WARNER - VITAPHONE

TECHNICOLOR ADVENTURES

5801 Mysterious Ceylon (10)...9-25-48

TECHNICOLOR SPECIALS

4006 A Day at the Fair (20)...7-3-48 4334
4007 The Man from New Orleans (19).....9-4-48
4008 My Own United States (19).....10-16-48

SPORTS PARADE (Color)

4503 A Nation on Skis (10)...7-31-48 4351
4511 Playtime in Rio (10)...8-14-48 4328
4512 Sports Own Under (10)...8-18-48
4513 Gauchos of the Pampas (10).....10-9-48
5601 Roaring Wheels (10).....10-23-48

BLUE RIBBON CARTOONS (Color)

(Reissues)
4309 A Tale of Two Kitties (7) 7-31-48 4359
4310 Pigs in a Polka (7).....8-14-48 4319
4311 Greetings Bait (7).....8-28-48
4312 Hiss and Make Up (7)...9-18-48
4313 Hollywood Steps Out (7)...10-2-48
5301 An Itch in Time (7).....10-30-48

MELODY MASTER BANOS

4608 Joe Reichman & Orch. (R) (10).....7-17-48 4319

MERRIE MELODIES CARTOONS (Color)

4703 The Shell-Shocked Egg (7).....7-10-48 4282
4704 Up-Standing Sitter (7)...7-3-48 4319
4708 You Were Never Quekier (7).....8-7-48 4319
4707 Ough Ray Me-Ow (7)...8-14-48
4708 The Pest That Came to Dinner (7).....9-11-48
4709 Odor of the Day (7).....10-2-48
4710 Foghorn Leghorn (7)...10-9-48
4711 A Lad In His Lamp (7)...10-23-48
4712 Oafy Oilly (7).....10-30-48

"BUGS BUNNY" SPECIALS (Color)

3726 Haredevil Hare (7).....7-24-48 4359
4719 Hot Cross Bunny (7)...8-21-48
4720 Hare Splitter (7).....9-25-48

VITAPHONE VARIETIES

5401 So You Want to Be in Politics (10).....10-2-48

MEMORIES FROM MELODY LANE

4206 Let's Sing a Song From the Movies (10).....7-17-48 4326

FEATURETTE

5101..Football Magic (20).....9-11-48

SERIALS

COLUMBIA

9180 Superman (Spec.).....7-15-48 4243
(15 episodes)
1120 Congo Bill.....10-28-48
(15 episodes)

REPUBLIC

793 Olick Tracy Returns (R).....7-17-48
(15 episodes)
794 Adventures of Frank & Jesse James.....10-30-48

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4367, issue of October 30, 1948.

Feature product listed by Company on page 4351, issue of October 16, 1948. For complete listing of 1947-48 Features by Company, see Product Digest, pages 4292-4293, issue of August 28, 1948.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
† ABBOTT and Costello Meet									
Frankenstein	Univ.	664	Abbott and Costello	July, '48	83m	July 3, '48	4225	4219	4343
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25, '48	75m	July 31, '48	4258	4086	....
Adventures of Gallant-Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct. 10, '48	73m	July 31, '48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20, '48	90m	Jan. 24, '48	4030	3956	4343
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May, '48	94m	Feb. 21, '48	4065	4010	4291
Angel in Exile	Rep.	719	John Carroll-Adele Mara	Sept. 3, '48	90m	.....	.....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21, '48	67m	Jan. 24, '48	4030	....	....
Angels With Dirty Faces (R.)	WB	....	James Cagney-Pat O'Brien	Dec. 11, '48	97m	Oct. 9, '48	4342	....	....
Angry God, The (color)	UA	....	Alicia Parla-Casimiro Ortega	Oct. 19, '48	57m	Oct. 30, '48	4365	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Oct. 15, '48	90m	Sept. 4, '48	4302	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May, '48	111m	May 1, '48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June, '48	107m	Apr. 17, '48	4125	4038	4190
An Ideal Husband (color)									
(Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar., '48	96m	Jan. 17, '48	4017	4000	4042
Apartment For Peggy (color)	20th-Fox	842	Jeanne Crain-William Holden	Oct., '48	96m	Sept. 18, '48	4318	4310	....
Appointment with Murder	FC	....						
(formerly A Date with Murder)			John Calvert-Catherine Craig	Nov. 24, '48	67m	Oct. 16, '48	4350	4318	....
April Showers	WB	719	Jack Carson-Ann Sothorn	Mar. 27, '48	94m	Mar. 13, '48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar., '48	120m	Feb. 21, '48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May, '48	90m	Mar. 13, '48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7, '48	63m	Apr. 24, '48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May, '48	63m	Apr. 3, '48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29, '48	63m	.....	.....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May, '48	63m	Apr. 10, '48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19, '48	66m	May 1, '48	4145	4139	4207
† BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6, '48	106m	July 24, '48	4249	....	4343
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18, '48	54m	.....	.....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July, '48	90m	June 12, '48	4199	....	....
Behind Locked Doors	EL	906	Lucille Bremer-Richard Carlson	Oct. 17, '48	62m	Sept. 11, '48	4309	4303	....
Belle Starr's Daughter	20th-Fox	846	George Montgomery-Ruth Roman	Nov., '48	....	.....	.....	4342	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May, '48	86m	Apr. 10, '48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6, '48	75m	Oct. 9, '48	4341	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July, '48	172m	Nov. 30, '48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June, '48	195m	July 10, '48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3, '48	82m	June 19, '48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr., '48	108m	Feb. 21, '48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9, '48	95m	Feb. 21, '48	4065	4051	4343
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3, '48	103m	Apr. 3, '48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26, '48	80m	May 29, '48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30, '48	62m	May 29, '48	4183	4146	....
Bill and Co. (color)	Rep.	728	Bird Picture	Apr. 1, '48	61m	Dec. 27, '47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16, '48	110m	Nov. 22, '47	3941	3702	4175
Black Arrow	Col.	942	Louis Hayward-Janet Blair	Aug., '48	76m	July 3, '48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr., '48	80m	Feb. 7, '48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16, '48	76m	.....	.....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11, '48	93m	Aug. 28, '48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1, '48	55m	.....	.....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20, '48	72m	May 22, '48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3, '48	67m	.....	.....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug., '48	125m	Aug. 21, '48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	Sept. 4, '48	62m	Sept. 11, '48	4309	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15, '48	60m	May 1, '48	4146	4069	....
Boy With the Green Hair (color)	RKO	....	Pat O'Brien-Robt. Ryan-Barbara Hale	Not Set	....	.....	.....	4358	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar., '48	98m	Feb. 28, '48	4077	4021	4207
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6, '48	90m	May 8, '48	4154	....	....
Bungalow 13	20th-Fox	847	Tom Conway-Margaret Hamilton	Nov., '48	65m	.....	.....	4310	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5, '48	60m	Feb. 14, '48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1, '48	63m	Apr. 24, '48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb., '48	111m	Jan. 24, '48	4029	....	4207
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18, '48	58m	May 15, '48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6, '48	82m	June 26, '48	4213	4165	4343

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr., '48	94m	Mar. 6,'48	4085	4010	....
Case Against Calvin Cooke, The (formerly An Act of Murder)	Univ.	673	Fredric March-Florence Eldridge	Sept., '48	91m	Aug. 28,'48	4289	4275	....
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar., '48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Code of Scotland Yard (Brit.)	Rep.	713	Oscar Homolka-Derek Farr	Oct. 24,'48	60m	Sept. 4,'48	4302	4283	....
Command Decision	MGM	....	Clark Gable-Walter Pidgeon	Not Set	.....	.....	....	4311	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Count of Monte Cristo, The (R.)	EL	738	Robert Donat-Elissa Landi	Oct. 24,'48	119m	Sept. 11,'48	4310	....	....
Cowboy Cavalier	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Not Set	57m	Sept. 25,'48	4325	....	....
Creaper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept., '48	64m	Sept. 4,'48	4302	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
Cry of the City	20th-Fox	841	Victor Mature-Richard Conte	Oct., '48	95m	Sept. 18,'48	4317	4303	....
DANGEROUS Years									
(Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb., '48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
† Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4343
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dead Man's Gold	SG	4708	Lash LaRue-Fuzzy St. John	Sept. 10,'48	.....	.....	....	4335	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Denver Kid, The	Rep.	758	Allan "Rocky" Lane-Eddy Waller	Oct. 1,'48	60m	.....	....	4335	....
Design for Death	RKO	907	Documentary	Aug., '48	48m	Feb. 28,'48	4077	....	....
Desperadoes of Dodge City	Rep.	757	Allan "Rocky" Lane-Eddy Waller	Sept. 15,'48	.....	.....	....	4318	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Disaster	Para.	4806	Richard Denning-Trudy Marshall	Dec. 3,'48	60m	Oct. 23,'48	4357	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar., '48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	Aug., '48	96m	July 17,'48	4242	....	....
Drums Along the Amazon	Rep.	720	George Brent-Vera Ralston	Nov. 1,'48	.....	.....	....	4335	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr., '48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	S-7	Louis Hayward-Joan Fontaine	Oct. 1,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4343
El Dorado Pass	Col.	....	Charles Starrett-Smiley Burnette	Oct. 14,'48	.....	.....	....	4318	....
Embraceable You	W8	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	8ing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept., '48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'									
Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug., '48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting Ranger, The	Mono.	4753	Johnny Mack Brown-Christine Larson	Aug. 15,'48	57m	.....	....	4303	....
Flirting with Fate (R.)	SG	S-5	Joe E. Brown-Beverly Roberts	Sept. 3,'48	70m	May 22,'48	4174	....	....
† Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	4343
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr., '48	127m	Mar. 13,'48	4094	....	4343
For the Love of Mary	Univ.	672	Deanna Durbin-Edmond O'Brien	Sept., '48	90m	Sept. 4,'48	4301	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug., '48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Blade, The (color)									
Col.	....	Larry Parks-Marguerite Chapman	Nov., '48	81m	Oct. 23,'48	4358	....	....	....
Gallant Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept., '48	68m	June 19,'48	4206	....	....
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	66m	.....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar., '48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 1,'48	81m	Sept. 18,'48	4318	4243	....
Give My Regards to Broad-way (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
God's Country and the Woman (R.)	W8	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Golden Eye, The	Mono.	4720	Roland Winters-Mantan Moreland	Aug. 29,'48	69m	Sept. 25,'48	4325	4311	....
† Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	4343
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HAIRY Ape, The (R)									
FC	....	Wm. Bendix-Susan Hayward	Sept., '48	91m	Sept. 4,'48	4303	....	....	....
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar., '48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	.....	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May. 8,'48	4154	4117	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr., '48	55m	Apr. 17, '48	4125	4039	....
Hidden Gold (R.)	SG	HC23	William Boyd-Russell Hayden	Aug. 27, '48	61m	Sept. 11, '48	4310	....	....
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Dec., '48	91m	Oct. 9, '48	4341	4235	....
Hold That Ghost (R)	EL	847	Abbott & Costello	Aug. 16, '48	86m	Sept. 4, '48	4303	....	....
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct. 3, '48	83m	Aug. 14, '48	4273	....	4343
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27, '48	113m	Apr. 3, '48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18, '47	3885	....	....
Hunted, The (Allied Artists)	Mon.	AA5	Belita-Preston Foster	Apr. 7, '48	85m	Feb. 7, '48	4050	4039	4071
I, JANE Doe	Rep.	710	Ruth Hussey-John Carroll	May 25, '48	85m	May 22, '48	4173	4155	....
Incident	Mono.	4803	Warren Douglas-Jane Frazee	Jan., '49	....	....	....	4335	....
Inner Sanctum	FC	....	Charles Russell-Mary Beth Hughes	Oct., '48	62m	Oct. 23, '48	4358	....	....
International Lady (R)	EL	734	Ilona Massey-George Brent	Sept. 27, '48	102m	Sept. 4, '48	4303	....	....
In This Corner	EL	903	Scott Brady-Anabel Shaw	Sept. 20, '48	62m	Sept. 11, '48	4310	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17, '48	134m	Mar. 13, '48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May, '48	87m	May 15, '48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8, '48	87m	Aug. 21, '48	4281	4243	....
I Surrender Dear	Col.	....	Gloria Jean-David Street	Oct. 7, '48	68m	....	....	4318	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug., '48	82m	Aug. 21, '48	4282	....	....
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23, '48	70m	May 8, '48	4154	4127	....
JINX Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27, '48	68m	May 22, '48	4174	4155	....
Joan of Arc (color)	RKO	....	Ingrid Bergman-Jose Ferrer	Not Set	145m	Oct. 30, '48	4366	4335	....
Johnny Belinda	WB	804	Jane Wyman-Lew Ayres	Oct. 23, '48	102m	Sept. 18, '48	4317	4310	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	91m	....	....	3865	....
Julia Misbehaves	MGM	903	Greer Garson-Walter Pidgeon	Oct. 8, '48	99m	Aug. 14, '48	4273	4165	....
June Bride	WB	805	Bette Davis-Robert Montgomery	Nov. 13, '48	97m	Oct. 23, '48	4357	4335	....
Jungle Goddess	SG	4802	George Reeves-Wanda McKay	Aug. 13, '48	61m	....	....	4275	....
Jungle Patrol	20th-Fox	....	Kristine Miller-Arthur Franz	Nov., '48	70m	Oct. 9, '48	4341	....	....
† KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31, '48	101m	July 10, '48	4233	4226	4343
Kidnapped	Mono.	....	Roddy McDowall-Sue England	Dec. 1, '48	71m	Sept. 25, '48	4325	....	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10, '48	60m	May 29, '48	4183	4117	....
King of the Turf (R.)	SG	S-4	Adolphe Menjou-Dolores Costello	Aug. 20, '48	88m	May 29, '48	4183	....	....
Kissing Bandit, The (color)	MGM	....	Frank Sinatra-Kathryn Grayson (T)	Nov. 16, '48	....	....	....	....	....
Kiss the Blood Off My Hands	Univ.	681	Joan Fontaine-Burt Lancaster	Nov., '48	79m	Oct. 16, '48	4349	4342	....
LADIES of the Chorus	Col.	....	Adele Jergens-Marilyn Monroe-R. Brooks	Not Set	59m	Oct. 23, '48	4358	....	....
Lady at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15, '48	61m	July 24, '48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May, '48	87m	Apr. 17, '48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug., '48	89m	Aug. 14, '48	4275	....	....
Last of the Badmen (AA)	Mono.	....	Barry Sullivan-Marjorie Reynolds	Nov. 15, '48	74m	....	....	4335	....
Leather Gloves	Col.	....	Cameron Mitchell-Virginia Grey	Not Set	75m	Oct. 9, '48	4341	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr., '48	67m	Mar. 6, '48	4086	....	4131
Let's Live a Little	EL	907	Hedy Lamarr-Robert Cummings	Nov., '48	85m	Oct. 30, '48	4365	....	....
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June, '48	90m	Apr. 10, '48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14, '48	118m	Aug. 16, '47	3781	3475	3909
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25, '48	58m	Apr. 24, '48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17, '48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21, '48	4281	4243	4343
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept., '48	99m	Sept. 4, '48	4301	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug., '48	87m	May 19, '48	4205	....	....
Luxury Liner (color)	MGM	901	George Brent-Jane Powell	Sept., '48	98m	Aug. 21, '48	4281	....	....
MACBETH	Rep.	....	Orson Welles-Jeanette Nolan	Oct., '48	107m	Oct. 16, '48	4350	4335	....
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July, '48	79m	June 26, '48	4213	....	....
Mark of the Lash	SG	4807	Lash LaRue-Fuzzy St. John	Oct. 15, '48	....	....	....	4335	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25, '48	60m	Oct. 23, '48	4358	4283	....
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr., '48	87m	Mar. 13, '48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr., '48	89m	Mar. 20, '48	4101	....	4131
† Melody Time (color)	RKO	991	Disney Feature	Aug., '48	75m	May 22, '48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8, '48	79m	June 19, '48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23, '48	87m	June 19, '48	4205	4155	4291
Million-Dollar Weekend, The	EL	....	Gene Raymond-Francis Lederer	Not Set	73m	Oct. 16, '48	4350	....	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7, '48	105m	June 12, '48	4197	4190	4343
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11, '48	71m	Aug. 14, '48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1, '48	120m	Mar. 6, '48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept., '48	83m	Aug. 14, '48	4274	4219	4291
Miss Annie Rooney (R.)	SG	S-8	Shirley Temple-William Gargan	Oct. 1, '48	88m	June 19, '48	4207	....	....
Miss Tatlock's Millions	Para.	4805	Wanda Hendrix-John Lund	Nov. 19, '48	101m	Sept. 18, '48	4317	4303	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15, '48	73m	Apr. 3, '48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1, '48	90m	Sept. 18, '48	4317	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	Oct. 17, '48	121m	Nov. 22, '47	3941	3919	4131
† Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June, '48	94m	Apr. 3, '48	4110	4010	4343
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug., '48	89m	July 10, '48	4233	....	4343
My Dear Secretary	UA	....	Laraine Day-Kirk Douglas	Nov. 5, '48	94m	Sept. 11, '48	4309	4303	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8, '48	67m	....	....	4095	....
My Son, My Son (R)	EL	737	Brian Aherne-Madeleine Carroll	Sept. 27, '48	117m	Sept. 4, '48	4303	....	....
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1, '48	66m	June 26, '48	4214	....	....
Music Man	Mono.	4721	Jimmy Dorsey-June Preisser	Sept. 5, '48	66m	July 24, '48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar., '48	96m	Jan. 31, '48	4038	4010	4291
Night at the Opera, A (R.)	MGM	....	Marx Bros.-Kitty Carlisle (T)	Nov. 8, '48	93m	Oct. 30, '48	4366	....	....
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22, '48	81m	July 17, '48	4241	4226	....
Night Time in Nevada (color)	Rep.	733	Roy Rogers-Andy Devine	Sept. 5, '48	67m	Oct. 30, '48	4365	4283	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Running	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Night Wind	20th-Fox	843	Charles Russell-Virginia Christine	Oct., '48	68m	Sept. 4, '48	4302	....	....
No Minor Vices	MGM	904	Dana Andrews-Lilli Palmer	Nov. 12, '48	96m	Oct. 16, '48	4349	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17, '48	77m	Apr. 10, '48	4117	4079	4343
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept. 5, '48	76m	July 3, '48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20, '48	85m	Mar. 20, '48	4101	4086	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28, '48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Robert Newton	Not Set	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25, '48	88m	July 10, '48	4233	4127	....
Olympic Cavalcade	UA	....	Documentary	Sept. 24, '48	56m	Sept. 4, '48	4301	....	....
Olympic Games of 1948 (color)	EL	902	Documentary	Sept., '48	136m	Sept. 25, '48	4325	....	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24, '48	107m	May 1, '48	4145	4139	4343
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug., '48	82m	Aug. 28, '48	4290	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15, '48	107m	Feb. 7, '48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5, '48	70m	Jan. 17, '48	4018	....	....
Outlaw Brand	Mogo.	4764	Jimmy Wakely-Cannonball Taylor	Oct. 24, '48	57m	....	....	4335	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Sept. 11, '48	61m	Sept. 4, '48	4302	4258	....
PALEFACE , The (color)	Para.	4807	Bob Hope-Jane Russell	Dec. 24, '48	91m	Oct. 30, '48	4366	....	....
Panhandle (AA)	Moho.	AA7	Rod Cameron-Cathy Downs	Feb. 22, '48	84m	Jan. 31, '48	4037	3943	....
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6, '48	53m	Aug. 14, '48	4274	4021	....
Pearl, The	RKO	903	Pedro Armendariz-Maria Marques	Aug. 7, '48	77m	Feb. 14, '48	4057	....	4131
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7, '48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10, '48	102m	Apr. 3, '48	4110	3865	4343
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13, '48	86m	Aug. 7, '48	4267	4226	....
Plot to Kill Roosevelt, The	UA	....	Derek Farr-Marta Labarr	Oct. 22, '48	83m	Oct. 30, '48	4366	....	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15, '48	69m	May 22, '48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Aug. 6, '48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12, '48	57m	....	....	4183	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	Sept. 19, '48	79m	June 26, '48	4214	4207	4343
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2, '48	93m	Aug. 7, '48	4265	4258	....
Racing Luck	Col.	....	Gloria Henry-Stanley Clements	Nov. 18, '48	....	....	....	4350	....
Range Renegades (formerly Arizona Sunset)	Mono	4766	Jimmy Wakely-Jennifer Holt	June 6, '48	54m	....	....	4146	....
Rangers Ride, The	Mono.	4767	Jimmy Wakely-Cannonball Taylor	Sept. 26, '48	56m	....	....	4335	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26, '48	78m	May 22, '48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Sept. 17, '48	125m	July 17, '48	4241	3575	4343
Red Shoes, The (Brit.) (color)	EL	....	Anton Walbrook-Marius Goring	Oct. 15, '48	133m	Oct. 23, '48	4357	....	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20, '48	93m	Jan. 17, '48	4017	....	4175
Return of October, The (color)	Col.	....	Glenn Ford-Terry Moore	Nov., '48	89m	Oct. 23, '48	4357	....	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17, '48	90m	May 15, '48	4162	4146	4343
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18, '48	63m	Mar. 6, '48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 13, '48	81m	Oct. 2, '48	4334	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June, '48	78m	May 8, '48	4153	4010	4190
Road House	20th-Fox	844	Ida Lupino-Cornel Wilde	Nov., '48	95m	Oct. 2, '48	4333	4311	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7, '48	76m	June 5, '48	4189	3931	....
Rogues' Regiment	Univ.	682	Dick Powell-Marta Toren	Nov., '48	86m	Oct. 2, '48	4333	....	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3, '48	99m	June 12, '48	4197	4190	4343
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25, '48	80m	Aug. 28, '48	4289	4243	....
Rusty Leads the Way	Col.	....	Ted Donaldson-Sharon Moffett	Oct. 21, '48	59m	....	....	4335	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3, '48	102m	Apr. 3, '48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12, '48	94m	Feb. 7, '48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30, '48	89m	Mar. 13, '48	4095	4069	4291
San Francisco (R.)	MGM	....	Clark Gable-Jeanette MacDonald (T)	Nov. 3, '48	115m	Oct. 30, '48	4366	....	....
Saxon Charm, The	Univ.	671	R. Montgomery-J. Payne-S. Hayward	Sept., '48	88m	Sept. 11, '48	4310	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr., '48	95m	Mar. 6, '48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5, '48	83m	Sept. 11, '48	4309	4243	....
Search, The	MGM	830	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6, '48	105m	Apr. 3, '48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb., '48	99m	Jan. 10, '48	4009	3956	4042
Secret Land, The (color)	MGM	905	R. Montgomery-R. Taylor-V. Heflin	Oct. 22, '48	71m	Aug. 28, '48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31, '48	60m	June 5, '48	4189	4155	....
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11, '48	72m	Apr. 17, '48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11, '48	65m	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21, '48	70m	Aug. 14, '48	4274	4155	....
Sheriff of Medicine Bow, The	Mono.	4754	Johnny Mack Brown-Raymond Hatton	Oct. 3, '48	55m	....	....	4335	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar., '48	84m	Feb. 7, '48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29, '48	110m	May 8, '48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr., '48	61m	Apr. 10, '48	4118	....	....
Silver Trails	Mono.	4763	Jimmy Wakely-Christine Larson	Aug. 22, '48	53m	....	....	4303	....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23, '48	62m	....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr., '48	84m	Feb. 28, '48	4077	4039	4343
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25, '48	82m	Aug. 28, '48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July, '48	92m	June 26, '48	4214	....	....
Smart Girls Don't Talk	WB	803	Virginia Mayo-Bruce Bennett	Oct. 9, '48	81m	Sept. 18, '48	4318	....	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30, '48	90m	Mar. 13, '48	4094	4038	....
Smugglers Cove	Mono.	4726	Leo Gorcey-Huntz Hall	Oct. 10, '48	66m	....	....	4335	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Jan., '49	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6, '48	109m	May 29, '48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept., '48	83m	Aug. 21, '48	4281	4183	....
Son of God's Country	Rep.	741	Monte Hale-Pamela Blake	Sept. 15, '48	60m	....	....	4258	....
Son of Monte Cristo, The (R.)	EL	739	Louis Hayward-Joan Bennett	Oct. 24, '48	102m	Sept. 11, '48	4310	....	....
Song Is Born, A (color)	RKO	952	Danny Kaye-Virginia Mayo	Nov. 6, '48	113m	Sept. 4, '48	4302	....	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30, '48	66m	....	....	4059	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Sept. 1, '48	60m	....	....	4258	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24, '48	90m	July 31, '48	4257	4243	....
S.O.S. Submarine	SG	4803	Semi-documentary	Sept. 17, '48	69m	.....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25, '48	79m	May 15, '48	4161	4127	....
Southern Yankee, A	MGM	902	Red Skelton-Brian Donlevy	Sept. 24, '48	90m	Aug. 7, '48	4265	4139	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14, '48	57m	Feb. 21, '48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7, '48	79m	Aug. 7, '48	4267	4127	4343
Stagecoach War (R.)	SG	HC24	William Boyd-Russell Hayden	Oct. 22, '48	63m	Sept. 11, '48	4310	....	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13, '48	71m	May 15, '48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15, '48	52m	Jan. 24, '48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29, '48	124m	Apr. 3, '48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	Oct., '48	92m	Sept. 4, '48	4301	4283	....
Strange Mrs. Crane, The	EL	....	Marjorie Lord-John McGuire	Not Set	60m	.....	....	....	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug., '48	79m	Apr. 24, '48	4137	4067	....
† Street With No Name, The	20th-Fox	B23	Mark Stevens-Barbara Lawrence	July, '48	91m	June 26, '48	4213	4165	4343
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20, '48	92m	Mar. 13, '48	4093	3599	4291
Sword of the Avenger	EL	B23	Ramon del Gado-Sigrid Gurie	June 2, '48	76m	May 15, '48	4163	....	....
TAKE My Life (Brit.)	EL	B14	Greta Gynt-Hugh Williams	Feb. 28, '48	80m	Feb. 21, '48	4066	....	....
† Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug., '48	109m	July 3, '48	4226	4010	4343
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June, '48	68m	Apr. 3, '48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan., '48	81m	Dec. 6, '47	3965	....	4011
Tenth Avenue Angel	MGM	B16	Margaret O'Brien-George Murphy	Feb., '48	74m	Jan. 17, '48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Aug. 27, '48	89m	July 17, '48	4242	4190	4291
† That Lady in Ermine (color)	20th-Fox	B36	Betty Grable-Douglas Fairbanks, Jr.	Aug., '48	89m	July 17, '48	4241	4226	....
They Drive by Night (R.)	WB	....	George Raft-Ann Sheridan	Dec. 11, '48	95m	Oct. 9, '48	4342	....	....
They Live by Night	RKO	B20	Cathy O'Donnell-Farley Granger	July, '48	95m	June 26, '48	4213	....	....
(formerly The Twisted Road)									
3 Lead Soldiers	20th-Fox	B14	Tom Conway-Maria Palmer	Apr., '48	67m	May 29, '48	4182	4051	....
† Three Daring Daughters (color)	MGM	B17	Jeanette MacDonald-Jose Iturbi	Mar., '48	115m	Feb. 14, '48	4057	3599	4131
3 Godfathers (color)	MGM	....	John Wayne-Pedro Armendariz	Jan., '49	....	.....	....	4342	....
Three Musketeers, The (color)	MGM	906	Lana Turner-Gene Kelly	Nov. 26, '48	125m	Oct. 16, '48	4349	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8, '48	77m	Aug. 28, '48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15, '48	67m	July 3, '48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30, '48	109 1/2m	May 29, '48	4182	4174	4343
Tioga Kid, The	EL	B58	Eddie Dean-Jennifer Holt	June 17, '48	54m	Mar. 13, '48	4095	....	....
To the Ends of the Earth	Col.	935	Dick Powell-Signa Hasso	Feb. 27, '48	109m	Jan. 24, '48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Vivaca Lindfors	Apr. 10, '48	99m	Apr. 3, '48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21, '48	56m	Feb. 21, '48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21, '48	42m	.....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12, '48	54m	.....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28, '48	60m	July 17, '48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13, '48	67m	May 1, '48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24, '48	126m	Jan. 10, '48	4009	4000	4131
Triggerman	Mono.	4752	Johany Mack Brown-Virginia Carroll	June 20, '48	56m	Aug. 14, '48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30, '48	70m	Oct. 2, '48	4333	4283	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4, '48	86m	Aug. 7, '48	4265	4258	....
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2, '48	146m	Sept. 27, '47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1, '48	70m	May 15, '48	4162	4139	....
Unfaithfully Yours	20th-Fox	....	Rex Harrison-Linda Darnell	Dec., '48	105m	Oct. 9, '48	4341	....	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct., '48	....	.....	....	4235	....
Untamed Breed, The (color)	Col.	....	Sonny Tufts-Barbara Britton	Sept., '48	....	.....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June, '48	87m	May 29, '48	4181	4010	4291
Urubu	UA	....	Native cast	Sept. 24, '48	65m	Aug. 21, '48	4282	....	4343
VARIETY Time	RKO	902	Edgar Kennedy-Leon Errol	Aug. 21, '48	59m	Aug. 14, '48	4273	....	....
Velvet Touch, The	RKO	961	Rosalind Russell-Leo Genn	Aug., '48	97m	July 24, '48	4249	4139	4343
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyla Talbot	July 30, '48	77m	June 5, '48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21, '48	103m	Dec. 27, '47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept., '48	91m	Sept. 11, '48	4310	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12, '48	77m	May 22, '48	4173	3876	....
† Walls of Jericho	20th-Fox	B26	Linda Darnell-Cornel Wilde	Aug., '48	106m	July 17, '48	4242	4165	4343
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25, '48	63m	May 15, '48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25, '48	55m	.....	....	4069	....
Westward Trail, The	EL	B55	Eddie Dean-Phyllis Planchard	Mar. 13, '48	58m	Feb. 28, '48	4077	....	....
When My Baby Smiles at Me (color)	20th-Fox	B45	Betty Grable-Dan Dailey	Nov., '48	....	.....	....	4303	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13, '48	54m	May 15, '48	4163	4155	....
Who Killed Doc? Robin?	UA	....	Virginia Gray-Don Castle	Apr. 9, '48	55m	May 8, '48	4154	....	....
Will It Happen Again	FC	....	Documentary	April, '48	61m	.....	....	4226	....
Winner Take All	Mono.	4802	Joe Kirkwood-Elyse Knox	Sept. 19, '48	64m	Aug. 28, '48	4290	4174	....
(formerly A Joe Named Palooka)									
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug., '48	70m	.....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24, '48	104m	Apr. 10, '48	4118	4021	4190
Wolf Man (R)	FC	....	Claude Rains-Evelyn Ankers	Sept., '48	70m	Sept. 4, '48	4303	....	....
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12, '48	66m	Feb. 7, '48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15, '48	109m	Apr. 24, '48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb., '48	96m	Dec. 21, '47	3993	3972	4071
Words and Music (color)	MGM	....	Judy Garland-Mickey Rooney	Jan., '49	....	.....	....	4311	....
Wreck of the Hesperus, The	Col.	B02	Willard Parker-Patricia White	Feb. 5, '48	68m	June 12, '48	4199	4021	....
YELLOW Sky	20th-Fox	....	Gregory Peck-Ann Baxter	Not Set	....	.....	....	4342	....
You Gotta Stay Happy	Univ.	....	Joan Fontaine-James Stewart	Nov., '48	100m	Oct. 30, '48	4365	4358	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb., '48	91m	Jan. 24, '48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4351

The BEST in SOUND

was none too good for

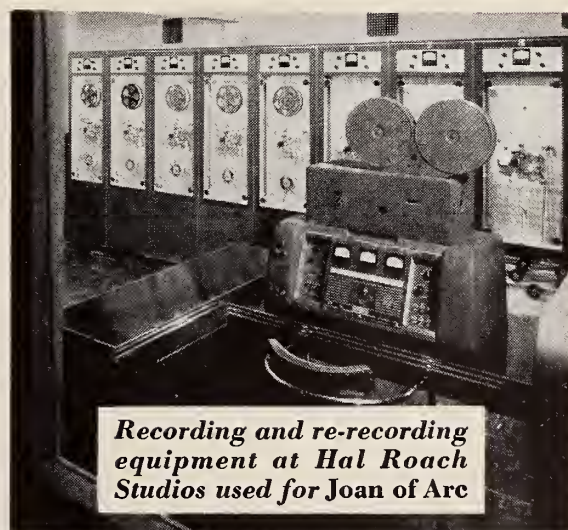
JOAN OF ARC



Ingrid Bergman
as
Joan of Arc

RECORDING *Joan of Arc* on Western Electric's new deluxe "400" type sound equipment was in accordance with the producers' conviction that only the best would do for Ingrid Bergman's newest starring film.

Because it gives unexcelled sound quality...because it is extremely versatile and adaptable...and because of its *automatic* operation...the Western Electric "400" is now setting the pace in motion picture sound recording.



*Recording and re-recording
equipment at Hal Roach
Studios used for Joan of Arc*

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.
Hollywood office—6601 Romaine St.


Sierra Pictures Presents

JOAN OF ARC

Starring Ingrid Bergman

A Victor Fleming Production

Producer	Walter Wanger
Director	Victor Fleming
Recorded by	Hal Roach Studios
Recordist	William Randall
Released by	RKO Radio Pictures
Sound by	Western Electric



KEEP POSTING!

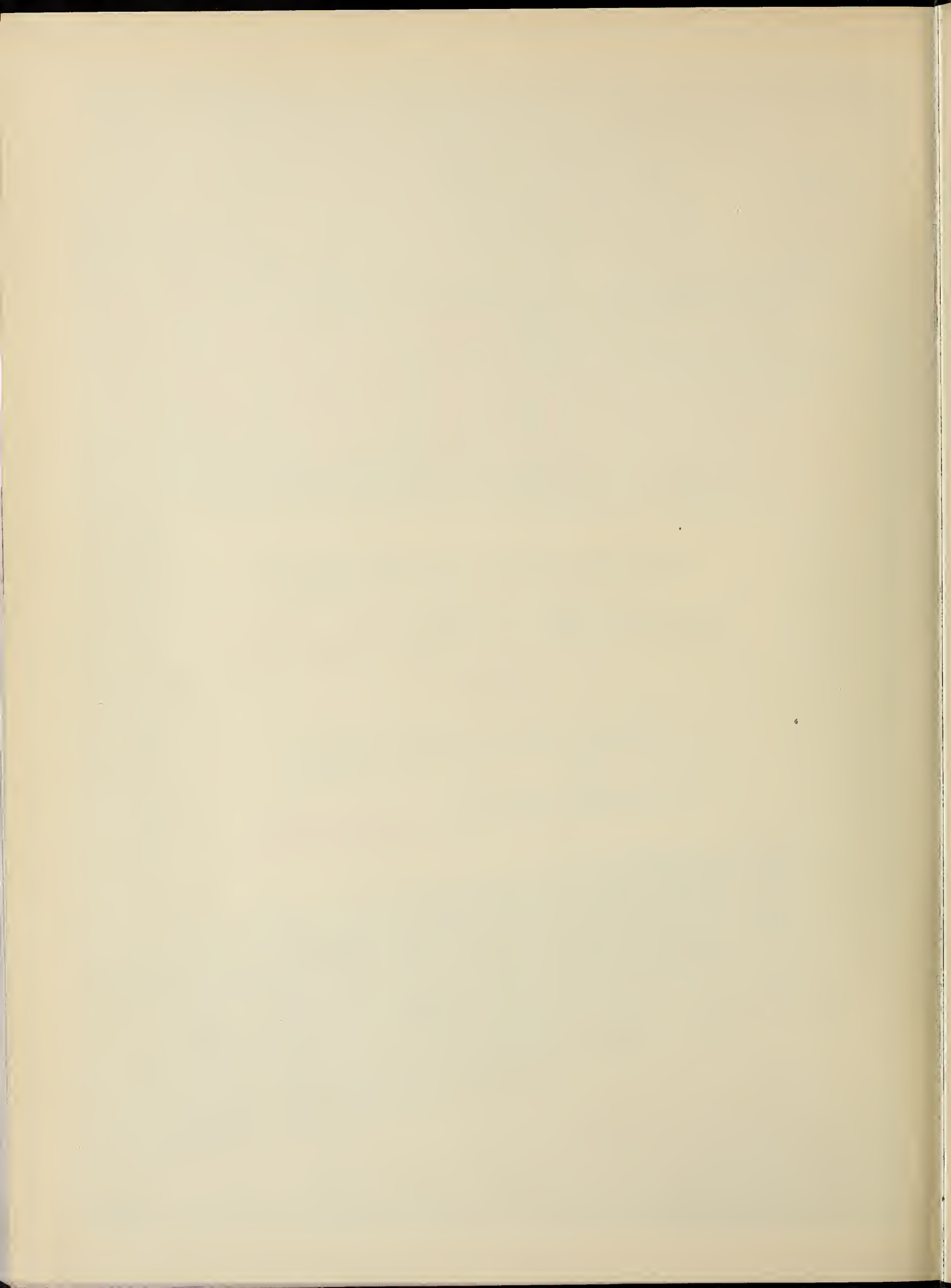
SHOWMANSHIP
Built Show Business!

SHOWMANSHIP *can*
Better Show Business!

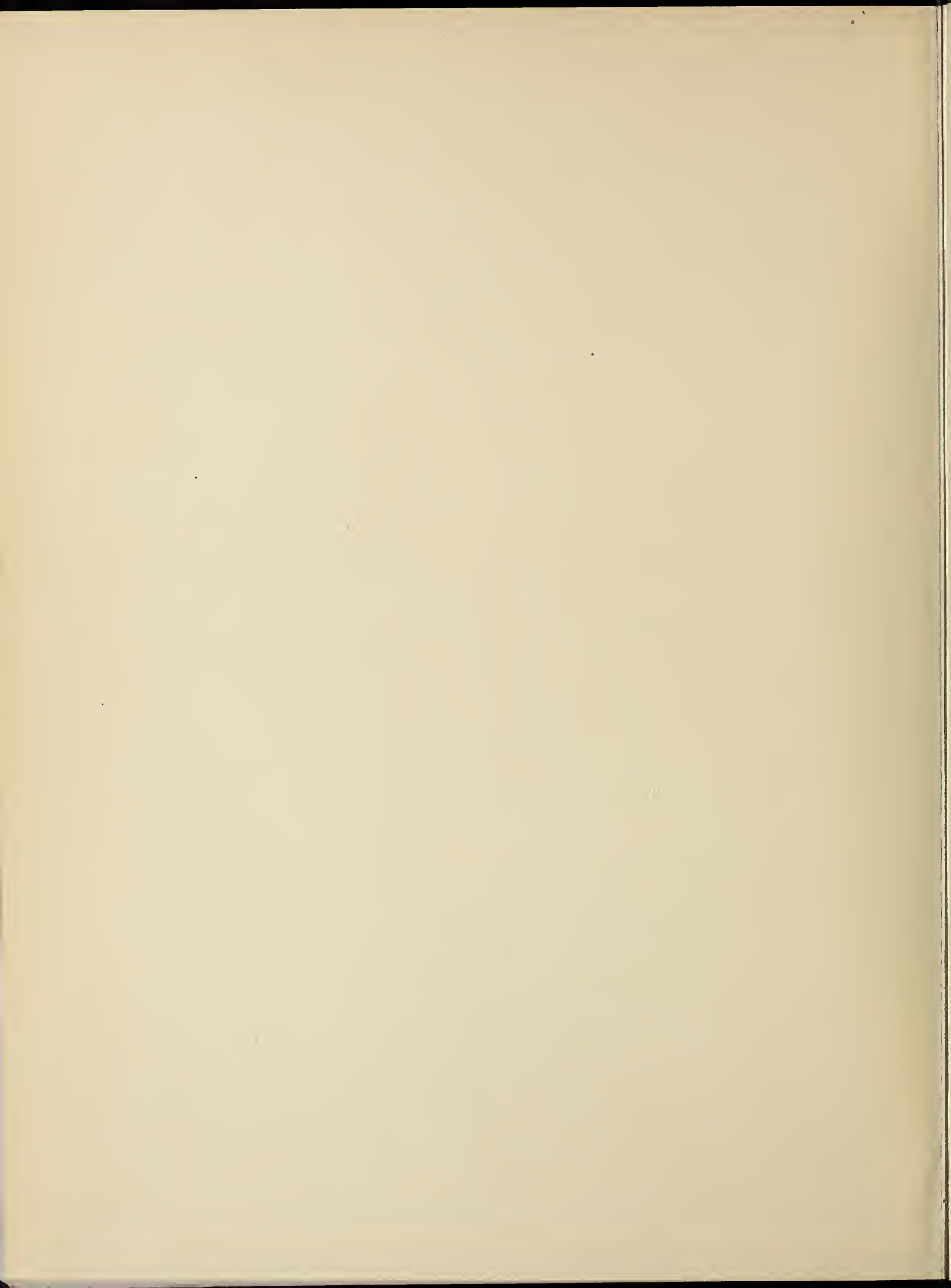
"The motion picture good enough to
SELL ITSELF HAS NOT YET BEEN MADE!"
Martin Quigley

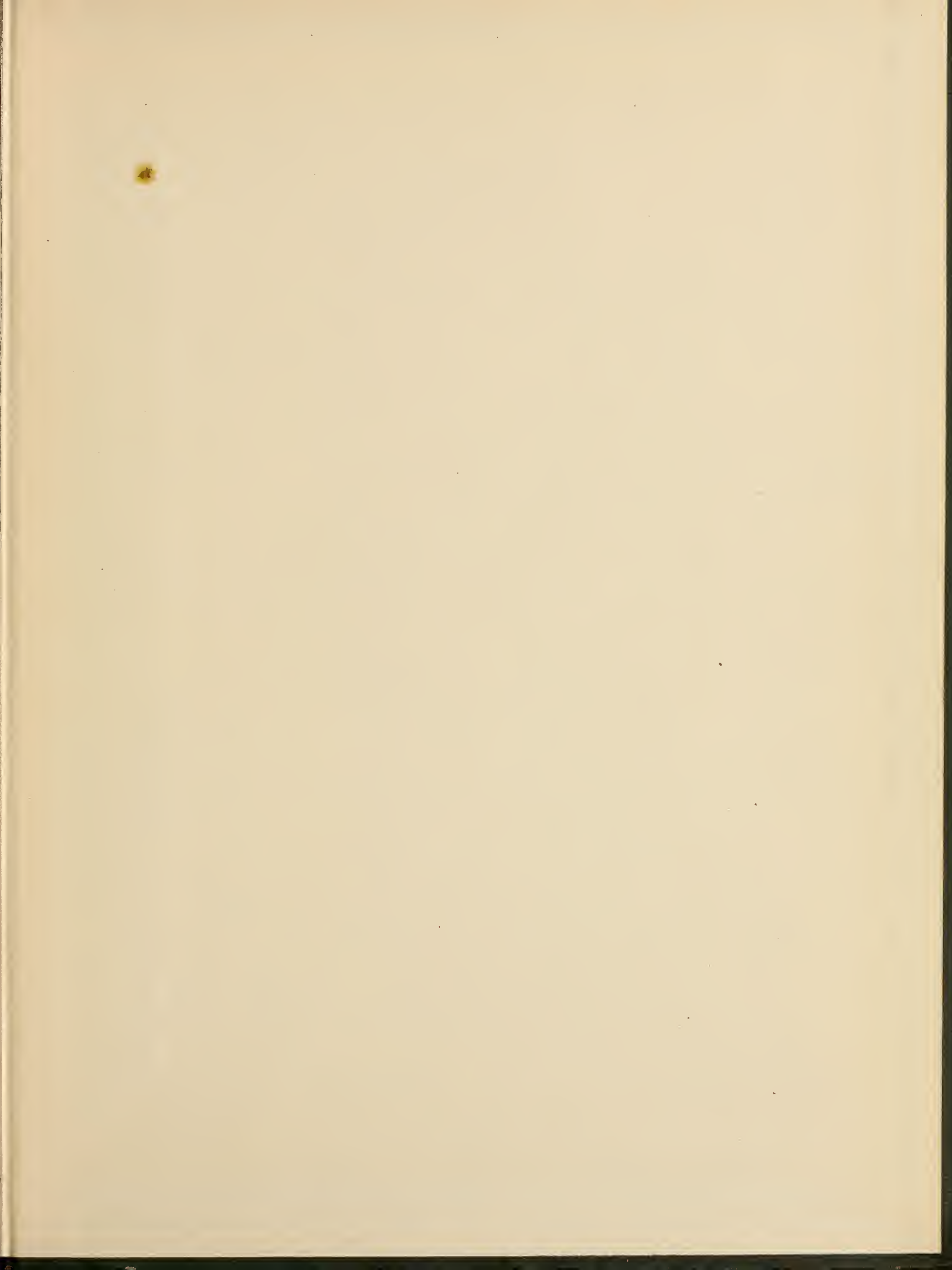
NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY











LIBRARY OF CONGRESS



0 007 551 813 4